

DEALER'S CHOICE

BY PATRICK MARBER

DONMAR

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This production began at the Donmar Warehouse
on 18 April 2025



DEALER'S CHOICE

Written by

Patrick Marber

Directed by

Matthew Dunster

18 APRIL - 7 JUNE 2025

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Design by AKA

Patrick Marber in Conversation with Craig Gilbert



Oliver Chris, Rachel Redford, Rufus Sewell and Nancy Carroll in *Closer* at the Donmar Warehouse, 2015
Photo: Johan Persson

What was your introduction to theatre?

My mother was secretary to Keith Waterhouse and Willis Hall and my father was at Cambridge where he was president of the Footlights in the 1950s. He knew Jonathan Miller, Frederic Raphael, and Leslie Bricusse. So there was keen showbiz influence from my parents and we were a theatre-going family. We went to Richmond Theatre quite often and I was generally fascinated by the theatre from a young age.

As a teenager I spent a summer ushering and helping out at a small fringe theatre, The Overground in Kingston. Being backstage, learning how things worked, what everyone did to make the show happen – that’s when I really fell in love with it all. I was also in school plays and loved acting. I knew early on that I wanted to walk through a stage door rather than the front entrance.

Do you remember a moment where theatre really clicked for you?

I was drawn to thrillers – *Sleuth*, *Deathtrap*, Agatha Christie. But then I saw *The Caretaker* at the National in 1980; Warren Mitchell, Kenneth Cranham, Jonathan Pryce. I was sixteen. That changed me. It made me want to write plays.

But it wasn’t just about what I saw. It was about the whole culture of theatre. The backstage family, the secrets behind the red curtain. I’m currently directing *Glengarry Glen Ross* in New York, and my backstage security pass still, at the age of 60, gives me a little thrill that I have privileged access to the whole secret world backstage.

You started as a performer. How did you transition into writing and directing?

I left university in the mid 80s and started doing stand-up. I performed at pubs, clubs, the Edinburgh Fringe for about five years or so. Then, I got a call from Armando Iannucci to do a radio pilot, *On the Hour*. That’s where I first worked professionally with Steve Coogan, Chris Morris, Rebecca Front, and the rest of that group. That show became *The Day Today*, which led to *Knowing Me, Knowing You* and I was able to make a proper living as a writer/performer.

During that period in the early 90s Steve asked me to direct a show at Edinburgh. It was him and John Thomson, and they won the Perrier Award for Comedy in ’92. So that’s how I started directing for the first time. Steve and John did a big tour in ’93 (I think) and suddenly we were in big venues and I was doing all the things that I’d sort of vaguely seen other people do.

How did you move from comedy to playwrighting?

After directing Steve’s show, I met Sue Higginson who ran the National Theatre Studio. She asked if I’d ever thought about writing for the theatre. I said I had the germ of an idea that I’d love to explore for a play about poker. I didn’t know what form it would take but I thought ‘I *really* know about poker’. I’d been playing it a long time and was something of an addict. In the early 90s, I played in a big game – *The Archway Game* – with a couple of guys, Ross and Bernie Boatman, who both became professional players, and my friend Christian Colson, who became an Oscar award-winning producer of *Slumdog Millionaire*. We played maniacally for 2 or 3 years in Archway. And that game became the prototype game for *Dealer’s Choice*.

When did/where did your interest in the game come from?

I played at university. There was a casual game once a week. Then I joined a casino in Soho and really the whole of my second year at Oxford I was in this casino in Archer Street, called Charlie Chesters. It’s not there anymore. It’s now a very nice Italian restaurant called Bocca di Lupo, but you can still see the casino sign outside. I misspent a lot of my youth there, so I really knew the territory of addiction, poker and gambling. I didn’t, however, know how to write a play... but I’d read a few and acted in a few, and I was young and enthusiastic.

So Sue Higginson gave me a two week workshop at the National Theatre Studio with a gang of actors who were currently working there at the time. This was in November 1993. I was 28-29 and I was hanging out for two weeks with these incredible actors.

Then I went away and wrote the first draft of *Dealer’s Choice* in December ’93.

Then we did a 2nd workshop in February ’94. Which culminated in a roughly staged reading of the play. Richard Eyre, the artistic director of the National, came and saw it.

A few days later, a fax arrived: *I’d love to present this in the Cottesloe next year. Would you like to come in and discuss it?*

I was staggered, thrilled, amazed. But that was it. I’d sort of become a playwright.



Kelly Reilly in *After Miss Julie* at the Donmar 2003

Did you always know you would direct *Dealer’s Choice*?

Not at all. I went to meet Richard, kind of hoping he’d offer to direct it. I didn’t have the courage or the gall to ask him. Instead, he said, I think you should do it, Patrick. I’d never directed a play before but he reassured me: *You’ve never written a play before either, and that worked out ok.*

I had a year to prepare. The National paired me with an incredible design team – Bunny Christie, Mick Hughes – and I cast great actors. I made mistakes, but I was well supported and I loved it. That’s when I thought maybe I could be a director too.

What was it like opening your first play?

I was naïve. Everyone in rehearsals said it was great and I *believed* them. Then we had our first preview – it got laughs, the audience was engaged and it felt like a dream. No one gave me big notes. We just tightened it and got lucky.

Then Harold Pinter came to see it.

Pinter was a big influence on you, right?

He was my hero. The Deputy Stage Manager called me before the show and said, Harold Pinter is in tonight. I watched from the box, watched the back of his head, seeing if he laughed. He did. A few days later, a note arrived: *Antonia and I had a whale of a time at Dealer’s Choice. More power to your elbow.*

I carried that note in my pocket for a month.

Thirty years later, how does it feel to return to *Dealer’s Choice*?

Strange. Passing of time and all that. When I wrote it, I sort of identified with Carl, the young man in the play. Now I’m older than the father character and I have sons around Carl’s age. I’ve aged beyond my own play.

Director Matthew Dunster encouraged me to restore some of the original jokes. He’d say: *That’s funny – why did you take it out?*

And I thought, yeah, why did I?

So this Donmar production is slightly revised, but it’s still the play I wrote at 28.

What about *Closer*, your second play? Was it harder to write?

Much harder. *Dealer’s Choice* takes place over one night. *Closer* spans four or five years. The structure of *Closer* was trickier. I workshopped it multiple times, rewriting constantly. At first, I thought I’d write a play every two years. Turns out, I write one per decade if that.

You’ve also done a lot of adaptations. What draws you to certain texts?

It depends. With *Three Days in the Country*, Sonia Friedman suggested it to me. She said: *I think it’s a really interesting play. You could have fun with it.* That was the first playwrighting I’d done for eight years at the time. So it was a very meaningful piece for me. Ian Rickson helped me with that a lot, I dedicated the play to him. But the pleasure of writing *Three Days in the Country* was immense. I had a really good time, and after an eight year period of not writing a thing, I felt maybe I can do this again.

What was the cause of that eight year hiatus?

I think I didn’t really know what to do with my life. So the block began just after we opened *Don Juan in Soho* at the Donmar and I just got nominated for an Oscar for *Notes on a Scandal*. I was thrilled with that but I suppose I thought I had done what I came for and what now? I knew how that felt now, to have a flop, to have a hit. It wasn’t exciting for me to imagine thirty or forty more years of producing work which would either work or wouldn’t. I lost my vitality.

I then went mad in the country for a few years and gradually worked my way back into writing again. It took a long time. I think of all the things I’ve done in my life professionally, coming back from nowhere was the hardest thing.

What brought you back?

Moving back to London made a difference to my state of mind. And then Joe Wright and Josie Rourke asked me to do a version of *Trelawny of the ‘Wells’* for the Donmar. I read the play and I said, no, no, I can’t do it. I just wasn’t up for it.

And then the weirdest thing happened; the Donmar brochure went to press. I saw the image they’d chosen for that production and I suddenly knew exactly what Joe wanted to do. I thought, I’ve got to do this. So I called and said I’m up for it. And fortunately they hadn’t hired another writer yet and suddenly I was writing again. So I owe a lot to Joe and Josie, that show and the Donmar. Or more specifically, the marketing team at that time.

You’ve recently directed *Leopoldstadt* by Tom Stoppard. What’s it like directing another playwright’s work?

I’d done *Travesties* at The Menier Chocolate Factory in 2016, and then Tom asked me to do *Leopoldstadt* so maybe he quite liked being directed by a writer. He knew that I was observant of every pause, every comma, every full stop; that I would do my utmost to get the play spoken as he had written it.

What excites you most about *Dealer’s Choice* returning?

It’s a combination of fear and pleasure. Both are exciting. If the audience still finds these characters funny, tragic, moving – then I’ll be happy.

I directed *The Caretaker* in 2000 and on the first night I was having a drink with Harold Pinter. He was a bit quiet. I said, you alright, Harold? He said, no, I’m nervous. I said what about? And he said, well, I don’t know if it’s going to fucking work. They might hate it. I said, no, no, *The Caretaker* is a masterpiece. You’ll be alright. He said really? Do you think so?

Every playwright worries, even Harold.

So if you're spotted nervously clutching a glass of wine on press night, we all know why.

Yeah. Damn right.

Craig Gilbert is the Associate Director (Literary) at the Donmar.

Luck Fades, Skill Prevails: The Psychology of Poker Mastery

BY MARIA KONNIKOVA



Photo: The cast of *Dealer's Choice* in rehearsals
Photography by Helen Murray

‘The appeal of the game, of course, lies in the illusion that you might be the superior player.’

I’ve lost track of the number of times I’ve tried to convince people that poker is, predominantly, a game of skill: over time, the superior players will take money from everyone else. Those who understand game theory – the mathematical and psychological underpinnings of every decision, how they interact, and what that means for your play – will outlast those for whom, ‘it’s about guts, it’s about risk, it’s about passion,’ in the memorable words of Carl, one of the gamblers who inhabits the world of Patrick Marber’s *Dealer’s Choice*.

The appeal of the game, of course, lies in the illusion that *you* might be the superior player. There’s enough chance, enough momentary fluctuation in any single evening of cards that it’s easy to succumb to the comfortable illusion that you’re winning when, in fact, you’re not. It’s what keeps the fish coming back to the pond. Lose, it’s bad luck. Win, you’re the master of the game. It’s the rare player who can acknowledge when their skill is outmatched.

Dealer’s Choice was originally written at a time when the word *solver* meant next to nothing to a poker player. No one was systematically working to create programs that would mathematically ‘solve’ a game that had, for generations, been seen as a test of wit and mettle, a battle of minds and hearts. Nash equilibrium? Nash equilibrium? The poker of 1995 was far closer to the days when a Doyle Brunson, the so-called Godfather of Poker, would have a gun pulled on him in a smoke-filled backroom card game than to today’s tables full of MIT graduates and stats wizards plugging hand histories into a computer to ascertain what percentage of the time they should be raising their exact card combination on that particular board texture.

Over the last thirty years, the game has undergone a profound transformation. The *feel* players of yore – the Carls and yes, even the Ashes of the world – have largely fallen by the wayside, while the mathematical minds who try to play as game theory dictates are dominating the tables. Poker nights like Stephen’s weekly restaurant get-together still take place, of course, friendly home games where the camaraderie of the thing often trumps the strategy. But in casinos and card rooms, poker has become a thing of mathematical strategy. That is, if you want to emerge with your bankroll intact.

And yet. Despite everything, now as before, no game is more human than poker. And no human is a computerised robot. Computers run mathematical simulations. Humans, try as they might to follow those simulations and retain their cold, hard rationality, are emotional beings. Those maths and stats whizzes still tilt – that is, they let emotions colour their decision process. They get angry. They get upset. They get ecstatic. They get annoyed. They get frustrated, tired, hungry. They chase losses. They think wins will never end. They make calls out of spite and folds out of fear. And in those moments where they stray from game theoretic perfection for all too human reasons, they say they are pushing their skill edge, when really, all they want is to gamble.

I’ve called poker a psychotherapy session on steroids. When you sit down to play cards, you bring all of your mental baggage with you. Your hangups and neuroses. Your predilections and biases. The fact that, like Sweeney, you know you need money for an important family outing – or, like Mugsy, need to prove that you’re not, in fact, a mug. At one point or another, everything that has been percolating under the surface, all of the issues you’ve been too busy to deal with in your life away from the tables, all of it will explode: in a poorly-played hand, a gamble you never should have taken, a bet on a coin toss for money you can’t afford to lose. The pressures of the poker table are the ultimate hot decision-making environment, where you must think and act clearly and rationally under extreme pressure, over and over and over again. It’s the ultimate battle of self-control – or self-discipline, as Stephen calls it – and you will, eventually, feel the consequences of any lapse. Sure, you may get lucky once or twice. But in the end, unless you manage to triumph over your emotions, you will lose.

Which is why, to this day, the true winners at cards – those players who end up victorious year after year, who do not go broke, who are able to stay at the top and thrive even as the game evolves around them – are those who have mastered their mental game more than they’ve mastered a solver’s output. They know themselves. They are honest with themselves. Sure, they understand the basic maths, but more than that, they understand that the maths is insufficient if your mental game is off.

They say you play the man, not the cards. But here’s a far more lasting truth: you can’t master the cards until you master yourself.

Maria Konnikova is the author of three New York Times bestsellers, including The Biggest Bluff, her foray into the world of high-stakes poker. She is a world champion poker player and award-winning journalist and podcaster.



Photos: (Top) The cast in rehearsal
(Bottom L to R) Alfie Allen, Brendan Coyle
Photography by Helen Murray



Photos: (Top L to R) Kasper Hilton-Hille, Hammed Animashaun
(Bottom L to R) Theo Barklem-Biggs, Daniel Lapaine
Photography by Helen Murray

CAST

Frankie	ALFIE ALLEN
Mugsy	HAMMED ANIMASHAUN
Sweeney	THEO BARKLEM-BIGGS
Ash	BRENDAN COYLE
Carl	KASPER HILTON-HILLE
Stephen	DANIEL LAPAINE

CREATIVE & PRODUCTION TEAM

Writer	PATRICK MARBER
Director	MATTHEW DUNSTER
Designer	MOI TRAN
Lighting Designer	SALLY FERGUSON
Sound Designer	HOLLY KHAN
Casting Director	LOTTE HINES CDG
Associate Director	ROBYN GRANT
Resident Assistant Director	EWA DINA
Fight Director	RUTH COOPER-BROWN & RACHEL BOWN-WILLIAMS OF RC-ANNIE SIMON EVANS
Production Manager	LIZZIE DONAGHY
Company Stage Manager and Props Supervisor	OLIVIA ROBERTS
Deputy Stage Manager	DEVON JAMES-BOWEN
Assistant Stage Manager	HONOR RAMSDALE
Assistant Stage Manager	BEN COATES
Technical Assistant Stage Manager	FRAN HURST
Stage Management Work Placement	CÁIT CANAVAN
Costume Supervisor	SUZANNE SCOTCHER
Wigs Hair and Make up Supervisor	LAURA FLOWERS
Assistant Props Supervisor	HUGO MARTIN
Poker Expert	HELEN MURRAY
Production Photographer	



PATRICK MARBER
WRITER

For the Donmar: *After Miss Julie; Don Juan in Soho* and a version of *Trelawny of the ‘Wells’*.
Plays include: *Dealer’s Choice; Closer; Howard Katz; The Red Lion* and *Three Days in the Country* (National Theatre).
Stage adaptations include versions of: *Hedda Gabler; The Beaux’ Stratagem* and *Exit The King* (National Theatre).
Screenplays: *Closer; Notes on a Scandal* – Academy Award nomination and British Independent Film Award for Best Screenplay; *Old Street; Love You More* and *The Critic*.
Television co-writing credits include: *The Day Today* and *Knowing Me, Knowing You With Alan Partridge* (BBC).

His plays have won Evening Standard, Olivier, Time Out, New York and London Critics’ Circle and Writers’ Guild Awards. His television work has received BAFTA, British Comedy and Royal Television Society Awards.
As a Director recent work includes: *Leopoldstadt* – Tony Award for Best Director of a play (Wyndham’s/Longacre, NY); *Pandemonium* (Soho); *Nachtland* (Young Vic); *What We Talk About When We Talk About Anne Frank* (Marylebone Theatre); *The Producers* (Menier Chocolate Factory) and *Glengarry Glen Ross* (Palace, NY).

CAST



ALFIE ALLEN FRANKIE

Theatre credits include: *Hangmen* (Golden Theatre, Broadway); *Equus* (National tour) and *The Spoils* (Trafalgar Studios).

Television includes: *Safe Harbour*; *Atomic*; *Transformers: Earth Park*; *SAS: Rogue Heroes*; *The Murders at White House Farm*; *Harlots*; *Game of Thrones*; *Close To The Enemy*; *Moving On*; *Accused*; *Freefall*; *Coming Up*; *Casualty 1907*; *Joe's Palace*; *The Golden Hour* and *Jericho*.

Films include: *Visitation*; *McVeigh*; *Night Teeth*; *Jo Jo Rabbit*; *How To Build A Girl*; *Predator*; *Plastic*; *John Wick*; *Confine*; *The Body*; *Powder*; *Soulboy*; *Freestyle*; *The Other Boleyn Girl*; *Atonement*; *Stoned* and *Agent Cody Banks 2*.



HAMMED ANIMASHAUN MUGSY

His work in theatre includes:

A Midsummer Night's Dream – winner of the 2020 WhatsOnStage Award for Best Supporting Actor in a Play, 2019 Ian Charleson Award and 2019 Critics' Circle Award for Best Shakespearean Performance (Bridge); *'Master Harold,' ... and the Boys* – winner of 2019 Clarence Derwent Award for Best Male in a Supporting Role; *Barber Shop Chronicles* (National Theatre); *A Monster Calls* (Old Vic); *The Producers* (Royal Exchange Theatre); *Kiss Me Kate* (Barbican); *Wolves on Road* (Bush Theatre) and *Sammy: The Sammy Davis Jr. Musical* (workshop).

Television includes: *Black Ops* – BAFTA-nominated for Best Male Comedy Performance and winner of RTS Programme Award for Male Comedy Performance; *Ludwig*; *Breeders*; *The Wheel of Time*; *Time Bandits*; *Black Mirror*; *Pls Like* and *Gods of Game*.

Films include: *The Festival*; *The Loneliest Boy in the World*; *Surge*; *How to Build a Girl* and *The Ellington Kid*.

Other credits include: BBC Creator in Residence Programme.



THEO BARKLEM-BIGGS SWEENEY

His credits for the Donmar include: *Europe* and *Les Liaisons Dangereuses*.

Other theatre credits include: *Don Juan in Soho* (Wyndham's) and *Chapel Street* (Bush Theatre).

Television includes: *SAS: Rogue Heroes*; *Sliced*; *The First Team*; *Carnival Row*; *Timewasters*; *Clean Break*; *Drunk History*; *White Gold*; *Ballot Monkeys*; *Cradle to the Grave*; *Tatau*; *Alt*; *Crimis*; *Kerry*; *Our World War*; *Silk*; *The Interceptor*; *Black Out*; *Count Arthur Strong*; *Family V2*; *Homeboys*; *The Guilty*; *A Touch Of Cloth*; *The Fades*; *Coming Up*; *Holby City*; *Law & Order*; *Miranda*; *Silent Witness*; *Doctors*; *EastEnders*; *How Not To Live Your Life*; *Micromen*; *New Tricks*; *Some Dogs Bite*; *Survivors*; *Missing*; *Moses Jones* and *The Bill*.

Films include: *Cherry*; *The Forgotten Battle*; *The Power*; *Farming*; *Make Up*; *Den Nedste Mand*; *Hunter Killer*; *Journey's End*; *The Festival*; *Kingsman: The Secret Service*; *Borrowed Time*; *Hammer Of The Gods*; *Keith Lemon – The Movie*; *The Inbetweeners Movie*; *The Man Inside*; *7 Lives* and *Age of Heroes*.

Radio includes: *The Rage*; *Silk*; *The Clerk's Room*; *The One About The Social Worker*; *White Noise* and *Skyvers*.

Short films include: *Femme*; *This Is Iniquity*; *The Entertainer*; *The Game*; *Chick or Treat*; *Midnight Of My life*; *Samuel-613*; *Some Candid Observations*; *Grade Zero*; *Request Stop*; *What If...*; *Compulsion*; *Big Mouth* and *Scouting For Rudeboys*.



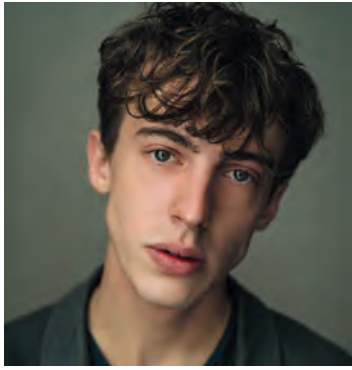
BRENDAN COYLE ASH

His credits for the Donmar include: *Saint Nicholas*.

Other theatre includes: *Shining City* (Theatre Royal Stratford East); *The Price* (Theatre Royal Bath/Wyndham's); *Mojo* (Harold Pinter); *The Late Henry Moss*; *The Silver Tassie* (Almeida); *Buried Child* (National Theatre); *The Weir* – winner of the Olivier Award for Best Supporting Actor, New York Critics Award for Outstanding Broadway Debut (Abbey Theatre Dublin/Royal Court/West End/Broadway); *Pygmies In The Ruins* (Royal Court/Lyric Belfast); *A Love Song For Ulster* (Kiln); *Philadelphia Here I Come!* (Kings Head/Wyndham's); *Playboy of the Western World* and *All Souls Night* (Lyric Theatre, Belfast).

Television includes: *Toxic Town*; *Finders Keepers*; *Riches*; *Requiem*; *12 Monkeys*; *Spotless*; *Lark Rise to Candleford*; *The Starlings*; *Downton Abbey* – nominated for Best Supporting Actor for BAFTA, EMMY, IFTA; *True Dare Kiss*; *Wedding Belles*; *Prime Suspect*; *Shameless*; *North and South*; *Omagh*; *Bombmaker*; *Paths to Freedom*; *Rebel Heart* and *Thief Takers*.

Films include: *Mary Queen Of Scots*; *Downton Abbey*; *Me Before You*; *Unless*; *The Mark of Cain*; *The Jacket*; *The General*; *Perrier's Bounty*; *The Raven*; *I Could Read The Sky*; *Conspiracy* and *Soft Sand Blue Sea*.



KASPER HILTON-HILLE
CARL

His work in theatre includes: *That Face* – Best Newcomer at the 2024 Off-West End Awards and nominated for Best Performer in a Play at The Stage Debut Awards 2024 (Orange Tree Theatre); *The Glass Menagerie* (Rose Theatre/ Alexandra Palace Theatre/Belgrade Theatre) and *Flicker* (Edinburgh Festival Fringe).
Television includes: *Baptiste*.
Films include: *The Immortal Man* and *The Woman in Cabin 10*.

He graduated from Royal Welsh College of Music and Drama in summer 2023.



DANIEL LAPAINE
STEPHEN

His work at the Donmar includes: *The Dance Of Death* (also Trafalgar).
His theatre credits include: *Between Riverside & Crazy* (Hampstead Theatre); *Retrograde*; *Holy Sh*t*; *The Invisible Hand* (Kiln Theatre); *The Merchant Of Venice* (Globe); *Hedda Gabler* (Old Vic); *All My Sons* (Apollo); *Scenes From The Back Of Beyond*; *F**king Games* (Royal Court); *Les Parents Terribles*; *King Lear* (Sydney Theatre Co); *Island* (Belvoir Street Theatre); *Romeo and Juliet*; *Richard III* and *Hamlet* (Bell Shakespeare Co).
Television includes: *Wild Cherry*; *Safe Harbor*; *Moonflower Murders*; *McDonald And Dodds*; *The Marlow Murder Club*; *The Queen Of Oz*; *Upright*; *Van Der Valk*; *Who Is My Husband*; *Black Mirror*; *The Durrells*; *Versailles*; *Catastrophe*; *Critical*; *Vexed*; *Inspector Lewis*; *Vera*; *Identity*; *Moonshot*; *Hotel Babylon*; *Sex, The City and Me*; *Jane Hall*; *The Good Housekeeping Guide*; *Golden Hour*; *Jericho*; *Death On The Nile*; *Red Cap*; *Helen Of Troy*; *I Saw You* and *Tenth Kingdom*.
Films include: *She Will, Dead In Tombstone*; *Zero Dark Thirty*; *Gozo*; *Jack The Giant Killer*; *Shanghai*; *Last Chance Harvey*; *Collusion*; *The Abduction Club*; *Ritual*; *The Journeyman*; *Double Jeopardy*; *Elephant Juice*; *Brokedown Palace*; *54*; *Say You'll Be Mine*; *1999*; *Dangerous Beauty*; *Polish Wedding*; *Lucinda 31* and *Muriel's Wedding*.



Photos: (Top L to R) Brendan Coyle, Theo Barklem-Biggs and Kasper Hilton-Hille
(Bottom) Matthew Dunster and Alfie Allen
Photography by Helen Murray



Photos: (Top L to R) Theo Barklem-Biggs and Alfie Allen
(Bottom L to R) Hammed Animashaun and Daniel Lapaine, Brendan Coyle
Photography by Helen Murray

CREATIVE TEAM

MATTHEW DUNSTER DIRECTOR

Matthew is a director and writer. He was born and raised in Oldham and now lives in South East London. Previously an actor, he has directed or written over seventy theatre shows, often with major national companies (including RSC, The National Theatre, Royal Court, Young Vic, Royal Exchange, Shakespeare's Globe, The Bridge), as well as directing in the West End, on Broadway and internationally. He has been the Associate Director of the Young Vic and Shakespeare's Globe. **His most recent productions include:** *2:22 A Ghost Story* (West End); *Shirley Valentine*; *The Pillowman* (Duke Of York's); *The Homecoming* (Young Vic) and *A Child Of Science* (Bristol Old Vic).

Matthew has been nominated for four Olivier Awards and his Broadway production of *Hangmen* was nominated for five Tonys.

In Autumn 2025, he will direct Conor McPherson's stage adaptation of *The Hunger Games*.

MOI TRAN DESIGNER

Moi is a multi-disciplinary artist, designer, cultural worker and educator with a dual practice across contemporary art and design for live performance.

Her work for the Donmar includes: *In the Blood*.

Theatre design includes: *Cat on a Hot Tin Roof* (Costume Designer) (Almeida); *Why Am I So Single?* (Set Designer) (West End); *The Homecoming*; *Chasing Hares* (Young Vic); *A View from the Bridge* (Headlong/Octagon Theatre, Bolton/Chichester Festival Theatre/Rose Theatre Kingston); *A Play for the Living in a Time of Extinction* (Headlong/Barbican); *The Herring Girls Protest Song Cycle* (HighTide); *Worth* (New Earth Theatre/Storyhouse, Chester); *The Tempest* (Globe); *Henry V* (Headlong/Globe); *Baghdaddy*; *Rare Earth Mettle*; *White Pearl* (Royal Court); *Corrina Corrina* (Headlong/Liverpool Everyman & Playhouse); *Raya*; *Deluge* (Hampstead Theatre); *Dear Elizabeth*; *The Letters Project* (Gate Theatre); *Chiaroscuro* (Bush Theatre) and *Summer Rolls* (Park Theatre).

Opera design includes: *Falstaff* (Opera Berbiguières, France) and *The Imperfect Pearl* (Corn Exchange Newbury/St George's Bristol/Kings Place/UK tour).

Dance design includes: *Peaky Blinders: The Redemption of Thomas Shelby* (Rambert); *Human Wall* (V&A) and *Beats'n'Shine* (Mudam).

SALLY FERGUSON LIGHTING DESIGNER

Her work as Lighting Designer includes: *What We Talk About When We Talk About Anne Frank* (Marylebone Theatre); *Aladdin* (Lyric Hammersmith); *Whitby Rebels*; *Brief Encounter*; *The Offing* (Stephen Joseph Theatre); *Red Speedo*; *Jess and Jo Forever* (Orange Tree Theatre); *A Child Of Science* (Bristol Old Vic); *Duchess Of Malfi*; *The Merchant of Venice* (Globe); *The Homecoming*; *Tribe* (Young Vic); *Sam and Her Amazing Book Of Dinosaurs* (HKCC, Hong Kong Ballet); *Faustus*; *That Damned Woman* (Storyhouse); *Dick Whittington* (Nottingham Playhouse); *A Midsummer Night's Dream* (Shakespeare North Trust); *Favour*; *Strange Fruit*; *An Adventure* (Bush Theatre); *Mum* (Theatre Royal Plymouth/Soho Theatre); *Anything Is Possible If You Think About It Hard Enough* (Southwark Playhouse); *Two* (New Vic Theatre); *Pippi Longstocking* (Royal & Derngate); *The Last King Of Scotland* (Sheffield Crucible); *The Importance of Being Earnest* (Watermill Theatre); *Snow White* (The Wrong Crowd); *Honour*; *Building the Wall* (Park Theatre); *To See The Invisible* (Aldeburgh Festival); *Again* (Trafalgar Studios); *Richard III* (Perth Theatre); *31 Hours* (Bunker Theatre); *Aladdin* (Watford Palace Theatre); *Educating Rita* (Queen's Theatre Hornchurch); *While We're Here* (Farnham Maltings); *Sweet Charity* (Manchester Royal Exchange) and *And Then Come The Nightjars* (Theatre 503).

HOLLY KHAN SOUND DESIGNER

Holly is a British/Guyanese composer, sound designer and multi-instrumentalist, creating scores for theatre, film and installation. scores for theatre, film and installation.

Her most recent theatre work includes: *Lavender*; *Hyacinth*; *Violet*; *Yew*; *Statues*; *Dreaming and Drowning* (Bush Theatre); *The Little Mermaid* (Bristol Old Vic); *Bellringers* – OFFIE nominated for Best Sound Design; *This Much I Know*; *Biscuits for Breakfast*; Olivier nominated *Blackout Songs* (Hampstead Theatre); *Our Country's Good* (Lyric Hammersmith); *Red Speedo*; *Northanger Abbey* (Orange Tree); *Sam Wu is not Afraid of Ghosts* (Polka Children's Theatre); *Tess* (Turtle Key Arts/Sadlers Wells); *Laughing Boy*; *Jules and Jim* (Jermyn Street Theatre); *Sylvia* (English Theatre Frankfurt GMBH); *The Invincibles* (Queen's Theatre Hornchurch); *I Really Do Think This Will Change Your Life* (Colchester Mercury); *Duck* (Arcola); *For A Palestinian* – OFFIE nominated for Best Sound Design (Bristol Old Vic/Camden People's Theatre); *Amal Meets Alice* (Good Chance Theatre Company, The Story Museum); *Kaleidoscope*

(Filskit Theatre Company, Southbank Centre/Oxford Playhouse) and *Ticker* (Alphabetti Theatre, Newcastle/Underbelly, Edinburgh/Theatre503).

Film and Installation work includes: *The Pigeon* (Messy films Ltd); *Becoming An Artist*; *Bhajan Hunjan* (Tate Kids); *One Day* (Blind Summit Theatre, Anne Frank Trust); *Sanctuary* (Limbic Cinema, Stockton Arts Festival); *Song for the Metro* (The Sage Music Centre, Newcastle); *It's About Time* (UN Women/ Battersea Arts Centre/Mayor of London) and *Their Voices* (RAA, Global Health Film Festival, Barbican).

LOTTE HINES CDG CASTING DIRECTOR

Lotte worked in the Royal Court Casting Department from 2008 – 2014. **Select theatre credits include:** *Harry Potter and the Cursed Child* (Palace Theatre); *English* (RSC); *Accidental Death of an Anarchist* (Theatre Royal Haymarket); *Between Riverside and Crazy* (Hampstead Theatre); *Dirty Butterfly* (Young Vic); *The Vortex* (Chichester Festival Theatre) and *Pests* (Royal Court Theatre).

ROBYN GRANT ASSOCIATE DIRECTOR

Robyn is a theatre director and writer from Leeds.

Her most recent productions include: *The Jingleclaw* (Writer) (Birmingham Hippodrome); *2:22 A Ghost Story* (Associate Director) (West End/UK Tour); *Unfortunate: The Untold Story of Ursula the Sea Witch* (Writer/Director) (Southwark Playhouse/UK tour) and *Waiter There's a Murder in My Soup* (Writer/Director) (Troubadour Wembley Park Theatre).

Robyn was nominated for a Writers Guild of Great Britain Award in Best Musical Theatre Book Writing for *Unfortunate*.

In Autumn 2025 she will be Creative Assistant Director on Conor McPherson and Matthew Dunster's adaptation of *The Hunger Games*.

EWA DINA RESIDENT ASSISTANT DIRECTOR

Ewa Dina is a British-Nigerian director, actor, and facilitator, known for work that is rhythmically driven, emotionally grounded, and rooted in collaboration. She is currently Resident Assistant Director at the Donmar Warehouse and was most recently Resident Director on *Tina: The Tina Turner Musical* (Aldwych Theatre). Her practice is defined by a clear, physical storytelling style – using music and movement not just as aesthetic choices, but as vital tools for narrative, emotionality, and world-building.

As Director her credits include: *Good News* (Croydonites Festival); *The Welsh Dragon* (Welsh tour/Theatre Iolo); *To Sir, With Love* (Greenwich Theatre); *The Kola Nut Does Not Speak English* (Bush Theatre & VAULT Festival); *Museum Lates* (Tiata Fahodzi); *No More Mr Nice Guy* (Camden People's Theatre) and *Her Naked Skin* (Rose Bruford). She also directed the remount of *The Bolds* (Unicorn Theatre).

As Associate Director: *Every Leaf a Hallelujah* (Regent's Park Open Air Theatre). Ewa served as Associate Director with Nouveau Riche from 2021 – 2023.

As Assistant Director: *Much Ado About Nothing* (RSC); *...and breathe* by Yomi Sode (Almeida); *The Long Song* (Chichester Festival Theatre); *Sunnymead Court* (Actors Centre) and *The Bolds* (Unicorn Theatre).

Ewa is a skilled facilitator and educator, teaching across institutions including the Royal Shakespeare Company and Central School of Speech and Drama. She is also a founding member of No-Table Productions – a collective focused on collaborative, culturally conscious work. www.ewadina.com

**RUTH COOPER-BROWN &
RACHEL BOWN-WILLIAMS
OF RC-ANNIE
FIGHT DIRECTORS**

Rc-Annie Ltd., established in 2005 by Rachel Bown-Williams and Ruth Cooper-Brown, is the UK’s leading Dramatic Violence and Intimacy Company. **For the Donmar:** *Macbeth* and [BLANK]. **Other theatre credits include:** *Bernarda Albas Haus* (Schauspielhaus Hamburg); *Romeo and Juliet* (Belgrade Theatre/ Bristol Old Vic/Hackney Empire); *Boys from the Blackstuff* (Liverpool Royal Court/National Theatre/West End); *Twelfth Night* (Regent’s Park Open Air); *Great Expectations* (Royal Exchange Manchester); *Testmatch* (Orange Tree); *Bronco Billy* (Charing Cross); *The Pillowman* (Duke of York’s); *Minority Report* (Nottingham Playhouse); *A Midsummer Night’s Dream*; *The Empress*; *Julius Caesar*; *The Duchess of Malfi*; *Henry VI: Rebellion*; *The Wars of the Roses*; *King John*; *Measure for Measure*; *The Taming of the Shrew*; *Tartuffe* (RSC); *Cymbeline*; *Antony & Cleopatra*; *Richard III*; *The Tempest*; *Hakawatis*; *Midsummer Mechanicals*; *I, Joan*; *Emilia*; *Othello*; *Boudica*; *Imogen* (Globe); *Linck & Mülhahn*; *‘Night Mother* (Hampstead Theatre); *Noises Off* (Theatre Royal Bath/West End); *Oklahoma!* (Young Vic/West End); *Newsies* (Wembley Troubadour); *Baghdaddy* (Royal Court); *James IV* (Raw Material/Edinburgh Festival Theatre); *Crazy for You*; *The Taxidermist’s Daughter*; *Plenty* (Chichester Festival Theatre); *As You Like It* (CBBC/Globe); *The Scandal at Mayerling* (Scottish Ballet); *Trouble in Tahiti & A Quiet Place*; *Lucia Di Lammermoor*; *Theodora* (Royal Opera House); *A Tupperware of Ashes*; *The Father and the Assassin*; *The Welkin*; *Three Sisters*; *Anna*; *When We Have Sufficiently Tortured Each Other*; *Peter Pan*; *The Threepenny Opera*; *Cleansed* (National Theatre); *The James Plays* (co-production with National Theatre of Scotland/Edinburgh International Festival); *Persuasion* (Rose Theatre Kingston); *Blue/Orange*; *God of Carnage*; *The Price*; *Switzerland*; *Dusty* (Theatre Royal Bath); *Celebrated Virgins* (Theatr Clwyd); *East is East* (Birmingham Rep/ National Theatre/ Chichester Festival Theatre) and *To Kill A Mockingbird* (West End).

**SIMON EVANS
PRODUCTION MANAGER**

Simon is Director of Technical and Production at the Donmar Warehouse. **His Production Management credits include:** *For Black Boys Who Have Considered Suicide When The Hue Gets Too Heavy* (Apollo); *Death of a Salesman* (Piccadilly); *Equus* (Trafalgar); *Approaching Empty* (Kiln); *Company* (Gielgud); *The Open House* (Bath Theatre Royal); *trade* (Young Vic); *Yerma* (Young Vic/Park Avenue Armory, New York); *A Streetcar Named Desire* (Young Vic/St Ann’s Warehouse, New York); *The Limit*; *Tosca*; *Don Quixote*; *Giant*; *Das Rheingold* (Royal Ballet and Opera); *Shoe Lady*; *All of It*; *Is God Is*; *Baghdaddy*; *Midnight Movie*; *Living Newspaper*; *Scenes With Girls*; *Two Palestinians Go Dogging*; *Jews. In Their Own Words*; *The Glow* (Royal Court); *Boys Will Be Boys*; *Junkyard*; *The House They Grew Up In*; *People, Places and Things*; *Meek*; *Acts of Resistance* and *Hedda Tesman* (Headlong).

**LIZZIE DONAGHY
COMPANY STAGE MANAGER
AND PROPS SUPERVISOR**

For the Donmar as Company Stage Manager: *The Fear of 13*; *Clyde’s*; *Private Lives*; *Watch on the Rhine*; *The York Realist*; *Aristocrats*; *Appropriate*; *Blindness*; *Assembly* and *Force Majeure*. **As Stage Manager/Company Stage Manager:** *The Snail House* (Hampstead); *Shining City* (Theatre Royal Stratford East); *Shoe Lady*; *Bad Roads*; *Road* (Royal Court); *Cyprus Avenue* (Royal Court/Abbey/The Mac Belfast/Public Theater); *Richard II* (Almeida) and *Death of a Salesman* (Young Vic/Piccadilly). **As Prop Supervisor for the Donmar:** *Skeleton Crew*; *Far Away* and *St Nicholas*. **Other theatre includes:** *Othello*; *Broucek*; *La Gioconda*; *Falstaff*; *Litvinenko*; *La bohème*; *Ivan the Terrible* (Grange Park Opera) and *Living Newspaper* (Royal Court).

**OLIVIA ROBERTS
DEPUTY STAGE MANAGER**

Olivia trained in Stage Management and Technical Theatre at Royal Welsh College of Music and Drama, graduating in 2009. **Her work as Deputy Stage Manager includes:** *A Good House* (Jerwood Theatre Downstairs/Bristol Old Vic); *Death of England: Michael* (@sohoplace); *The Other Boleyn Girl* (Chichester Festival Theatre); *The Enfield Haunting* (Ambassadors); *Further Than the Furthest Thing* (Young Vic); *Metamorphoses* (Sam Wanamaker); *The Ferryman* (Gielgud); *The Woman in Black* (UK tour) and *Private Lives* (Music Box Theatre).

**DEVON JAMES-BOWEN
ASSISTANT STAGE MANAGER**

For the Donmar: *Macbeth* (also Harold Pinter); *When Winston Went to War with the Wireless* and *Watch on the Rhine*. **Recent theatre includes:** *East is South*; *The Snail House* (Hampstead); *Acis and Galatea* (Opera Holland Park); *Twelfth Night* (Regent’s Park Open Air); *Untitled F*ck M*ss S**gon Play* (Young Vic); *As We Face The Sun* (Bush) and *The Cost of Living* (National Theatre Wales).

**HONOR RAMSDALE
ASSISTANT STAGE MANAGER**

Her credits for the Donmar include: *The Fear of 13*. **As Assistant Stage Manager:** *Ballet Shoes* (National Theatre); *Bear Snores On*; *Every Leaf A Hallelujah* (Regent’s Park Open Air); *Cold War* (Almeida); *A Sherlock Carol* (DEM) and *CBeebies Presents: As You Like It* (BBC at Shakespeare’s Globe). **As Deputy Stage Manager:** *The Secret Garden* (Regent’s Park Open Air) and *Merrily We Roll Along* (National Youth Music Theatre).

**BEN COATES
TECHNICAL ASSISTANT
STAGE MANAGER**

His work for the Donmar includes: *Natasha, Pierre & The Great Comet of 1812* (Automation Operator) and *The Fear of 13* (Assistant Stage Manager). **As Assistant Stage Manager:** *The Hills of California* (Harold Pinter) and *Newsies* (Wembley Troubadour). **As Technical Swing:** *Rumble in the Jungle* (Dock X) and *Newsies* (Wembley Troubadour). **As Automation Operator:** *Dear Evan Hansen* (Noël Coward); *The Long Song* and *South Pacific* (Chichester Festival Theatre).

**FRAN HURST
STAGE MANAGEMENT
WORK PLACEMENT**

Fran is currently in their 3rd year of training at RADA. **As Assistant Stage Manager:** *Mamma Mia! The Party* (ASM Dep); *I Dream In Colour* (Bloomsbury Festival 2023); *Cymbeline* and *As You Like It* (RADA). **Placement credits include:** *Clueless* (Trafalgar Theatre) and *Carmen* (Royal Opera House). **Training credits include:** *Pericles* (Stage Manager); *Love and Information* (Deputy Stage Manager); *Angels in America: Millennium Approaches* (Stage Manager); *Mirandolina* (Stage Manager); *House of Ife* (Assistant Stage Manager); *A Midsummer Night’s Dream* (Stage manager) and *Yerma* (Deputy Stage Manager).

**CÁIT CANAVAN
COSTUME SUPERVISOR**

Cáit trained at TU Dublin Conservatoire. **As Costume Supervisor:** *Dear England* (National Theatre/Prince Edward Theatre); *Cat on A Hot Tin Roof*; *A Mirror* (Almeida); *The Hunt* (St. Ann’s Warehouse, Brooklyn); *Two Strangers Carry A Cake Across New York* (Kiln/ Criterion Theatre); *The Homecoming* and *Further Than The Furthest Thing* (Young Vic). **As Assistant Costume Supervisor:** *The Doctor* (Park Avenue Armory) and *Boys on the Verge of Tears* (Soho Theatre).

**SUZANNE SCOTCHER
WIGS, HAIR AND MAKE UP
SUPERVISOR**

Her credits for the Donmar include: *The Human Body*. **Theatre includes:** *The Pillowman* (Duke of York’s); *Mandela* (Young Vic); *Tammy Faye*; *Secret Life of Bees* (Almeida); *Much Ado About Nothing*; *Trouble in Mind*; *When We Have Sufficiently Tortured Each Other*; *One Man, Two Guvnors* (National Theatre/West End/International tour); *The Father and the Assassin*; *Home*; *Phaedra*; *Master Harold and the Boys*; *An Octoroon*; *Amadeus*; *Saint George and the Dragon*; *Common*; *Ugly Lies the Bone*; *Another World: Losing Our Children to Islamic State*; *The Flick*; *wonder.land*; *The James Plays*; *The Elephantom*; *Men Should Weep*; *Never So Good*; *The Hour*; *Women of Troy*; *The Hothouse*; *Sing Yer Heart out for the Lads* (National Theatre) and *Bach & Sons* (Bridge). **As Co-Wigs, Hair and Makeup Designer:** *Jitney* (Old Vic); *Chairs* (Almeida) and *The Second Woman* (Young Vic). **Other work includes:** Photo shoots for the National Theatre, Almeida, Young Vic and British and American Vogue.



Photos: (Top) Kasper Hilton-Hille, (Bottom) The Cast
Photography by Helen Murray

DEALER'S CHOICE

PRODUCTION CREDITS

Set built by	BOWER WOOD PRODUCTION SERVICES
Assistant Production Manager	DRAMATIX
Production Carpenter	VICKY OLUSANYA
Carpenters	AUBREY TURNER
	JIM BOSTON, STEVE MASSAM,
	JAMIE DUDDY, CALLUM HARRIS,
	ARTHUR NEWTON
Lighting Programmer	JAMES LYE
Lighting Crew	LUCY ADAMS, ZOE BEENY,
	AMAURI CREPALDI,
	MARCO DE FRANCESCA, SIMON DYKES,
	SIMON FLEMING, SAM HOUSE, YIGIT INCE,
	IRMA KENT, TERESA NAGE,
	JOHNNY WILSON
Lighting Equipment supplied by	WHITE LIGHT
Production Sound Partners	SOUND QUIET TIME
Production Sound Engineers	DOM BEALE FOR SOUND QUIET TIME
	JORDAN WILKES FOR SOUND QUIET TIME
	STAGE SOUND SERVICES
Sound Equipment Partner	DR WILL HOUSTOUN
Illusionist	ABBIE JOHNS, ELIZABETH WANG
Alterations	YIGIT INCE
Lighting Operator	MEGAN KEEGAN-PILMOOR
Dresser	JACOB TOWEY
Stage Crew	

SPECIAL THANKS

National Theatre, Orange Tree Theatre, The Young Vic,
Jen Garland, Frank Roome, Elliot Hashtroudi,
Dan Large, Samuel West, Helena Kipling

Thanks for their ongoing support:
Stage Sound Services and White Light



DONMAR ACCESS

AUDIO-DESCRIBED PERFORMANCE by

Saturday 31 May, 2.30pm, touch tour at 1pm

This performance will be audio-described for people who are blind and partially sighted. There will be a FREE touch-tour before the performance at 1pm, for blind and partially sighted patrons to explore the set and meet members of the company. This event is open to ticket-holders only.

CAPTIONED PERFORMANCE by StageTEXT

Monday 19 May, 7.30pm

This performance will be captioned for people who are D/deaf, deafened and hard of hearing.

Comments or suggestions should be addressed to office@donmarwarehouse.com

The management advises patrons not to leave handbags and other personal possessions under seats. Smoking is not permitted in the theatre.

Patrons are reminded that it is strictly forbidden to take photographs or use any form of recording apparatus in the theatre. The management reserves the right to refuse admission and to alter the programme or to make any alteration in the cast which may be rendered necessary by illness or other unavoidable causes.

In accordance with the licensing requirements:

- 1 The public may leave at the end of the performance by the exit doors and such doors must at that time be open.
- 2 Gangways, passages and staircases must be kept entirely free from chairs or any other obstructions.
- 3 Persons shall not in any circumstances be permitted to stand or sit in any of the gangways intersecting the seating or to sit in any of the other gangways. If standing be permitted in the gangways at the sides and rear of the seating, it shall be strictly limited to the number indicated in the notices exhibited in those positions.



The company of NATASHA, PIERRE & THE GREAT COMET OF 1812
Photo: Johan Persson



Aidan Kelly and Adrien Brody in THE FEAR OF 13
Photo: Manuel Harlan



Take the Stage: THE FEAR OF 13
Photo: Ellie Kuntz

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Donmar Warehouse is an independent charity and every year we need to raise over £3 million, on top of ticket sales, to survive.

We have blazed a trail for over 30 years, creating legendary performances by some of the world's greatest artists. That legacy is the foundation of our approach today as we strive to continue creating work which is ambitious, thrilling, inspiring – **however, we can't do it alone.**

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Please get in touch if you would like to remember the Donmar in your Will, name a seat in our auditorium or support a specific project, including productions or our work with young people. We would love to explore how you can help us bring our work to life.

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Photos by Ellie Kurttz

MY FUTURE:

Young Voices, Big Questions and Theatre for Change

BY SELINA BUSBY

'How many pairs of shoes do you have?' asks a thirteen-year-old girl walking to the front of the stage looking intently at the audience in the front row of the Donmar auditorium, one chilly afternoon in March. She looks long and hard at the adults sitting at her feet. Her ponytails bouncing slightly as she takes a step closer to the edge of the stage, with the stage lights shining on her glasses, she stares directly into my eyes: 'I said how many pairs of shoes do you own, yes you, ... how many?'

When asked this question as part of the sharing of four pieces of theatre at the end of the Donmar LOCAL's *My Future* project, it is not a question I welcome or, if I am honest, can actually answer.

The young person does not let it go; 'Five pairs?... Nine pairs?...More than twelve pairs?' Yes, I think to myself, more than twelve pairs, and I am embarrassed to think about the six pairs of flip flops languishing at the bottom of my wardrobe. I nod reluctantly, yes more than twelve.

My Future 2025 is a project that started in January and ran for ten weeks with four secondary schools creating pieces of theatre which prioritised the voices, ideas and creativity of pupils from these schools. Each school was assigned two artists from the Donmar, who worked with a group of young people each week to create a performance using climate justice as a stimulus for the work. It was developed after the 2022 production of Dawn King's *The Trials*, set slightly in the future, which featured a jury of twelve young people deciding the fate of three adults accused of crimes against the climate.

Through the engagement process of finding some of the young actors and technicians who worked on *The Trials*, the Donmar delivered a devising programme with over 200 young Londoners in partnership with the Royal Central School of Speech and Drama, where I work. As a community theatre researcher, it was a privilege to be a part of *The Trials* process, seeing first-hand the impact from the space given to talk about climate justice. It was an extraordinary and extremely rare opportunity for the young people who took part, for free, in all aspects of this project, and its legacy is *My Future*.

Rather than being based around a script, the pieces of theatre for *My Future* are co-created by the young people and the artists working with them. Most of this work is done in the partnership schools during a weekly drama class or extra-curricular drama club with young people in Key Stage 3. The project culminates in a sharing of the performance pieces on the stage in the Donmar to an invited audience of families, teachers, local councillors and employees of PwC, the project's funders. In this way, the young people

have a real opportunity to make their voices count, and ask the hard questions about the things that matter to them. Why are we buying so many shoes? Why don't we mend and repair our old ones? What is the air pollution level outside my school? What happens to climate refugees? Why don't we study climate change at school? In this project they have the opportunity to call adults to account and that is both important and rare.

But more is happening in *My Future* than young people being able to have their voices and concerns heard. They are making theatre and performing on a professional stage. The four pieces of ensemble theatre were each original, funny, creative, moving, powerful and beautifully crafted. In week one the young people were asked whether they had been to the Donmar; none had. They were asked if they had been to any theatre before and in a group of 12 teenagers, only two had. They were asked if they had made theatre before, none had. As an ex-drama teacher this breaks my heart a little.

This lack of access to watching and making theatre is the very reason that Phil McCormack, Associate Director (Participation), developed the Donmar LOCAL year-round provision for the young people of Camden and Westminster. Phil believes that it is the theatre's civic duty to step into the gap in arts provision in school curricula due to the National Curriculum's focus on prioritising science, technology, and maths. Working closely with teachers and school heads to ensure that the young people growing up close to the Donmar have access to excellent productions, both in their schools and at the theatre itself, as well as opportunities to work with the Donmar's artistic team to make theatre and get involved in all the roles and career options that theatre offers.

Four schools took part in *My Future* in 2025, only one of which has consistently been delivering drama classes to its pupils; the others are just reintroducing it as an option from this September or are testing the water with an after school drama club. In just ten short weeks the benefits can be seen in the confidence levels of the young people, with one English teacher sharing with me that they have witnessed a transformation across the curriculum in the confidence of drama club members to speak up in other subjects. As I sat each week watching the rehearsals, I could chart the changes in the young people as they moved through the process, developing an understanding of what makes good theatre, how to ask the hard questions, and transition from the quiet child to the confident game show host ad-libbing on the stage to a full house. From never having been in a theatre, to making the stage part of their comfort zone was a privilege to witness, and a trajectory that is, frankly, hard to believe.

Programmes like *My Future* and the work of Donmar LOCAL are vital for young people and the creative industries in this country; not merely to create the audiences of the future, but to develop the theatre makers of the future, and with the transferable skills developed through this work, the scientists, programmers, maths teachers and MPs of the future. Projects like this create young adults who can ask the hard questions, tackle the impossible challenges we face, creatively solve problems, think critically and work in teams to harness the power of individuals to make the changes we need to make and, they may just help save the planet.

How many shoes? I don't know exactly – but it is too many. And I really do think it's going to be a very long time before I buy any new ones.

Selina Busby is a theatre maker and Professor of Applied and Social Theatre at the Royal Central School of Speech and Drama, University of London.

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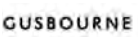
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HISTORY

THE DONMAR WAREHOUSE is a 251-seat, not-for-profit theatre in Covent Garden, led by Artistic Director Tim Sheader and Executive Director Henny Finch.



Photo: Johan Persson

The Donmar is the home of legendary performance, experienced up close.

In our converted Covent Garden warehouse, we bring together audiences – never more than four rows away from an actor – to experience world class artists and rising stars create thrilling, unmissable theatre.

From a nineteenth century hop warehouse to today's award-winning theatre, our history is as exciting and varied as the work we present on our stage. Here are some highlights:

BEFORE IT WAS A THEATRE

1690s Thomas Neal MP establishes the Seven Dials area, hoping it will become as popular with well-off residents as the nearby Piazza. Instead Seven Dials becomes one of the most notorious slums in London. **1870s** Seven Dials is taken over by workshops and breweries. What will become the Donmar is a vat room and hop warehouse for the local brewery in Covent Garden. **1920s** The warehouse is used as a silent film studio, and then the Covent Garden Market banana ripening-depot. **1960s** Donald Albery forms Donmar Productions (amalgamating his first name and his wife's second name – Margaret) and purchases what will become the Donmar Warehouse. During this time, the Donmar plays host to the Beatles, the Rolling Stones and the London Festival Ballet. **1970s** and **1980s** The Donmar becomes the home for the Royal Shakespeare Company's studio productions before it is taken under the management of Ian Albery and Nica Burns. It becomes the West End home for Britain's most innovative touring companies, including Cheek by Jowl, plus stand-up comedy and cabaret.

THE DONMAR AS WE KNOW IT

1990s In 1989, Roger Wingate's ACT purchases the theatre and begins a major renovation. In 1990 Sam Mendes is invited to take up residency as Artistic Director and opens the refurbished theatre in 1992 with the UK premiere of Sondheim's *Assassins*. Other productions under his direction included *Cabaret*, *Company*, *Uncle Vanya*, *Twelfth Night* and *The Blue Room* with Nicole Kidman. Other Directors working at the Donmar around this time include Matthew Warchus, Katie Mitchell, David Leveaux and Michael Grandage. ATG takes over from Roger Wingate and ACT as the landlord of the Donmar in 1999. **2000s** Michael Grandage succeeds Sam Mendes as Artistic Director in 2002. Under his tenure, the Donmar begins a national touring programme to reach as many people as possible across the UK. Productions under Grandage's tenure include *Frost/Nixon*, *Piaf*, and a production of *King Lear* that marks the first time NT Live has broadcast from a venue other than the National Theatre. Other productions include *Mary Stuart* with Harriet Walter and Janet McTeer, *Proof* with Gwyneth Paltrow, Ian McKellen in *The Cut* and Eddie Redmayne and Alfred Molina in *Red*.

2010s In 2011, the Donmar purchases its Dryden Street home, including a rehearsal space, offices and education studio. In 2012 Josie Rourke and Kate Pakenham are appointed as the first all-female leadership team of a major London theatre. They create a programme that sees the Donmar reach new audiences in the UK and overseas, especially New York, alongside innovative ticket access schemes such as Barclays Front Row and YOUNG+FREE. A number of hit productions are broadcast across the world with NT Live, including *Coriolanus* with Tom Hiddleston, *Les Liaisons Dangereuses* with Janet McTeer and Dominic West, and *Saint Joan* with Gemma Arterton. This bold programming continues with *Privacy*, *The Vote* – broadcast live on More4 on the night of the 2015 election – and the all-female Shakespeare Trilogy staged at Donmar King's Cross.

Michael Longhurst takes over as Artistic Director in March 2019, joined by Executive Director Henny Finch. During their tenure, the theatre is nominated for 19 Olivier Awards with the programme including new plays by writers such as Lucy Kirkwood, Jack Thorne, Lynn Nottage, Branden Jacobs-Jenkins and Alice Birch, with classics such as Kit Harington in *Henry V* and *Macbeth* with David Tennant and Cush Jumbo (which transferred to the West End in September 2024), and Best New Musical Olivier nominees *The Band's Visit* and *Next to Normal* (which transferred to the West End in June 2024). During the pandemic, the Donmar produces *Blindness* with Juliet Stevenson which toured the world during 2020, and Michael Longhurst's sell-out production of *Constellations*, with four different casts, which broke box office records at the Vaudeville Theatre. In 2021, Michael and Henny led a major capital refurbishment of the theatre, to bring it up to date in terms of accessibility, sustainability and audience experience.

TODAY

Tim Sheader became the new Artistic Director of the Donmar in March 2024, becoming joint CEO alongside Henny Finch. *The Fear of 13* and *Natasha, Pierre & the Great Comet of 1812* are nominated for 8 Olivier Awards including Best New Play and Best New Musical.

'TIM SHEADER'S TENURE AS THE DONMAR'S NEW ARTISTIC DIRECTOR HAS GOT OFF TO AN EXEMPLARY START.'

The Times on *THE FEAR OF 13*

PAST PRODUCTIONS



Photo: Johan Persson

BACKSTROKE BY ANNA MACKMIN

★★★★ 'Celia Imrie is mesmerising ... Tamsin Greig also delivers a wonderful performance in Anna Mackmin's ferociously unsentimental play.' *The Times*

★★★★ 'Stays with you long after you leave the theatre behind' *Radio Times*

★★★★ 'An extraordinary play about a mother and daughter relationship' *The Arts Desk*



Photo: Johan Persson

NATASHA, PIERRE & THE GREAT COMET OF 1812 – MUSIC, LYRICS, BOOK AND ORCHESTRATIONS BY DAVE MALLOY

★★★★★ 'An audacious triumph' *The Telegraph*

★★★★★ 'The show is set alight by director Tim Sheader' *The Observer*

★★★★ 'Musical theatre that feels like an event, rare and thrilling to witness. Certainly, it deserves to burn bright in the West End for years to come.' *The Independent*



Photo: Manuel Harlan

THE FEAR OF 13 BY LINDSEY FERRENTINO

★★★★★ 'Adrien Brody's wrenching portrait of death row injustice is unmissable... Nana Mensah is excellent... Justin Martin's faultless production... Tim Sheader's first show as the Donmar's new Artistic Director makes a mighty statement' *The Telegraph*

★★★★★ 'Belongs in a league of its own' *The Times*

★★★★★ 'Adrien Brody, in his London theatre debut, offers a thrillingly charismatic performance... a dynamic ensemble' *the i*

DONMAR



'DAVID TENNANT IS
TREMENDOUS...
SUPERBLY PARTNERED
BY CUSH JUMBO'

FINANCIAL TIMES



'ENTHRALLING'
THE TELEGRAPH



'FULL OF WOLFISH
IMAGINATION AND
ALARMING SURPRISE'

THE GUARDIAN



DAVID TENNANT
CUSH JUMBO

MACBETH

BY WILLIAM SHAKESPEARE
DIRECTED BY MAX WEBSTER

FILMED LIVE AT THE DONMAR WAREHOUSE

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IN SELECTED CINEMAS

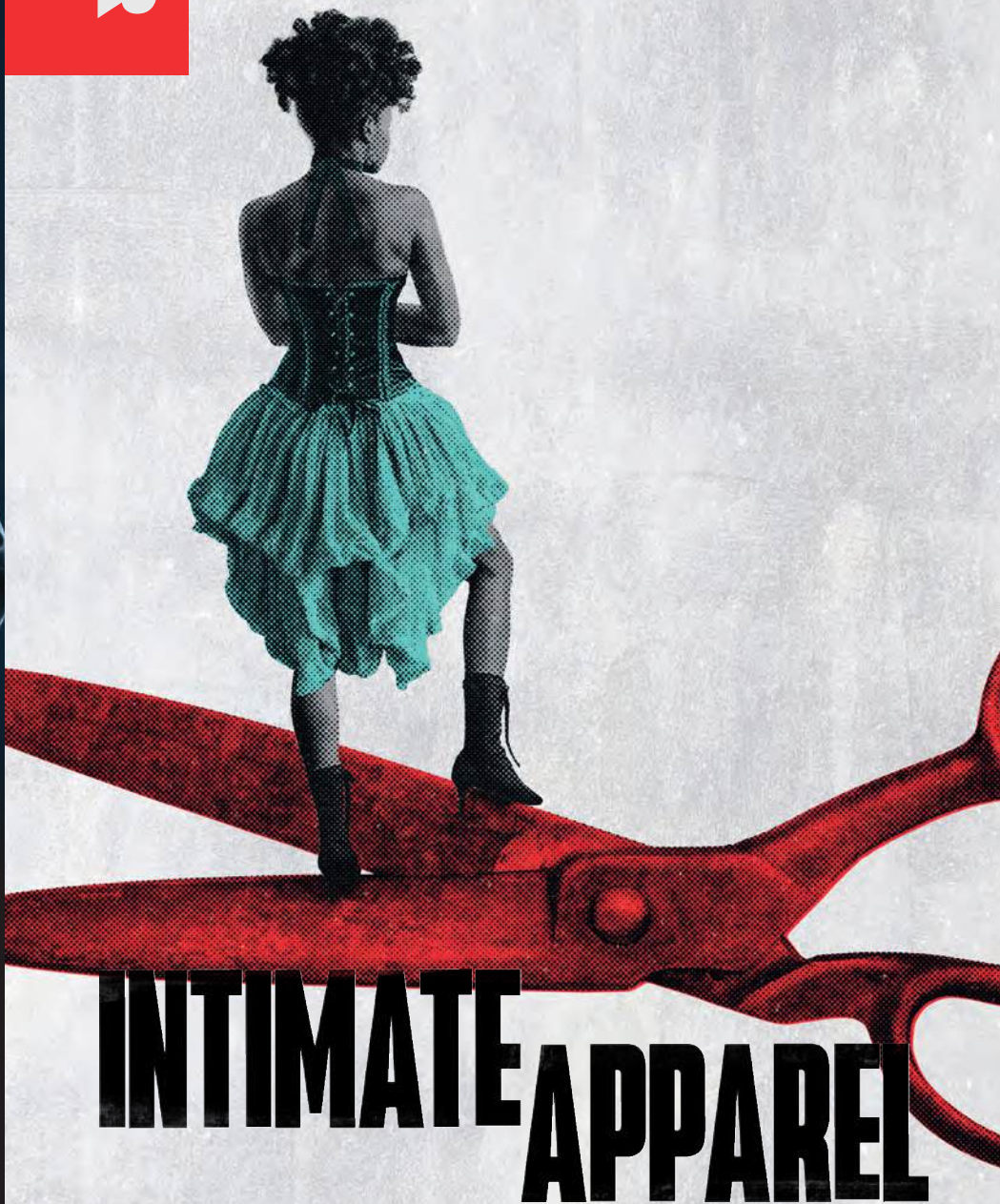
MacbethDonmarCinema.com

TRAFALGAR
RELEASING

Photo by Max Webster

DONMAR

SAMIRA WILEY



INTIMATE APPAREL

Written by
Lynn Nottage

Directed by
Lynette Linton

20 JUNE - 9 AUGUST 2025

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Design by AKA



Photos: (Top) Matthew Dunster, Alfie Allen, Robyn Grant, Devon James-Bowen and Honor Ramsdale
(Bottom) Hammed Animashaun
Photography by Helen Murray

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The Donmar Warehouse is an independent charity and we rely on the generosity of our supporters to stage world-class theatre in the intimacy of our auditorium.

By becoming a Production Supporter, you can play a vital role in bringing our productions to life, and step into the heart of the creative process to experience life behind the scenes as the play develops from page to stage.

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- Access to tickets across the run of the production (subject to availability), and more

To learn more about supporting a particular production, please visit donmarwarehouse.com/support or please contact Julia Mućko on 020 7845 5829 or via email at jmucko@donmarwarehouse.com

Thank you for your consideration.

REMEMBER THE DONMAR IN YOUR WILL

There are some productions which you will never forget. The anticipation as the lights dim, the hushed silence among the audience, experiencing the magic that unfolds on stage.

The Donmar has been creating these unforgettable moments for over three decades. **Will you help us shape the future of our theatre and create more memories for generations to come?**

By including the Donmar in your Will, you can share the joy of live theatre, experienced up close. Every gift, no matter the size, will:

- Support the creation of world-class productions in our intimate auditorium
- Engage thousands of young people each year with our impactful participation work
- Provide new pathways into the industry for exceptional emerging talent

Photography by Marc Brenner, Manuel Harlan and Johan Persson



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To find out more about leaving a gift in your Will, please contact Julia Mućko, Head of Philanthropy
020 7845 5829 | jmucko@donmarwarehouse.com



TAKING OUR SEAT

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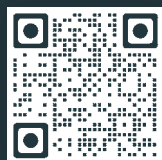
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Chumisa Dornford-May and Jamie Muscato
in *Natasha, Pierre & the Great Comet of 1812*
Photo: Johan Persson



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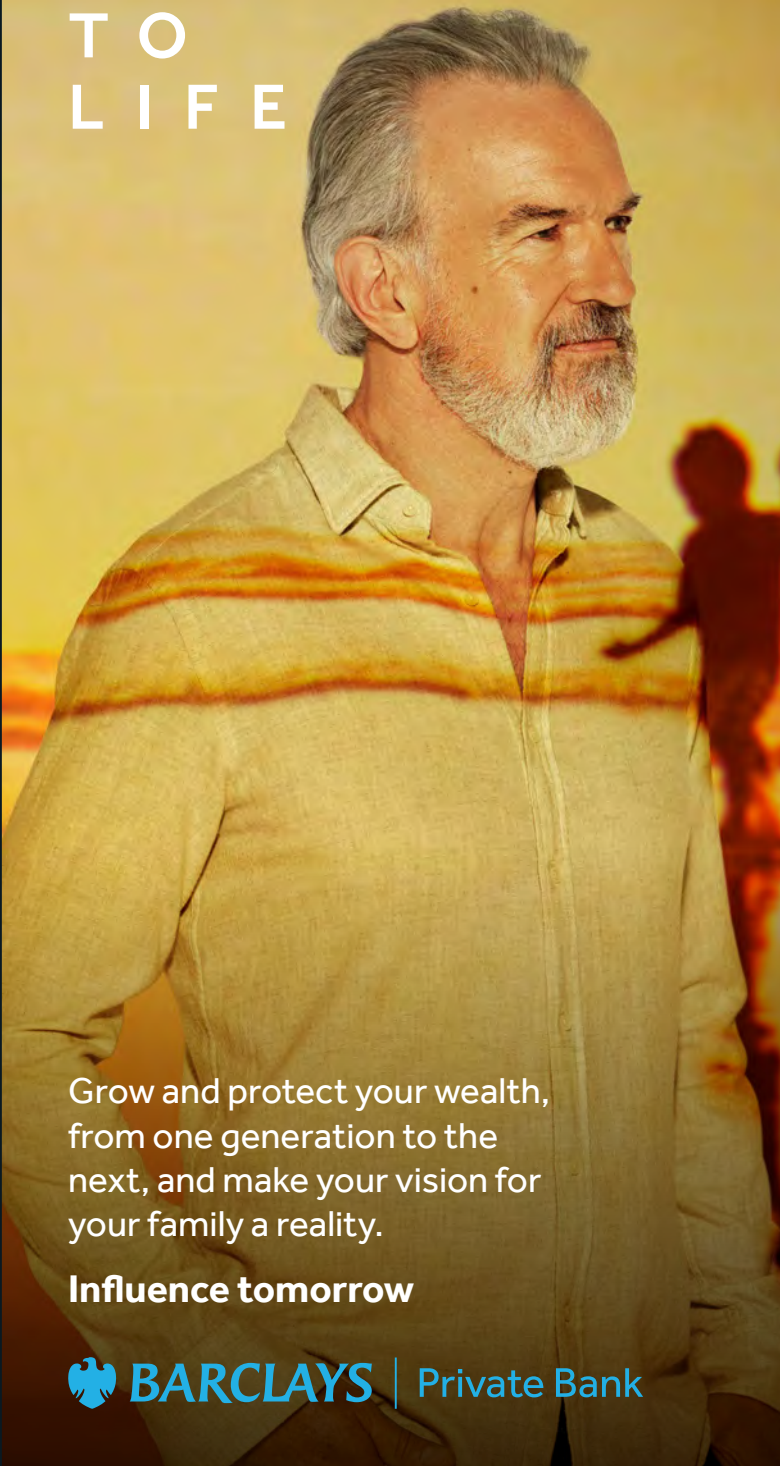
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