DATES FOR YOUR DIARY

SPRING SEASON 2017

1 BLUES FOR AN ALABAMA SKY
by Pearl Cleage
Wed 8 Feb - Sat 18 Feb
GBS Theatre

2 A LITTLE NIGHT MUSIC
by Stephen Sondheim and Hugh Wheeler
Thu 9 Feb - Sat 18 Feb
Jerwood Vanbrugh Theatre

3 A BITTER HERB
by Kwame Kwei-Armah
Tue 14 Mar - Sat 25 Mar
Gielgud Theatre

4 VINEGAR TOM
by Caryl Churchill
Wed 15 Mar - Sat 25 Mar
GBS Theatre

5 THE WINTER’S TALE
by William Shakespeare
Thu 16 Mar - Sat 25 Mar
Jerwood Vanbrugh Theatre

9 VISITING US

10 BOOKING

Directed by Femi Elufowoju, jr
Designed by Christianna Mason

GBS Theatre
Wed 8 Feb – Sat 18 Feb at 7.15pm
Matinee Sat 11 Feb at 2.15pm
Aftershow Discussion Mon 13 Feb
Tickets £16 | Concessions £12
Senior Friend £8 | RADA Alumni £6

BLUES FOR AN ALABAMA SKY
by Pearl Cleage (1995)

For prospects, you gotta look past 125th Street. No law says we gotta live and die in Harlem, USA, just ’cause we happened to wind up here when we finally blew out of Savannah. The world is a big place!

Harlem, 1930. The realities of the depression have kicked in, and blues singer and nightclub performer Angel is struggling to find a job. Her friend Guy, an unemployed costume designer, dreams of designing dresses for Josephine Baker in Paris. Their neighbour Delia, a social worker, is trying to organise a local family planning clinic while their friend Sam, a doctor, works long hours delivering babies at the Harlem Hospital.

This is the UK premiere of Pearl Cleage’s 1995 play. It portrays the lives of struggling African American artists and activists in the transition between the Harlem Renaissance and the Great Depression. With themes encompassing economic hardship, homosexuality and reproductive rights, Blues for an Alabama Sky combines wide social issues with deeply personal dilemmas.

Pearl Cleage is a fiction writer, playwright, poet, essayist and journalist. Her writing draws on experiences as an activist for AIDS and women’s rights, as well as the broader experiences of black Americans. Her first novel, What Looks Like Crazy on an Ordinary Day, appeared on the New York Times bestseller list for nine weeks in 1998. She has received numerous awards including the Bronze Jubilee Award for Literature in 1983 and the outstanding columnist award from the Atlanta Association of Black Journalists in 1991.

Femi Elufowoju, jr is a performer and director. He founded the UK’s leading African theatre company, tiata fahodzi, and artistically led the company for 13 years, directing over 30 plays including Oladipo Agboluaje’s Iya-Ile (nominated for an Olivier Award). More recently he directed Bonnie Greer’s The Hotel Cerise for Theatre Royal, Stratford East. In film and television his work includes Mechanic: Resurrection, Borgen, Moses Jones and Wire in the Blood. He was an Associate Artist at the Almeida and directed plays for the Royal Court and the National Theatre.
The summer night smiles. Three times. The first smile smiles at the young, who know nothing. The second, at the fools who know too little. And the third at the old who know too much...

Charlotte’s married to Carl-Magnus, who’s seeing Desiree, who was previously with Fredrik, who’s now married to Anne, who’s keen on Fredrik’s son, Henrik, who’s fooling around with Petra, their maid. On midsummer’s eve the lovers gather at a house in the country and before the sun rises (if it ever sets) all their entanglements will be transformed.

Inspired by Ingmar Bergman’s film Smiles of a Summer Night, A Little Night Music premiered in 1973 and has remained one of Sondheim’s most popular musicals.

Composer and lyricist Stephen Sondheim’s awards include an Oscar, a Pulitzer Prize and a Presidential Medal of Freedom. Amongst his musicals are Gypsy, West Side Story, Sunday in the Park with George, Sweeney Todd and Into the Woods.

British-born Hugh Wheeler lived in the US from 1937 until his death in 1987. He also collaborated with Sondheim on Candide and Sweeney Todd.

Edward Kemp has been Director of RADA since 2007. Productions at RADA include Kleist’s Penthesilea (also translated), Company, The Young Idea, Six Pictures of Lee Miller, The Sea and Andromache (also translated). He has also worked at the National Theatre, RSC and at theatres and opera houses nationally and internationally.

Directed by Edward Kemp
Designed by Jane Heather
Musical Director Michael Haslam
with instrumentalists from the Royal Academy of Music

Jerwood Vanbrugh Theatre
Thu 9 Feb - Sat 18 Feb at 7.30pm
Matinee Wed 15 Feb and Sat 18 Feb at 2.30pm
Aftershow Discussion Mon 13 Feb
Tickets £16 | Concessions £12
Senior Friend £8 | RADA Alumni £6

Note: there is limited availability on the 9 Feb due to the auditorium being reserved for the production sponsor. Please speak to Box Office for details.

Directed by Prasanna Puwanarajah

What we have had in this family is what they out there can only talk about. How could we have been wrong?

Valerie McKenna is a successful middle-class businesswoman, living in suburban comfort with husband Willard, son Peter and adopted daughter Jaime, who is white. When her son John is murdered by white racists, the family begins a journey into the criminal justice system and the media that exposes them to the biting tensions that run through modern Britain. With the police and the judiciary failing them they are approached by a lawyer who is determined to fight their case; and while the family begin the fight for justice, secure family relationships disintegrate, grief is kettled, and racial identity fractures with profound and irreparable consequences.

Kwame Kwei-Armah is an award-winning British playwright, director, actor and broadcaster. His plays include Beneatha’s Place, Seize the Day, Blues Brother Soul Sister, and his seminal triptych of plays chronicling the struggles of the British African-Caribbean community in London: Elmina’s Kitchen, Fix Up and Statement of Regret, which each premiered at the National Theatre between 2003-2007.

Directed by Prasanna Puwanarajah

With Elmina’s Kitchen he became the first black British playwright to have his work produced in the West End. He is Artistic Director of Centre Stage in Baltimore, and is currently an Associate Director at the Donmar Warehouse, where he recently directed One Night in Miami. He was awarded an OBE in 2012 for services to drama.

Director Prasanna Puwanarajah is a writer, actor and director. His debut play Nightwatchman premiered at the National Theatre in 2011, where he has also worked extensively as an actor. He directed Moth at the HighTide Festival and Bush Theatre, where it was a 2013 Time Out Critics’ Choice. For television he has directed the acclaimed Spoof or Die for Channel 4, which received special screenings at the Belfast Film Festival, Edinburgh International Film Festival and the London Short Film Festival. His other short films include BOY, written in response to the London 2012 Olympic Games and The Half-Light. He is an Associate of HighTide Festival, Wilton’s Music Hall, and on the Boards of the National Youth Theatre and Headlong. He trained in medicine and worked as a doctor in the NHS.

Directed by Prasanna Puwanarajah

Gielgud Theatre
Tue 14 Mar - Sat 25 Mar at 7pm
Matinees Sat 18 Mar at 2pm
Aftershow Discussion Mon 20 Mar
Tickets £16 | Concessions £12
Senior Friend £8 | RADA Alumni £6

What we have had in this family is what they out there can only talk about. How could we have been wrong?

Valerie McKenna is a successful middle-class businesswoman, living in suburban comfort with husband Willard, son Peter and adopted daughter Jaime, who is white. When her son John is murdered by white racists, the family begins a journey into the criminal justice system and the media that exposes them to the biting tensions that run through modern Britain. With the police and the judiciary failing them they are approached by a lawyer who is determined to fight their case; and while the family begin the fight for justice, secure family relationships disintegrate, grief is kettled, and racial identity fractures with profound and irreparable consequences.

Kwame Kwei-Armah is an award-winning British playwright, director, actor and broadcaster. His plays include Beneatha’s Place, Seize the Day, Blues Brother Soul Sister, and his seminal triptych of plays chronicling the struggles of the British African-Caribbean community in London: Elmina’s Kitchen, Fix Up and Statement of Regret, which each premiered at the National Theatre between 2003-2007.

Directed by Prasanna Puwanarajah

With Elmina’s Kitchen he became the first black British playwright to have his work produced in the West End. He is Artistic Director of Centre Stage in Baltimore, and is currently an Associate Director at the Donmar Warehouse, where he recently directed One Night in Miami. He was awarded an OBE in 2012 for services to drama.

Director Prasanna Puwanarajah is a writer, actor and director. His debut play Nightwatchman premiered at the National Theatre in 2011, where he has also worked extensively as an actor. He directed Moth at the HighTide Festival and Bush Theatre, where it was a 2013 Time Out Critics’ Choice. For television he has directed the acclaimed Spoof or Die for Channel 4, which received special screenings at the Belfast Film Festival, Edinburgh International Film Festival and the London Short Film Festival. His other short films include BOY, written in response to the London 2012 Olympic Games and The Half-Light. He is an Associate of HighTide Festival, Wilton’s Music Hall, and on the Boards of the National Youth Theatre and Headlong. He trained in medicine and worked as a doctor in the NHS.

Directed by Prasanna Puwanarajah

With Elmina’s Kitchen he became the first black British playwright to have his work produced in the West End. He is Artistic Director of Centre Stage in Baltimore, and is currently an Associate Director at the Donmar Warehouse, where he recently directed One Night in Miami. He was awarded an OBE in 2012 for services to drama.

Director Prasanna Puwanarajah is a writer, actor and director. His debut play Nightwatchman premiered at the National Theatre in 2011, where he has also worked extensively as an actor. He directed Moth at the HighTide Festival and Bush Theatre, where it was a 2013 Time Out Critics’ Choice. For television he has directed the acclaimed Spoof or Die for Channel 4, which received special screenings at the Belfast Film Festival, Edinburgh International Film Festival and the London Short Film Festival. His other short films include BOY, written in response to the London 2012 Olympic Games and The Half-Light. He is an Associate of HighTide Festival, Wilton’s Music Hall, and on the Boards of the National Youth Theatre and Headlong. He trained in medicine and worked as a doctor in the NHS.
Directed by Philip Franks
Designed by Adrian Linford

Jerwood Vanbrugh Theatre
Thu 16 Mar – Sat 25 Mar at 7.30pm
Matinees Wed 22 & Sat 25 Mar at 2.30pm
Aftershow Discussion Mon 20 Mar
Tickets £16 | Concessions £12
Senior Friend £8 | RADA Alumni £6

The Winter’s Tale by William Shakespeare (1611)

Thou met’st with things dying, I with things new born.

Shakespeare’s late romance combines tragedy and pastoral comedy in a work that crosses time and oceans, from intense jealousy and heartbreak to bawdy humour and mystical salvation.

In the grip of an obsessive and envious rage, Leontes drives his heartbroken wife and son to their deaths, ordering his newborn daughter to be abandoned. As time passes and the cold winter gives way to a redemptive spring, homecomings and revelations bring the hope of a miracle that will restore the order of the court and reunite a family.

Caryl Churchill began his career as an actor, best known for his television work including The Darling Buds of May. He is also a theatre and radio director and performer, and has directed many productions around the UK including The Cocktail Party (Edinburgh Festival); Rebecca (Royal Lyceum, Edinburgh); Hamlet (Greenwich and tour); Macbeth (Sheffield Crucible), The Duchess of Malfi (West Yorkshire Playhouse, Greenwich and West End); Private Lives and The Heiress (Royal National Theatre); The White Devil (Lyric Theatre, Hammersmith); Nicholas Nickleby (Chichester Festival Theatre) and The Tempest (Liverpool Playhouse). At RADA he has directed The Tyrant, The Witch of Edmonton and The Castle.

Caryl Churchill is best known for her works exploring feminism and sexual politics. Her plays include Top Girls, Cloud 9, A Mouthful of Birds, Serious Money, The Skriker and Love and Information. She has won four Obie Awards, the Susan Smith Blackburn Prize three times and the 1987 Olivier Award for Play of the Year (for Serious Money). Her work for television and radio includes The After-Dinner Joke, Schreber’s Nervous Illness, The Ants and Not Not Not Not Not Enough Oxygen.

Cressida Brown is the Artistic Director of Offstage Theatre, whose 2006 inaugural work Home established the company as a groundbreaking site-specific theatre company. Over the last decade she has directed premieres by writers including Gbolahan Obisesan, Steve Waters, April DeAngelis, Neil Labute, Mark Ravenhill, Timberlake Wertenbaker, Evan Placey, Christopher Chen, Adam Peck, Julia Pascal, Sarah Solemani, Ryan Craig, Tim Fountain, Somalia Seaton, and Steven Loughton.

The last Churchill play she directed was the premiere of Tickets Are Now On Sale written for Offstage’s production of Walking the Tightrope.

The last Churchill play she directed was

November 1533. A young woman, a new bride, is about to discover that her husband has been wicked and deceitful for years. The Vaughn family of Warwickshire is under threat from King Henry VIII’s lawlessness and religious extremism.

The Gonzagas of Mantua have had five husbands and are now entangled in a love triangle with the Duke. Meanwhile, young women are about to discover that the King of France has a penniless brother in need of a wife. Trouble and secret schemes are about to collide.

Tickets £16 | Concessions £12
Senior Friend £8 | RADA Alumni £6

VINEGAR TOM by Caryl Churchill (1976)

Then I think if I’m damned anyway I might as well sin to make it worthwhile.

Through the lens of a seventeenth century witch hunt, Vinegar Tom explores hypocrisy and misogyny past and present. How do you spot a witch? A woman who is a bit too beautiful, a bit too ugly, a bit too clever, a bit too independent? Caryl Churchill’s 1976 work explores the marginalisation of women who are different through the stories of Alice, Joan, Betty and Susan. Accused of witchcraft, they are questioned and humiliated by doctors and witch hunters.

Interspersed with contemporary songs, Churchill’s bold script highlights attitudes towards women through the ages, and the plight of those who are ostracised for not conforming. As we approach the centenary of the woman’s vote in the UK Vinegar Tom still has relevance today.

Caryl Churchill is best known for her works exploring feminism and sexual politics. Her plays include Top Girls, Cloud 9, A Mouthful of Birds, Serious Money, The Skriker and Love and Information. She has won four Obie Awards, the Susan Smith Blackburn Prize three times and the 1987 Olivier Award for Play of the Year (for Serious Money). Her work for television and radio includes The After-Dinner Joke, Schreber’s Nervous Illness, The Ants and Not Not Not Not Not Enough Oxygen.

Cressida Brown is the Artistic Director of Offstage Theatre, whose 2006 inaugural work Home established the company as a ground-breaking site-specific theatre company. Over the last decade she has directed premieres by writers including Gbolahan Obisesan, Steve Waters, April DeAngelis, Neil Labute, Mark Ravenhill, Timberlake Wertenbaker, Evan Placey, Christopher Chen, Adam Peck, Julia Pascal, Sarah Solemani, Ryan Craig, Tim Fountain, Somalia Seaton, and Steven Loughton.

The last Churchill play she directed was the premiere of Tickets Are Now On Sale written for Offstage’s production of Walking the Tightrope.
Note: there is limited availability on the 9 Feb due to the auditorium being reserved for the production sponsor. Please speak to Box Office for details.
GET INVOLVED

As an **Individual Supporter** join the Richard Attenborough Club from just £10 a month.

As a **Corporate Sponsor** support student endeavours on stage and enjoy tailored hospitality packages.

As a **Charitable Foundation** enable our world renowned curriculum through project partnerships.

Attend **Fundraising Events** hosted by RADA graduates, raising funds to nurture current students.

We need your help to educate and entertain for years to come.

CONTACT US

For more information and to pledge your support, please contact the Development Team on 0207 908 4799 | development@rada.ac.uk.

RADA has four entrances, displayed on the map overleaf. They are within walking distance of each other, but there are theatres, offices and rehearsal rooms in more than one place. For your convenience, please check the entrance for your booking or appointment.

**TRANSPORT**
The nearest tube stations are:
- Goodge Street (Northern Line)
- Euston Square (Circle, Hammersmith and City and Metropolitan Lines)
- Russell Square (Piccadilly Line)
- Tottenham Court Road (Central and Northern Lines)
- Warren Street (Northern and Victoria Lines)

Bus numbers 10, 24, 73, 134 and 390 all stop on Gower Street (southbound) and Tottenham Court Road (northbound).

**DISABLED CUSTOMERS**
Our bar and theatres are fully accessible through our Malet Street entrance. Parking bays are situated in Malet Street. If you require the use of our audio-assistance systems, or our designated limited mobility and wheelchair seating areas, please inform the Box Office when you make your booking.

**THE RADA BAR**
The RADA Bar is open from 10.30am serving freshly prepared lunches, pre-show meals, cakes and hot drinks. There is also a fully stocked bar. Please contact the catering team on +44 (0)20 7908 4740, 10.30am to 5pm or email handj@rada.ac.uk if you would like to reserve a table for a pre-show meal.

**HIRING RADA**
- Five theatres and one digital screen
- Fifteen multi-purpose rehearsal rooms
- Four mirrored dance studios
- One recording studio
- One meeting room
- Two bars
Contact our venue hire department on: +44 (0)20 7307 5061 venues@radaenterprises.org

**RADA TOURS**
Tour Dates & Times
Sat 11 Feb, Sat 18 Feb, Sat 18 Mar and Sat 25 Mar at 12pm

Prices
- Tour: £10
- Matinee & tour: £19

**How to book**
Visit our website or call the Box Office on: +44 (0)20 7908 4800
BOOKING

@RADA_London
RoyalAcademyOfDramaticArt

Friends’ priority booking opens on 13 January and public booking opens 20 January.

RADA PRODUCTIONS
www.rada.ac.uk
- RADA BOX OFFICE
  Malet Street WC1E 7JN
  Mon to Fri 11am-5pm
  Closed at weekends
  During production weeks
  Mon to Fri 11am-7.30pm
  Sat 12pm-7.30pm
  +44 (0)20 7908 4800
- RADA PRODUCTIONS TICKET PRICES
  Adults £16
  Concessions £12
  RADA Friend £12
  Senior Friend £8
  RADA Alumni £6
- CONCESSIONS
  Concessions apply for RADA Friends, full-time students, children under 16 (must be accompanied by an adult), over 60s, people in receipt of jobseeker allowance, registered disabled and Westminster rescard holders. (evidence in support of your concession will need to be provided)

RESTORATION LEVY
A £1 restoration levy is included in ticket prices and helps fund vital maintenance and refurbishment. This small measure makes a huge difference, helping us continue to provide the highest standards of training to our students. Your £1 will go towards maintaining and replacing theatre equipment.

FUNDRAISING EVENTS
To book for any fundraising events advertised in this brochure please contact RADA Development on 0207 908 4799 or development@rada.ac.uk.

GENERAL BOOKING INFORMATION
Refunds - Tickets are non-refundable except in the event of a show cancellation or other exceptional circumstances.
Exchanges - At the discretion of the Box Office, ticket exchanges may be made but only within the production run.
Seating - RADA performances and events have unreserved seating unless otherwise stated. Doors open approximately 10 minutes before the start of the performance.
Latecomers - Whilst every effort is made to admit latecomers, this is not always possible. There is no re-admittance for most shows.
Waiting Lists - If a performance is fully booked please request that your name is added to the waiting list. Names will be added in order of receipt and tickets cannot be guaranteed.

RADA STUDIOS
www.rada.ac.uk/whats-on/other-events
- RADA STUDIOS BOX OFFICE
  Chenies Street WC1E 7EX
  +44 (0)20 7307 5060
- TICKET PRICES AND BOOKING PROCEDURES for events at RADA Studios are different from RADA Productions. Please ask at the Studios Box Office or go online and see Other Events for details.

FUNDRAISING EVENTS
To book for any fundraising events advertised in this brochure please contact RADA Development on 0207 908 4799 or development@rada.ac.uk.

GENERAL BOOKING INFORMATION
Refunds - Tickets are non-refundable except in the event of a show cancellation or other exceptional circumstances.
Exchanges - At the discretion of the Box Office, ticket exchanges may be made but only within the production run.
Seating - RADA performances and events have unreserved seating unless otherwise stated. Doors open approximately 10 minutes before the start of the performance.
Latecomers - Whilst every effort is made to admit latecomers, this is not always possible. There is no re-admittance for most shows.
Waiting Lists - If a performance is fully booked please request that your name is added to the waiting list. Names will be added in order of receipt and tickets cannot be guaranteed.

RADA STUDIOS
www.rada.ac.uk/whats-on/other-events
- RADA STUDIOS BOX OFFICE
  Chenies Street WC1E 7EX
  +44 (0)20 7307 5060
- TICKET PRICES AND BOOKING PROCEDURES for events at RADA Studios are different from RADA Productions. Please ask at the Studios Box Office or go online and see Other Events for details.
Contact us to reserve a table for lunch, pre-show meal or to create a perfect bespoke event.

Contact:
tel: +44 (0)20 7908 4740 email: handj@rada.ac.uk