

**ROSE
THEATRE**

A photograph of two hands, one from an adult and one from a child, holding each other. The adult's hand is on the left, wearing a dark green ribbed sweater cuff. The child's hand is on the right, with a bright orange sleeve visible. The background is a textured, mottled green and yellow. The title 'never let me go' is overlaid in white serif font.

**never
let me go**

20 SEP - 12 OCT 2024

**OFFICIAL SHOW
PROGRAMME**

WELCOME

Welcome to the Rose and to this world premiere production of Kazuo Ishiguro's *Never Let Me Go*, adapted by Suzanne Heathcote.

This show has been a real labour of love for me as we have developed it over the last three years. I fell deeply for Ishiguro's writing as a student - he draws the most complex moral and emotional worlds with a simplicity of style and a depth of feeling that is truly breathtaking.

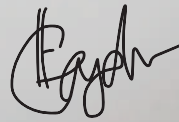
Adapting such subtle, elliptical material is a huge challenge. So I am in awe of how deftly Suzanne has brought the whole thing to life. She has imbued the story with a vibrant theatricality - creating a memory play where past and present are completely entwined.

The world of *Never Let Me Go* feels familiar enough at the beginning, but we gradually realise that there is a horrifying reality that sits just beneath the surface. It is this revelation that turns what looks like a standard coming of age tale into something profound that works on multiple levels. In one respect it is an exploration of an apartheid society; in another it is a meditation on mortality.

But what unites both of these elements is the most universal story of all - love. The triangle of emotions that exist between Kathy, Ruth and Tommy will resonate with anyone who has ever been in love and anyone who has lost that love. It is human and soulful - two words that take on a very particular resonance in the context of this story. At its heart, *Never Let Me Go* is a tale of hope and how, even when hope is gone, there is still love.

It takes a very special kind of actor to handle this material. And I am so delighted to be working with this fine ensemble of performers who have absorbed this story into their every pore. Two of our performers - Amelie Abbott and Maximus Evans - are making their professional stage debuts in this production. Max has just graduated from the Guildhall School of Music and Drama and Amelie has risen up through the Rose Youth Theatre - no doubt many of you will be familiar with her brilliant performances in past Christmas shows. Talent development is an essential part of what we do at the Rose and I am delighted to be giving these fine actors the opportunity to take the first steps of their professional lives.

Finally, on a personal note, I'd like to dedicate this production to the memory of my dear friend Adam Brace. Adam passed away, far too young, last year. He was a brilliant artist with a mischievous spirit and I miss him greatly.



Christopher Haydon
Artistic Director, Rose Theatre



Photo provided by Chris Holmes



AT ONCE FAMILIAR & ALIEN

Chair and associate professor of Literatures in English at Ithaca College, Chris Holmes, reveals how Kazuo Ishiguro subtly subverts our sense of the ordinary, resulting in a uniquely captivating story.

What if you had the power to meaningfully extend the lives of your friends and family? How much would you sacrifice to end cancer, restore sight and mobility, give the gift of health to entire communities, even a nation? And what ethical lines might you cross in offering that invaluable gift?

These are the questions that seethe and roil beneath the surface of Kazuo Ishiguro's unforgettable novel, *Never Let Me Go*. Ishiguro introduces his readers to the world of the Hailsham School, an unusual boarding school with a peculiar mission, via the narrative voice of Kathy H., who embodies the cost of a society where some will thrive, while others suffer.

**'IT ASKS THAT WE QUESTION THE
ETHICAL PRINCIPLES THAT UNDERGIRD
WHAT WE CALL PROGRESS'**

Kathy attended Hailsham and is now a carer, looking after students who are transitioning into 'donors', a category that carries the ominous suggestion of what precisely a society is willing to sacrifice. Kathy's stories of Hailsham feel at once entirely familiar - the routines and banalities of institutional schooling, mixed with the emotion and revelations of learning and friendship - and alien, with the omnipresent lessons on service and duty darkened by the implications of subjugation and submission. And as Kathy's recollections of her childhood and adolescence with schoolmates Tommy and Ruth unspool with secrets and rumours revealing the increasingly dire circumstances facing her community of outsiders, *Never Let Me Go* transforms from a campus novel set in the late 1990s England, to a novel of global associations that radically affect the lives of the characters who will never have access to those networks of power.

When Kazuo Ishiguro published *Never Let Me Go* in 2005, it was his sixth novel, and he was already a major figure on the world literature scene. *The Remains of the Day* had won the Man Booker Prize, arguably the most influential award for a novel in English, and that was but one item on an impressive and growing list of accolades that would eventually include the Nobel Prize for Literature. *Never Let Me Go* arrived with much anticipation, but some readers were surprised to learn that the writer they knew so well as the architect of deeply felt, beautifully wrought novels of ordinary lives caught in the currents of international events may have ventured into the realm of science fiction. And yet, they would soon learn that the novel resists any simple suggestion of genre; it defies easy categorisation, allowing its world to reveal itself in the profound humanness of its characters, and in their capacity for enduring love for one another even in moments of intense loss, all in the textured fabric of Ishiguro's narrative voice.

**'A NARRATIVE THAT IS AT ONCE
DESPERATE AND HOPEFUL,
BLEAK AND RADIANTLY ALIVE'**

Never Let Me Go's England is and isn't the England of this world, and its speculative thinking about the nature of alternate forms of human existence asks that we question the ethical principles that undergird what we call progress. But these broader questions always return to the constrained experiences of the Hailsham students who struggle to understand their place in a society that would prefer to imagine that they didn't exist at all.



Never Let Me Go rehearsals.



Kazuo Ishiguro. Photo: Howard Sooley

To read *Never Let Me Go* is to be unsettled, to be unmoored from the tacit assumptions we carry about our inherent goodness as individuals, and as a society. And this unsettling manifests in the language itself. As is the case with his entire catalogue of fiction, *Never Let Me Go* is a masterwork of subtlety and style. The prose makes a claim upon you, emotionally and intellectually, while drawing you into a narrative that is at once desperate and hopeful, bleak and radiantly alive. There are few writers that can do such work without a hint of artifice in the craft, and fewer still that can bind us so forcefully to their characters without spectacle.

'TO READ 'NEVER LET ME GO' IS TO BE UNSETTLED'

It is an extraordinary thing for the literary world to find this novel alive upon the stage, adapted with such sensitivity to the unique voices of Kathy H. and her friends and their teachers. *Never Let Me Go* was already a story that opened the door for the reader to step inside - Kathy H. notably projects out to the reader, asking what our schooling was like, 'how it was for you?' - and with its new dramatic adaptation, we are welcomed perhaps one step closer, within a hair's breadth of the lives that we are told are so different from our own. And when we breathe their same air, it is only right that we will carry Kathy, Tommy, and Ruth home with us. That we will never let them go.



Bloomsbury will publish Holmes's
Kazuo Ishiguro Against World Literature this autumn.
Scan the QR code to find out more.



REHEARSALS





Photo provided by Suzanne Heathcote



AN EXPLORATION OF THE HUMAN CONDITION

Writer's Note by Suzanne Heathcote

Suzanne Heathcote is an award-winning playwright and screenwriter based in the UK and US.

It can be a very daunting task, adapting a novel for a different medium, particularly when that novel is universally loved and revered. When I first mentioned this adaptation to people familiar with the book, I was struck by how much the story meant to them, having been moved on such a profound and personal level while reading it. This only added to my anxiety. Now I wasn't simply adapting a great book for the stage; I was adapting a great book that people felt intensely connected to.

But sometimes the clues are in the challenges, and I came to understand that my task wasn't only about retelling the story in a different form but also about protecting and maintaining the essence of the book through that retelling. It's that essence - what some might call the heart and soul of the story - that evokes such a powerful response in the people who read it.

Never Let Me Go has always struck me as a love story. While the world of the book could be described as dystopian, for me it isn't so much about that world, but the characters within it. These young people are coming of age, while navigating the complexity of their fears, desires and vulnerabilities. It is a story rooted in the human condition.

Some people have asked me why I don't think they would run away. I've always felt that their acceptance of the system they've been born into is far more honest than the idea that they would somehow try to revolt. Isn't that what most of us do? Remain compliant within the world we find ourselves in. What consumes these characters instead, is their love and pain and gratitude and disappointment and regret and hope, while trying to keep the quiet awareness of their mortality at bay. The same could be said for us.

This story is their story. But it is our story also.



Never Let Me Go rehearsals.

WEAVING PAST & PRESENT

Set and Costume Design by Tom Piper

The play is framed as a memory piece in which Kathy is persuaded to relive her time at Hailsham school, the relationships which she established there and the powerful impact they have had on her short life.

In discussion with Christopher Haydon, the director, we wanted to give the sense of the world in which Kathy works as a carer in the centres set up for the state sanctioned harvesting of organs from the clones. We studied many references and were drawn to images of clean and light filled medical environments that showed no hint of the brutality that lies behind them.

At all times the language of the play shies away from confronting the reality of what is happening, so we wanted the world to initially appear comforting. The storytelling is very fluid between the memories and the journey of Kathy in her present day. As the events of the past flood in, the space transforms through light (Lighting Designer Josh Carr) to become the country house that was the school, then later the cottages the adolescents are sent to, and the wider world beyond.

Although the story is futuristic, in that it suggests a technology we have not yet mastered, let alone morally accepted, it is actually set in a parallel imagined version of the 1970s through to the late 90s.

'AS THE EVENTS OF THE PAST FLOOD IN, THE SPACE TRANSFORMS THROUGH LIGHT'

For costume we have sourced many original period pieces for the adults while trying to stay true to the idea that everything the clones possess has come from hand me downs or charity. They live in a world with no parental influence, so once free of school, their only points of reference are fellow donors. They stand out as distinct from 'normal' society and are shunned out of fear and collective guilt at what they are being asked to suffer.



'Art Sale, Hailsham'. Model Box of the set of *Never Let Me Go*.

ETHICS & GENETICS

Geneticist and President of Humanists UK, **Adam Rutherford**, discusses the crucial role literature plays in shaping the world of science.

Science fiction comes with stigma. The curse is such that some of the greatest works are described in euphemistic terms that snobbishly distance themselves from the genre. Apparently, Margaret Atwood writes speculative fiction. Virginia Woolf's time-travelling gender-fluid Orlando is a character straight out of science fiction, yet never classed as such. I don't much care for this taxonomical tyranny. *Never Let me Go* is one of the great literary novels of the 21st century. And it is science fiction.

As with all good fiction that speculates, the world building is both familiar yet alien. A third-tier East Anglian boarding school, a haunting, ethereal song that is both classic and modern – Marisha Wallace's new version for this production is soul clenching.

'IT IS SOCIETY THAT DETERMINES WHAT NEW SCIENCE IS ACCEPTABLE AND PERMISSIBLE, OR NOT'

Never Let Me Go also pivots on a science that was speculative and fantastical when Ishiguro began writing it in 1990. By the time it was published, in 2005, the House of Lords was passing legislation that permitted the creation of so-called 'saviour siblings' – embryos created via in vitro fertilisation to supply genetically compatible people with stem cells to combat otherwise lethal diseases. *Never Let Me Go* only takes this a step or two further, five minutes in the future. But as with all good science fiction, it builds a world where that extrapolation is the norm, and part of the world.

This is why the characters and scene setting is so important: the fictional world needs to be one that is simultaneously recognisable and utterly peculiar to us. There are no aliens or lasers, just people, created for a purpose that to us is – or at least should be – ghoulish, an affront to our humanity.

Scientists invent – that is what we do. We do this because it is interesting, or because we may alleviate suffering, or change the world. Scientists are people though, weighed down with all the standard baggage of being human, and with that comes inevitable hubris. It is society that determines what new science is acceptable and permissible, or not. Literature and theatre and cinema are essential parts of us exploring the societal boundaries that are always

being challenged by new scientific research. In my world, that is, the field of genetics, we have created the tools that allows us to choose embryos not simply to rid our children of terrible diseases – that tech has been around since 1980 – but for traits that might be seen by some as desirable. In most of the world this is illegal, but not in America, where this service is available to those with the cash to pay for it. We live in a world where tissues or organs can be grown, or harvested from animals. What do you think about this?

Never Let Me Go is a benchmark in confronting the issues that scientific progress enables, because it normalises the weird. Twenty years since we first encountered Hailsham, and met the extraordinary Kathy H and Tommy D and their very normal art, they are all more relevant than ever.



Photo provided by Adam Rutherford.



CAST

Hannah/Chrissie/Jessica
Amelie Abbott

Miss Emily
Susan Aderin

Ruth
Matilda Bailes

Kathy
Nell Barlow

Phillip/Lenny/Terry
Maximus Evans

Tommy
Angus Imrie

Laura
Princess Khumalo

Miss Lucy/Madame
Emilie Patry

Rodney/Alfie
Tristan Waterson

Vocals of Judy Bridgewater
Marisha Wallace

CREATIVE

Writer
Kazuo Ishiguro

Adapter
Suzanne Heathcote

Director
Christopher Haydon

Set & Costume Designer
Tom Piper

Movement Director
Ayse Tashkiran

Lighting Designer
Joshua Carr

Composer
Eamonn O'Dwyer

Sound Designer
Carolyn Downing

Casting Director
Sam Jones CDG

Fight Director
Haruka Kuroda

Voice & Dialect Coach
Claudette Williams

Assistant Director
Emma Denson

PRODUCTION

Production Manager
Charlotte Ranson

Props Supervisor
Taylor & Foley

Costume Supervisor
Debo Andrews

Wigs, Hair & Make Up Supervisor
Sharon Pearson

Company Stage Manager
Heather Cooper

Deputy Stage Manager
Georgia Rose

Assistant Stage Manager/
Book Cover
Bethany Fulcher

Wardrobe Manager
Lucie Smith

Associate Wardrobe Manager
Kay Hill

Wardrobe & Wigs Assistant
Layan Nourouz

A ROSE ORIGINAL PRODUCTION WITH BRISTOL OLD VIC, MALVERN THEATRES AND ROYAL & DERNGATE, NORTHAMPTON

never let me go

Production Electricians

**Johnny Wilson
Andy Taylor**

Lighting Programmer
Stephen Settle

Production Carpenter
Dugald Walt

Production Sound
& Video Engineer
Sam Davis

Set Builders
**Ross White, Sam Wilco,
Andy Pike & Joe Pendred at
Royal & Derngate Workshop**

Set Painted by
Gina Hammersle

Cyclorama by
Rutters

Lighting Equipment Provided by
Whitelight Ltd

Sound & Video Equipment
Provided by
Stage Sound Services

'Never Let Me Go'

Song Recording
**Christopher Braime
& Joseph Porter-Bolger**
(Falkland Lodge Studio)
Robin Aspland (Piano)
Tristan Maillot (Drums)
Simon Thorpe (Bass)

Rigging Supplied by
Stage Lighting Services

Transport provided by
Paul Matthew Transport

Health & Safety Consultant
John Young

Costumes supplied by
**Royal & Derngate
Almeida Theatre
The Hampstead
ENO**

Props Supplied by
**Sophie Yauner PropMaker
RSC Prop Hire
Taylor & Foley Prop Makers**

Production Photography
Hugo Glendinning

Video & Rehearsal
photography by
DMLK

Graphic Design
Jenny Nicholas

CAST



AMELIE ABBOTT HANNAH CHRISSIE JESSICA

Amelie is a recent graduate of The BRIT School and the Rose Youth Theatre.

Credits whilst training include: *The Unreturning* and *Romeo and Juliet*.

Past Rose Theatre credits: *Peter Pan*; *A Christmas Carol* (2022); *Beauty and the Beast*; *Our Town*; *Hansel and Gretel*; *Alice in Wonderland*; *The Wind in the Willows* and *A Christmas Carol* (2015).

Theatre credits: *The Gunpowder Plot* (Interactive Video for Layered Reality).

TV, Film & Radio credits: *The Sister Boniface Mysteries*; *Halfway*; *Freddie*; *Cur(s)ed* and *Billy Goats Gruff*, *Children's Story Telling* - Cartoonito Tales.



SUSAN ADERIN MISS EMILY

Theatre credits: *Can I Help You* (Playing On Theatre Company); *Hidden* (Manchester Camerata. *Hidden* was the Winner of the Best Performance Award at The Manchester Culture Awards); *The Tide Whisperer* (National Theatre Wales); *Consumables* (The King's Head); *Silver Gym* (Queens Theatre Hornchurch); *Pandora's Box* (Spora Stories/ Arcola Theatre); *King Baabu* - International Tour (Nawao Productions); *Peer Gynt* (Royal National Theatre); *Romeo & Juliet* (Royal National Theatre); *On the Plastic* (Avon Touring); *The Beatification of Area Boy* (West Yorkshire Playhouse); *Crimes of Passion* (Nottingham Playhouse Trust); *Marching for Fausa* (Royal Court Theatre); *Flamingo* (Gate Theatre); *Medea* (Manchester Royal Exchange); *The Crucible* (Manchester Royal Exchange); *Brainpower* (Quicksilver Theatre); and *The Gods Are Not to Blame* (Talawa Theatre).

TV credits: *EastEnders*; *The Ballad of Renegade Nell*; *My Friend Misty*; *Foundation*; *Guerrilla*; *Beowulf*; *Rapunzel*; *The Last Detective*; *Doctors*; *Casualty*; *Big Women*; *Jailbirds* and *Thief Takers*.

Film credits: *The Spiral Show*; *The Edge*; *Sunday in the Vale of Tears*; *No Entry* and *KoKo*.



MATILDA BAILES RUTH

Matilda graduated from LAMDA in 2021.

Recent Theatre credits: *Shooting Hedda Gabler* (Rose Theatre); *Persuasion* (Rose Theatre/Alexandra Palace/Oxford Playhouse) and *Sparks, Fen, Be My Baby, Boy, Measure for Measure, Present Laughter* (LAMDA).

Screen credits: *Mr Bates vs the Post Office*; *Doctors* and *The Strange Disappearance of Aila Hydrii*.



NELL BARLOW KATHY

Nell Barlow's leading performance as AJ in the British independent film *Sweetheart* earned her the Breakthrough Performance award at the 2021 BIFAs as well as the BAFTA Breakthrough award in 2022.

Theatre credits: *4000 Miles* (Chichester Festival Theatre) and *How to Build a Wax Figure* (November Theatre).

TV credits: *An American in Austen*, *Consent*, *Behind Her Eyes*, *Married to a Paedophile* and *Doctor Thorne*.

Film credits: *Day Trippers*, *Where is Anne Frank* and *Sweetheart*.

Short Film credits: *Torr* and *The Fool's Mate*.

Award wins: *Sweetheart*, Breakthrough Performance, BIFA, 2021 and *Sweetheart*, BAFTA Breakthrough, BAFTA, 2022.



MAXIMUS EVANS PHILLIP LENNY TERRY

Maximus graduated from the Guildhall School of Music and Drama in Summer 2024.

Productions while training include: *Days of Significance* and *The Comedy of Errors*.

Television credits: *Coronation Street*; *The Bay* and *Creeped Out*.

Awards: Best villain, ITV British Soap Awards 2022.

This marks his professional theatre debut and first production with Rose Theatre.



ANGUS IMRIE TOMMY

Angus trained at LAMDA.

Theatre credits: *Deluge* (Yvonne Arnaud Theatre); *Nell Gwynn*, *Richard II* (Shakespeare's Globe); and *The White Whale* (Slunglow).

TV credits: *The Road Trip*; *The Serpent Queen*; *Star Trek: Prodigy*; *Doc Martin*; *We Hunt Together*; *War of the Worlds*; *Pennyworth*; *The Crown*; *Industry*; *Fleabag*; *The Spanish Princess*; *The Hollow Crown*; *Father Brown* and *Restless*.

Film credits: *Mickey 17*; *Back to the Outback*; *Emma*; *The Kid Who Would Be King* and *Pond Life*.

Radio credits: *The Archers*; *Howl's Moving Castle*; *Buddenbrooks* and *People in Cars: Getaway*.

CAST



PRINCESS KHUMALO LAURA

Princess Khumalo is a Zimbabwean-British actor who grew up in the North of Yorkshire. She trained at the Liverpool Institute for Performing Arts.

Theatre credits: *The Independent Socialist Republic of The Upper End of The Lower Breck Road* (Liverpool's Royal Court The Other Room); *We Need New Names* (Fifth Word/New Perspectives); *The Ultimate Pickle, Half Empty Glasses* (Paines Plough); *A Sudden Violent Burst of Rain* (Paines Plough/The Gate Theatre); *Sleepover* (All Things Considered Theatre Company); *That's What She Said* (Out The Attic) and *The Streets Where We Live* (Falling Doors/Liverpool Everyman & Playhouse).

Screen credits: *Holier Than Thou*; *Doctors*; *Becoming God* and *So Awkward*.



EMILIE PATRY MISS LUCY MADAME

Emilie is a bilingual French/English actor. Having trained both in Paris and London, she has worked extensively in the UK and Europe.

Training: Royal Central School of Speech and Drama/Studio Création Formation (Paris).

Theatre credits: *Image of An Unknown Young Woman & The Christians* (Gate Theatre, London); *Ghost Light* (National Theatre of Scotland); 2019 Summer Season, *A Christmas Carol* (Pitlochry Festival Theatre); *The Gamblers* (Greyscale/Dundee Rep co-production, UK tour); *Macbeth*, *Twelfth Night* and *Henry V* (Bard in the Botanics); *A Beginning, Middle and an End* (Traverse/Tron); *The Return* (Eden Court Theatre); *Stars in the Morning Sky* (Riverside Studios); *Can't Stand Up for Falling Down* (Arcola); *Les Isles Kerguelen* (Théâtre De La Tempête, Paris) and *Bastringue* (L'étoile Du Nord, Paris).

TV, Film & Radio credits: *Casualty 1907*; *Behind Closed Doors*; *The Advocates* and *Gayle Tuesday*.

Awards: *The Christians*, Best Female Performance in a Supporting Role, The Offie Awards, 2016.



TRISTAN WATERSON RODNEY ALFIE

Tristan most recently appeared in *Dear England* which won 'Best New Play' at the Olivier Awards 2024.

Theatre credits: *Beautiful Thing* (Tobacco Factory Theatres); *The Spine* (20 Stories High); *All Roads* (Attic Theatre Company) and *Dear England* (National Theatre Productions/Delfont Mackintosh).

TV, Film & Radio credits: *Holy Beef*; *Secret Life of Boys*; *Kidnapped* and *Faith Hope & Glory*.

CREATIVE

KAZUO ISHIGURO WRITER

Kazuo Ishiguro was born in Nagasaki, Japan, in 1954 and moved to Britain at the age of five. His works of fiction have earned him many honours around the world, including the Nobel Prize in Literature and the Booker Prize. His books have been translated into over fifty languages and *The Remains of the Day* and *Never Let Me Go* were both made into acclaimed films. He received a knighthood in 2018 for Services to Literature. He also holds the decorations of Chevalier de l'Ordre des Arts et des Lettres from France and the Order of the Rising Sun, Gold and Silver Star from Japan. His most recent novel, *Klara and the Sun* was a number one Sunday Times bestseller in both hardback and paperback.

Ishiguro also works occasionally as a screenwriter. His screenplay for the 2022 film *Living* received Academy Award (Oscar) and BAFTA nominations.

SUZANNE HEATHCOTE ADAPTER

Suzanne Heathcote is an award-winning playwright and screenwriter based in the UK and US. Her playwrighting career began at the Royal Court Theatre when her first play, *Concrete Fairgrounds*, was selected as part of the Royal Court Young Writers Festival. She has since had work developed by Nabokov Theatre, The Bush, Drywrite, The Great Plains Theatre Conference, IAMA Theatre, Labyrinth Theater Company and The Atlantic, New York. She was a recipient of the New York Stage and Film Founders' Award, a resident playwright for The Working Farm at SPACE on Ryder Farm and a member of the Ars Nova Play Group, NYC.

Her other plays include: *Plot 10* (Heat & Light Company, Hampstead Theatre); *SO.* (LabRats New York); *I Saw My Neighbor on the Train and I Didn't Even Smile* (New Neighborhood & Berkshire Theatre Group/Redtwist Theatre, Chicago).

Radio: *Taken*

For screen Suzanne has been a lead writer/executive producer for *Killing Eve* (Emmy Award nominee for Outstanding Drama Series); a writer/executive producer for *The Crowded Room*; and is currently a writer/executive producer for an upcoming series for Peacock TV, starring Elizabeth Banks and Matthew Macfadyen.

Other TV credits include: *Fear The Walking Dead*; *See*; *Little Voice* and the forthcoming Amblin/Netflix film rewrite of Richard Osman's book, *The Thursday Murder Club*.

CHRISTOPHER HAYDON DIRECTOR

Christopher Haydon is artistic director of Rose Theatre, Kingston. Prior to that, he was artistic director of the Gate Theatre from 2012-2017, and from 2008-2011, was associate director at the Bush Theatre. He was a 2017 fellow of the Clore Leadership Programme. He studied at Cambridge University and the Central School of Speech and Drama.

Directing credits at the Rose include: *The Caucasian Chalk Circle* and *Leopards*.

Credits at the Gate include: *The Convert*, *Grounded* (also Traverse Theatre, Studio Theatre Washington DC, national and international tour, winner: Fringe First, Best Production - Off West End Awards); *Diary of a Madman* (also Traverse Theatre); *The Iphigenia Quartet*, *The Christians* (also Traverse Theatre, winner: Fringe First) and *Image of An Unknown Young Woman* (winner: Best Production - Off West End Awards).

Freelance directing credits include: *To The Streets* (China Plate/Birmingham Hippodrome/Commonwealth Games); *Macbeth* (Manchester Royal Exchange); *The Remains of the Day* (Royal & Derngate, Northampton/Out of Joint); *Trying It On* (China Plate/RSC/Royal Court/Traverse Theatre); *On The Exhale* (China Plate/Traverse Theatre, released as an audiobook by Audible, winner: Fringe First); *The Caretaker* (Bristol Old Vic/Royal & Derngate, Northampton); *Twelve Angry Men* (Birmingham Rep/West End) and *Pressure Drop* (On Theatre/Wellcome Collection).

He has feature films in development with Independent Entertainment and Riverstone Pictures.

As a journalist he has contributed to many publications including: The Guardian, Financial Times, The Scotsman, The Independent, The New Statesman and Prospect Magazine.

TOM PIPER SET AND COSTUME DESIGNER

Theatre credits: *Macbeth (An Undoing)* (Lyceum Theatre Edinburgh/Rose Theatre/Theatre for a New Audience); over 50 productions for the RSC, most recently *Faith*, *The Box of Delights*, *Hamnet*, *The Tempest* (RSC); *Medea* (National Theatre of Scotland/Edinburgh International Festival); *Cyrano de Bergerac* (National Theatre of Scotland); *The Scent of Roses*, *The Duchess*, *Rhinoceros*, *Mrs Puntilla*, *Hay Fever* (Lyceum Theatre, Edinburgh); *Endgame*, *King Lear*, *Hamlet*, *The Libertine*, *Nora* (Citizens Theatre); *Girl on an Altar*, *White Teeth* (Kiln Theatre); *iHo*, *The Haystack* (Hampstead Theatre) and *Cherry Orchard* (Bristol Old Vic).

Opera Credits: *Orfeo* (ROH/Roundhouse) and *Rusalka*, *Eugene Onegin*, *Don Giovanni* (Garsington).

Design credits: *Blood Swept Lands* and *Seas of Red* at the Tower of London for which he received an MBE for services to Theatre and First World War commemorations.

Olivier Award for Best Costume Design for *The Histories* (RSC); Best Design (Scottish Critics Awards) for *Twelfth Night* (Dundee Rep) and *Macbeth* (*An Undoing*).

AYSE TASHKIRAN MOVEMENT DIRECTOR

Ayse Tashkiran trained at Bristol University and Lecoq in Paris. She is an associate artist for the RSC.

Theatre credits: *The Other Boleyn Girl* (Chichester Festival Theatre); *Kiss Marry Kill* (Dante or Die); *Hamnet*, *The Duchess of Malfi*, *The Provoked Wife*, *Dido*, *Queen of Carthage*, *The Shoemaker's Holiday*, *The White Devil*, *As You Like It*; *The Merry Wives of Windsor*, *Richard III*, *King John*, *Measure for Measure*, *Hecuba*, *Days of Significance*, *Romeo and Juliet* (RSC/West End/Barbican/UK Tour); *Mary, FOLK*, *Wildfire*, *Belongings* (Hampstead); *Dido's Bar* (Dash Arts/UK Tour); *Blank* (Donmar); *The Dark*, *Tidy Up*, *Shh... Bang!* (Peut-Etre/National Tour); *The Wolves* (Theatre Royal Stratford East); *Othello* (The Globe); *Fantastic Mr Fox* (Nuffield Theatre/UK & International Tour); *The York Minster Mystery* (York Minister); *Lady Chatterley's Lover* (Crucible Theatre/ETT); *The Government Inspector* (Birmingham Repertory Theatre/UK Tour); *Doctor Faustus* (RSC/Barbican); *Barbarians* (Young Vic); *Much Ado About Nothing* (Manchester Royal Exchange); *Little Eagles*, *The Gods Weep* (RSC/Hampstead) and *The Chairs* (Theatre Royal Bath).

JOSHUA CARR LIGHTING DESIGNER

Theatre credits: *Great Expectations* (Royal Exchange Theatre); *Sing Yer Heart Out For the Lads* (Chichester Festival Theatre); *Hangmen* (Broadway/Atlantic Theatre Company/Royal Court/West End, Tony Award Nominee for Best Lightning Design); *The Welcome Back Season* (Theatre Royal Bath); *Youth Without God* (Print Room at the Coronet); *Hamlet* (Leeds Playhouse); *A Christmas Carol* (Hull Truck & Leeds Playhouse); *True West* (West End); *Dealing with Clair* (Orange Tree Theatre); *Sweet Charity* (Nottingham Playhouse); *Tiger Bay* (Wales Millennium Centre/CapeTown Opera); *Terror* (Lyric Hammersmith); *Romeo & Juliet* (West Yorkshire Playhouse); *Everybody's Talking About Jamie* (Sheffield Theatres); *Stewart Lee: Content Provider* (London & UK Tour); *Lunch and the Bow of Ulysses* (West End); *Wonderman* (Gagglebabble/National Theatre of Wales/Wales Millennium Centre); *Raz* (West End); *Songs for the End of the World* (Vault Festival/Battersea Arts Centre) and *Sleeping Beauty* (Watermill Theatre).

Exhibition credits: *LAIKA: Frame x Frame* (BFI).

EAMONN O'DWYER COMPOSER

Eamonn O'Dwyer is an multi award-winning composer, lyricist and sound designer of Guyanese-Irish origin. His work spans genres from live orchestral to electronica, contemporary musical theatre and film. He is an Associate of the Royal Academy of Music, and to date his works have been performed in the US, Russia, Australia and Japan.

Past Rose Theatre credits: *The Lion Inside*; *A Christmas Carol*; *Beauty & The Beast*; *The Snow Queen*; *Alice in Winterland*; *Hansel & Gretel*; *The Wind in the Willows* and *The Lion, The Witch & The Wardrobe*.

Other theatrical credits: *The History Boys* (Theatre Royal Bath); *Frankenstein* (Tilted Wig); *Guy Fawkes* (York Theatre Royal); *The Rise & Fall of Little Voice* (Aria Entertainment); *Brief Encounter* (Watermill); *Lady Chatterley's Lover* (Tilted Wig); *Twelfth Night*, *Henry V* (Shakespeare's Rose, York); *Mrs Beeton Says...* (Bristol Old Vic); *The Legend of Sleepy Hollow* (NYMT); *The Comedy of Errors*, *Julius Caesar Re-imagined* (RSC, Swan); *Flesh & Bone* (National Theatre Studio); *Grimm Tales*, *Peter Pan* (Chichester Festival Theatre); *Jeeves & Wooster* (Barn, Cirencester); *Stones in his Pockets* (Dukes, Lancaster); *The Glass Menagerie* (Theatre Chipping Norton).

CAROLYN DOWNING SOUND DESIGNER

Carolyn Downing is an Olivier and Tony Award winning sound designer working in a variety of fields including exhibitions, fashion, theatre, and live events.

Credits include: *The Commonwealth Games Opening Ceremony 2022* (Alexander Stadium, Birmingham); *Ben & Imo*, *Fantastic Follies Of Mrs Rich*, *Julius Caesar*, *Anthony & Cleopatra*, *Coriolanus* (RSC); *Jean-Michel Basquiat: King Pleasure* exhibition (NYC&LA); *The Enfield Haunting* (Smith & Brant Productions, West End); *Fantastically Great Women* (UK Tour, KickAss Productions); *Ness* (The Estuary Festival); *The Normal Heart*, *The Welkin*, *Mr Gum & The Dancing Bear - The Musical* (2019), *As You Like It*, *The Motherf***er With The Hat* (National Theatre); *Summer & Smoke* (Almeida Theatre/West End with SFP, Olivier Nomination 2019); *Reimagining Wordsworth* (The Wordsworth Trust); *A Number* (Bridge Theatre); *Downstate* (National Theatre/Steppenwolf); *Death of a Salesman* (Young Vic and West End); *All My Sons* (Old Vic Theatre); *White Teeth* (Kiln Theatre); *Gypsy*, *The Producers* (Royal Exchange Theatre); *Chimerica* (Almeida Theatre and West End, Olivier Award 2014); *Carmen Disruption and Blood Wedding* (Almeida Theatre); *Me And My Girl*, *Fiddler On The Roof* (Chichester Festival Theatre); *Henry V*, *BLANK*, *Les Liaisons Dangereuses*, *Fathers and Sons* (Donmar Warehouse); *The Low Road*, *Choir Boy* (Royal Court) and *The Believers*, *Beautiful Burnout and Love Song* (Frantic Assembly).

CREATIVE

SAM JONES CDG CASTING DIRECTOR

Sam has been Head of Casting for Royal Shakespeare Company, Almeida Theatre and National Theatre Wales.

Recent work includes: Hugo Blick's *The English and Black Earth Rising*; *The Long Call*; *The Trick*; *Ridley Road*; *Wanderlust*; *Life*; *NW*; *Don't Forget the Driver*; *The Lost Honour of Christopher Jefferies*; *To Provide All People* and *The Hollow Crown*.

Theatre work includes productions at the National Theatre, RSC, Royal Court, Hampstead Theatre, Old Vic and Young Vic and many West End theatres, including on Moira and Fiona Buffini's *DINNER*, Polly Teale's *After Mrs Rochester*, Ian Rickson's *Hamlet*, *MOJO*, *Electra*, *Betrayal*, *Old Times* and *The Children's Hour* and 5 casts of *Journey's End*.

Sam has also worked on installation art projects such as Isaac Julien's *Paradise Omeros*, immersive theatre/film projects such as Bac's *The Way Out* and cross-genre collaborations such as Manchester International Festival's *Invisible Cities*, a co-production with 59 Productions and Ballet Rambert.

Sam Jones is an Honorary Fellow at the Royal Welsh College of Music and Drama. A member of the Casting Directors' Guild, the International Casting Directors Network, BAFTA and the European Film Academy.

HARUKA KURODA FIGHT DIRECTOR

Theatre credits: *Titus Andronicus* (Shakespeare's Globe); *Starcrossed* (Wilton's Hall); *Wipe These Tears* (Bezna Theatre Company); *The Comedy of Errors* (Mercury Theatre Colchester); *The Woods* (Southwark Playhouse); *All My Sons*, *Love Letters the Musical*, *Neville's Island* (Queen's Theatre Hornchurch); *The Temptation of Boris Johnson* (Park Theatre); *Macbeth/Romeo & Juliet* (Guildford Shakespeare Company); *Illegalized* (Manchester Royal Exchange & Tour); *Pink Sari Revolution* (Curve Theatre); *Kanye The First* (High Tide Festival); *Pirates Of Penzance* (Grosvenor Light Opera Company); *Beyond the Fence a New Musical* (Arts Theatre/Sky TV); *The Three Musketeers* (Illyria Theatre Company); *Harajuku Girls*, *The Ladies Cage* (Finborough Theatre); *Yeh Shen* (Polka Theatre & Tour); *Last Days of the Limehouse* (Limehouse Town Hall); *Incognito* (Gate Theatre & Tour); *Tango* (Reading Rep Theatre/Young Vic Studio); *Treasure Island*, *Peter Pan*, *Robin Hood* (Simply Theatre Geneva); *Knock Yourself Out* (Courtyard Theatre); *Julius Caesar*, *The Hired Man* (Mountview Academy) and *The Sound Of A Voice* (Volta Theatre/Arcola Tent).

CLAUDETTE WILLIAMS VOICE & DIALECT COACH

Claudette Williams trained as an Actor at The Guildhall School of Music & Drama and has worked extensively within theatre and TV.

Theatre credits: *Get Up Stand Up Bob Marley Musical* (Lyric Theatre); *King Hedley 11*, *Kingston 14* (Theatre Royal Stratford East); *The Convert* (Young Vic Theatre); *Five Guys Named Moe* (Festival Square Theatre); *Hamlet* (Black Theatre Live/Watford Palace Theatre/Stratford Circus); *Josephine and I Cush Jumbo* (Bush Theatre); *Fences August Wilson's* (Duchess Theatre); *Sweet Little Things* (Eclipse Theatre Company/West Yorkshire Playhouse); *Three Sister* (Birmingham Rep); *Romeo in the City* (Amber Lone Theatre Centre); *Blest Be the Tie* (Dona Daley Royal Court/Talawa Theatre); *Blues for Mr. Charlie* (James Baldwin Tricycle Theatre/Talawa Theatre); *Gems of the Ocean* (August Wilson Tricycle Theatre) and *Mother Courage and Her Children* (Nottingham Playhouse).

Film & Radio credits: *The Long Song*; *Yardie*; *Jonah* and *Passing*.

EMMA DENSON ASSISTANT DIRECTOR

Emma trained at Mississippi State University. Now based in Brooklyn, New York, she serves as the Associate Director at Origin Theatre Company, and has worked on shows at Irish Arts Center, The Irish Repertory Theatre, and Columbia University. This year, she was selected as the inaugural Drama League Rose Directing Fellow. In addition to assisting on *Never Let Me Go*, Emma will direct the Rose Youth Theatre in a new play development process for her play, *Of Age*. Emma wrote and directed *Otis and Anna*, which won Best Short at NYC's Downtown Urban Arts Festival 2023. She has participated in residencies in Ireland (Garter Lane Arts Centre/Fishamble) and New York (BRIC/Catswalk Institute). Emma was a 2023 Berkeley Rep Ground Floor Artist, and a 2023 Mississippi State University Director-in-Residence.

Recent works: *The Taming of Kate* (Triskelion Arts); *I Love You, You're Perfect, Now Change* (Stagedoor Manor) and *Emily* (The Chain).

CO-PRODUCERS

ROSE THEATRE

Rose Theatre is one of the largest producing theatres in London and has established itself since its 2008 opening as one of the most exciting theatres in the UK. Our mission is to entertain audiences, elevate artists, and empower our community.

Forthcoming Rose productions include: *Abigail's Party* by Mike Leigh, and directed by Jack Bradfield; and for Christmas, *Robin Hood & the Christmas Heist*, written by Olivier Award winner Chris Bush and directed by UK Theatre Award winner Elin Schofield.

Recent Rose Original productions include: *The Boy at the Back of the Class* based on the bestselling children's novel by Onjali Q. Raúf, adapted by Nick Ahad, and directed by Monique Touko; *The Lion Inside* based on the bestselling story by Rachel Bright & Jim Field, in a brand new adaptation and directed by Sarah Punshon, with music and lyrics by Eamonn O'Dwyer; *The Glass Menagerie* by Tennessee Williams, directed by Atri Banerjee and starring Geraldine Somerville; and London premiere of the Royal Lyceum Edinburgh production *Macbeth (an undoing)* written and directed by Zinnie Harris, after Shakespeare, which transferred to Theatre for a New Audience in New York and received four Drama Desk nominations.

Previous productions include: *Shooting Hedda Gabler* by Nina Segal, based on Henrik Ibsen's classic *Hedda Gabler* and directed by Jeff James; *A View From the Bridge* by Arthur Miller, directed by Holly Race Roughan, co-produced with Headlong, Chichester Festival Theatre, and Octagon Theatre Bolton; *Richard III* directed by and starring Adjoa Andoh; *The Importance of Being Earnest* by Oscar Wilde, directed by RTST Award winner Denzel Westley-Sanderson (nominated for four Black British Theatre Awards); *The Caucasian Chalk Circle* by Bertolt Brecht, in a new version by Steve Waters with music by Michael Henry, directed by Christopher Haydon (nominated for Best Revival at the WhatsOnStage Awards); *Peter Pan* by J.M. Barrie in a new version by Evan Placey, with music & lyrics by Vikki Stone and directed by Lucy Morrell; *A Christmas Carol* in a new version by Morgan Lloyd Malcolm, with music by Eamonn O'Dwyer, directed by Rosie Jones; Jeff James and James Yeatman's adaptation of Jane Austen's *Persuasion*, featuring an explosive foam party and a soundtrack of Frank Ocean, Dua Lipa and Cardi B; *Captain Corelli's Mandolin*, adapted by Rona Munro, which transferred to the West End in July 2019 following a successful UK tour; and the world premiere stage adaptation of Elena Ferrante's Neapolitan Novels, *My Brilliant Friend*, adapted by April De Angelis, which transferred to the National Theatre in November 2019. The latter were both directed by Rose Associate Artist Melly Still.

Although it is a charity and receives no regular funding from Arts Council England, Rose Theatre operates with support of two key funders: The Royal Borough of Kingston and Kingston University.

For more information visit rosetheatre.org

**ROSE
THEATRE**

ROYAL & DERNGATE, NORTHAMPTON

Chief Executive **Jo Gordon**

Artistic Director **Jesse Jones**

Royal & Derngate Northampton is the main venue for arts and entertainment in Northamptonshire and one of the major regional producing theatres in the country, with its acclaimed Made in Northampton work touring nationally and internationally.

The theatre was nominated for Theatre of the Year in The Stage Awards 2022. Eight of its productions transferred to London and the West End in 2019, with *The Worst Witch* winning the 2020 Olivier Award for Best Family Show and *Our Lady of Kibeho* being nominated for the 2020 Olivier Award for Outstanding Achievement in an Affiliate Theatre. The adapted screenplay from Royal & Derngate's original play commission of *The Pope* was nominated for Best Adapted Screenplay at the Academy Awards as Netflix's *The Two Popes*.

Looking ahead, the theatre is excited to be presenting the world premiere of *The Jolly Christmas Postman*, as well partnering with Paines Plough on *My Mother's Funeral: The Show* and with Rose Theatre in Kingston for this new stage adaptation of Kazuo Ishiguro's *Never Let Me Go*.

Other recent Made in Northampton productions have included Ralph Fiennes in the world premiere stage adaptation of T.S. Eliot's *Four Quartets* which transferred to the West End and was made into a film, a new version of Joe Penhall's *Blue/Orange*, touring co-productions of *Animal Farm* and *Othello* with the National Youth Theatre, a brand new musical *Gin Craze!* by April de Angelis and Lucy Rivers, the world premiere stage adaptation of *Mog The Forgetful Cat*, the national and international tour of Agatha Christie's *And Then There Were None* and most recently Spymonkey's *The Frogs*.

The venue also presents a diverse range of visiting productions on both the Derngate and Royal stages, featuring musicals, dance, comedy and music, and its two-screen cinema presents the best in world, independent, British and mainstream film.

Royal & Derngate's nationally recognised Creative Engagement programme works with schools, families and communities in Northamptonshire and beyond, and its Generate artistic development programme regularly supports hundreds of regional artists each year.

Box Office 01604 624811
royalandderngate.co.uk

ROYAL
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MALVERN THEATRES

Malvern Theatres is a major centre for the arts in the West Midlands. Hailed both locally and nationally as a model of artistic and architectural excellence, the venue boasts a long and proud history, having started life in 1884 as the Malvern Assembly Rooms. From 1929 it was the home of the famous Malvern Festivals, founded by Barry Jackson and George Bernard Shaw and now houses one of the most varied selections of plays, music, comedy dance, film and education work available under a single roof anywhere in the country.

An independent charitable trust with less than 1% of its revenue turnover publicly funded, Malvern Theatres comprises four auditoria: the Festival Theatre, an 850-seat proscenium arch theatre; the Forum Theatre, a modern versatile space with a maximum capacity of over 800; a 300-seat cinema and a newly built studio (Studio One), which opened in 2023.

Malvern Theatres is committed to developing the next generation of audiences and industry professionals and in 2012, the Malvern Theatres Young Company was founded, followed by The Malvern Theatres Stage Company in 2020. These two companies have collectively staged over 20 productions.

Malvern Theatres is proud to be co-producing this production of *Never Let Me Go*.

malvern-theatres.co.uk



BRISTOL OLD VIC

Bristol Old Vic is the UK's longest continuously running theatre and has welcomed millions of people through its doors since opening nearly 260 years ago.

Led by Executive Director Charlotte Geeves and Artistic Director Nancy Medina, the organisation is committed to platforming and creating opportunities for the multitude of stories that Bristol and the UK have to offer.

From its extensively redeveloped building in the Old City, Bristol Old Vic offers a year-round programme of inspiring, original new work; one of UK theatre's biggest learning and engagement programmes and has recently relaunched its artist development programme, including a five year commitment to new writing. Plus, through Bristol Old Vic On Screen, audiences across the world have seen its productions live or on demand, including most recently Complicite's acclaimed *Drive Your Plow Over the Bones of the Dead*, and its own stylish hit, *Hamlet* - which was also shown in 250 cinemas across the UK.

'We will make a theatre which is for our whole community. Not a passive place but one of activism. Not one voice but many. We will ask questions of ourselves and of Bristol. We invite you to come on in and help us make this building sing with possibility.' **Nancy Medina**, Artistic Director

bristololdvic.org.uk

**BRISTOL
OLD VIC**

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Christopher Haydon in conversation with Hayley Mills. Photo: Csilla Horváth

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