



**The Color
PURPLE**
THE MUSICAL
at HOME

The Color Purple

at HOME

MADE AT CURVE

BASED UPON THE NOVEL WRITTEN BY ALICE WALKER AND
THE WARNER BROS./AMBLIN ENTERTAINMENT MOTION PICTURE

BOOK BY MARSHA NORMAN MUSIC & LYRICS BY BRENDA RUSSELL, ALLEE WILLIS & STEPHEN BRAY

THE COLOR PURPLE was produced on Broadway at the Broadway Theater by Oprah Winfrey, Scott Sanders, Roy Furman and Quincy Jones.
The world premiere of THE COLOR PURPLE was produced by the Alliance Theatre, Atlanta, Georgia.

DIRECTOR TINUKE CRAIG DESIGNER ALEX LOWDE
MUSICAL SUPERVISOR & MUSICAL DIRECTOR ALEX PARKER ORCHESTRATOR MARTIN HIGGINS CHOREOGRAPHER MARK SMITH
LIGHTING DESIGNER BEN CRACKNELL SOUND DESIGNER TOM MARSHALL CASTING DIRECTOR KAY MAGSON CDG

THE COLOR PURPLE in concert is presented by special arrangement with Theatrical Rights Worldwide LTD. www.theatricalrights.co.uk

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WELCOME

A very warm welcome to this streamed performance of **Marsha Norman, Brenda Russell, Allee Willis & Stephen Bray's** Tony-award winning musical *The Color Purple*.

It is a huge thrill for all of us at Curve, in association with our friends at **Birmingham Hippodrome**, to present this great musical for audiences to enjoy at home. After the unprecedented events of the past year, the musical's message of solidarity, unity and accepting who you truly are, has never felt more important or relevant. The Civil Rights Movement and rights of LGBT+ people have been intertwined over many decades of persecution and struggle; the character of Celie represents many of these struggles and **Alice Walker's** novel celebrates the progress made, whilst exposing battles still to be won. We are proud these voices collide in this extraordinary musical and the memories of people who have fought injustice.

No production of *The Color Purple* could happen without a blazing star at its centre. In Alice Walker's original novel and this musical, the actress playing Celie has inevitably provided the heartbeat and soul of the production. We are blessed **T'Shan Williams** once again plays this iconic role and makes it her own with such a beautifully nuanced performance. As you will see, it is a stupendous performance and all of us at Curve are proud to see such accomplished work happening on our stage and in our city. Alongside T'Shan are a company of astonishing actors – dazzling talent – and it is a pleasure to welcome the entire cast, crew and musicians back to Leicester and marvel at their truly world-class work. And a warm Leicester welcome to **Carly Mercedes Dyer**, who takes on the role of Shug Avery in this concert staging. Carly returns to the city after her staggering performance as Anita in *West Side Story* in 2019.

We first saw **Tinuke Craig's** work at Chichester Festival Theatre, where Tinu directed acclaimed productions of **debbie tucker green's** plays *random* and *generations*. The productions were directed with such searing intelligence, imagination and sensitivity, that it meant Tinuke was the only choice to work on this major revival of *The Color Purple* in 2019, which went on to win the WhatsOnStage Award for Best Regional Production. We are sure you will agree, Tinuke and her team have done great work and created a piece all of us in the Midlands can be proud of.

Alongside Tinuke, we are pleased choreographer **Mark Smith**, whose work we first encountered with his dance company **Deaf Man Dancing**, returns to Curve. And **Alex Parker** did incredible work for our 10th Anniversary celebrations and it is wonderful to see him back in Leicester, again holding the musical baton for this astonishing score, magnificently orchestrated by **Martin Higgins**. In 2019 **Alex Lowde** created a world to perfectly frame this fast-changing story and in this streamed version, Alex once again brings early 20th century Southern America to our stage through his beautifully detailed costumes. All of this is complimented and framed superbly by Curve Associate **Ben Cracknell's** lighting. As you know, sound design is so important in the theatre, but especially with musicals. You will recognise **Tom Marshall's** name from many hit Made at Curve productions. Tom has the finest ears in the business and is always a joy to work with; we are thrilled he's back with us at Curve, working his sound magic on the mixing desk.

A large-scale production like this cannot happen without partners and in addition to the incredible creative talents of those mentioned above, we are pleased to be working in association with our friend **Fiona Allan** and her Birmingham Hippodrome team on this production. We are also thrilled to have the support of **Andrea Gray** and her **PPL PRS** team and **Sarah Thompson** and her colleagues at **De Montfort University**, whose sponsorship enables us to offer free tickets to stream this show to local community groups and young people. Our thanks also go to **Steve Spiegel** at **Theatrical Rights Worldwide**, **Arts Council England**, **Leicester City Council** and the **DCMS' Culture Recovery Fund**.

Our final thanks go to all our **NHS** staff members who have worked tirelessly and selflessly for all of us over the last year. We are pleased to offer 2,000 free tickets to **NHS** workers in Leicester and Birmingham and sincerely hope this production can provide some much-needed escapism during this time.

Enjoy the show and share its songs of freedom and equality in your communities, wherever you are.

Chris Stafford Chief Executive
Nikolai Foster Artistic Director



DIRECTOR'S NOTE

It's a strange thing coming back to a show. The assumption when one makes theatre is almost always that the last day is the last day, that the thing you created has gone, vanished almost as quickly as it came about, and on you go to the next project hopefully with some good memories and the sense that you did some good and gave the audiences something. But every now and then, you get a chance to revisit and reanimate your show, and in doing so you get to transport yourself back to a past-self, a past-community, a past-time.

That's a particularly weird thing to do when your past-self, past-community and past-time existed before a global pandemic changed the world and decimated your industry. Reuniting *The Color Purple* team was like escaping to a pre-2020 existence (albeit one with masks and social distancing). It was really exciting to be back with such a wonderful group of people, all of whom had had been starved of being able to do their job for a year and were chomping at the bit.

The show means something different now, or at least feels more potent thematically. A piece about community, connection, a need for time with loved ones and about isolation is inevitably going to hit harder off the back of 2020 (and let's be honest, 2021 so far). Even more so, a piece that highlights black struggle and systemic racism, celebrates black lives, and champions black love is needed more than ever, and will surely hit different for audiences now.

It's a privilege to be able to tell the story of Celie and in doing so celebrate all those who live on the margins of society, or within the intersections of identity. Celie navigates being black in a white supremacist world, being a woman in a man's world, poor in a capitalist world and queer in a world where that's not even presented as a possibility for her. Celie's story is at once extremely specific and entirely universal. She's based on a real person. We don't take that responsibility lightly.

Our new version of *The Color Purple* is in the round, and without our set and most of our props. All we have is the stage, the words and the story. Alex Lowde's wonderful costumes remain to help to locate us and give us insight into our characters, Ben Cracknell has lit our 'magic circle' of a stage to feel close and intimate, and Tom Marshall has designed a soundscape that keeps us rooted in rural Tennessee. It's been really thrilling to boil it all down to its essentials and find that the heart of the story and of our original production is still beating.

We only had ten days to make the show. The cast turned up on day one and – led by Alex Parker – pulled the melodies, lyrics and harmonies from deep in their memories from almost two years ago. Mark Smith reimaged and simplified our choreography to fit a world of social distancing whilst retaining the fun and expressiveness of the company and our original show. I worked with the actors to find the truth and detail behind the words and figure out how to tell our story for people not sitting with us in the auditorium but at home in their living rooms. The team at Crosscut Media have done an amazing job in capturing our work for screen and we're excited to share it with you.

All of us on *The Color Purple* team hope you enjoy experiencing *The Color Purple at Home*. And we look forward to when we can all be reunited with audiences in the theatre again.

Tinuke Craig Director





PART I

CHURCH OPENING

Nettie, Celie, Soloist, Darlene, Doris,
Jarene, Preacher & Ensemble

CELIE'S FATHER'S SHED SOMEBODY GONNA LOVE YOU

Celie, Nettie & Women

PA'S STORE OUR PRAYER

Celie, Nettie & Church Ladies

THAT FINE MISTER

Jarene, Doris & Darlene

APPROACHING MISTER'S HOUSE

BIG DOG

Mister, Field Hands & Celie

ANOTHER DAY

MISTER-NETTIE

Mister & Celie

LILY OF THE FIELD

Celie

MISTER'S HOUSE

SOFIA

Harpo & Sofia

DEAR GOD – SOFIA

Celie

THE FIELD/THE WOODS A TREE NAMED SOFIA

Doris, Jarene & Darlene

HELL NO!

Sofia & Sofia's Sisters

BROWN BETTY

Harpo, Buddies & Squeak

MISTER'S HOUSE

SHUG AVERY COMIN' TO TOWN

Mister, Church Ladies, Celie, Men & Townspeople

ALL WE GOT TO SAY

Doris, Jarene & Darlene

DEAR GOD – SHUG

Celie & Shug

TOO BEAUTIFUL FOR WORDS

Shug

THE JUKE JOINT

PUSH DA BUTTON

Shug, Band & Crowd

UH-OH

Church Ladies, Sofia, Mister, Harpo, Squeak & Crowd

MISTER'S HOUSE

WHAT ABOUT LOVE?

Celie & Shug

PART II

AFRICA/MAIN STREET AFRICA

Nettie, Celie, Chief, Villagers,
Olinka Children & African Wives

WE WALK AWAY

Ensemble

THE JAIL

MISTER'S HOUSE

THE COLOR PURPLE

Shug

IT'S EASTER SUNDAY

Nettie

INSIDE MISTER'S HOUSE END EASTER DINNER

Celie

THE ROAD

MISTER SONG

Mister

SHUG'S HOUSE IN MEMPHIS

LETTER TO NETTIE

Underscore

OUTSIDE THE STORE IN MISS CELIE'S PANTS

Celie, Shug, Doris, Darlene & Jarene

HARPO'S HOUSE ANY LITTLE THING

Harpo & Sofia

SHUG'S YARD WHAT ABOUT LOVE

Reprise
Celie

I'M HERE

Celie

CELIE'S YARD

REUNION

Underscore

THE COLOR PURPLE

Celie, Nettie, Sofia, Adam, Olivia, Shug,
Harpo, Mister & Ensemble

BOWS

MYSTERIOUS WAYS

Company





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A MADE AT CURVE PRODUCTION in association with BIRMINGHAM HIPPODROME

PRODUCTION TEAM

Director
Designer
Choreographer
Lighting Designer
Sound Designer
Casting Director
Hair, Wigs & Make-Up Supervisor
Wigs and Hair No 2
Trainee Director
Production Manager
Company Stage Manager
Deputy Stage Manager
Assistant Stage Manager
Sound Engineer
SSE Interpreter
SSE Interpreter
SSE Interpreter
Photographer
Orchestrations
Original Projection Designs
Original Hair & Make-Up Designs

TINUKE CRAIG
ALEX LOWDE
MARK SMITH
BEN CRACKNELL
TOM MARSHALL
KAY MAGSON CDG

ALICE TOWNES
BIANCA JULES
JENNY BAKER
SAM PATERSON
JULIA REID
ANNE BAXTER
MASON WALTER COOPER
DAVID COOPS COOPER
STACEY GREEN
CAROLINE RICHARDSON
LAEL TRAYLOR
PAMELA RAITH
MARTIN HIGGINS
JOSHUA PHARO

CYNTHIA De La ROSA

TECHNICAL TEAM

Automation Engineer
Automation Programmer/Op
Stage Assistant
Stage Assistant
Production Electrician
Lighting Programmer/Op
Followspot Operator
Followspot Operator
Lighting Assistant
Lighting Assistant
Production Sound Engineer
Sound No. 1
Sound No. 2
Sound Assistant
Head of Wardrobe
Wardrobe Assistant
Covid Safety Nurse
Lighting Hires

JAMES DAINTY
EMILY WALKER
MILTON ROBINSON
JASDEEP SINGH
JONNY LAIDLAW
DAVID HATELY
ADAM BEE
JUDITH MOULTON
JUDE MICHELL
AARON PATCHETT
DAVE NORTON
JACK HARPER
SEAN McCABE
ANGEL ROSSELL De PABLOS
EDD LINDLEY
LUCY DUNCAN
SAM PETERSON
HAWTHORN & GLP GERMAN
LIGHT PRODUCTS

FOR CROSSCUT MEDIA

Video Producer & Editor
Director of Photography
Camera Operator
Gimbal Operator
Crane Operator
Camera Operator
Camera Operator
Camera Operator
Behind the Scenes Producer
Behind the Scenes Camera

DAN FLANDERS
JORDAN DEAN
DUNCAN MacLEOD
MBILI MUNTHALI
DAN HUNT
FRANCESCA COSTA
MIGLE CIMZAITA
GEORGINA TUFFEN
NATASHA JAMES

SPECIAL THANKS TO

Team Curve
The Team at Birmingham Hippodrome
Steve Spiegel
Ben Newsome
Theatrical Rights Worldwide
Peter Leatham and the team at PPL PRS
De Montfort University
De Montfort Hall
Jon Ashworth MP
Holiday Inn
ANR PR
Nadine Beasley, Kate Taylor Davies & Gary Giles at Talking Sense Audio Description Services.
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CAST

in order of appearance

Celie
Nettie
Church Soloist
Darlene
Doris
Jarene
Church Tamborinist
Pa & Bobby
Preacher & Grady
Mister
Harpo
Sofia
Squeak
Shug Avery
Ol' Mister
Guard

T'SHAN WILLIAMS
DANIELLE FIAMANYA
ANELISA LAMOLA
ROSEMARY ANNABELLA NKUMAH
DANIELLE KASSARATÉ
LANDI OSHINOWO
JOCHEBEL OHENE MacCARTHY
KM DREW BOATENG
JO SERVI
AKO MITCHELL
SIMON-ANTHONY RHODEN
KAREN MAVUNDUKURE
PEROLA CONGO
CARLY MERCEDES DYER
GEOFF AYMER
OWEN CHAPONDA

All other parts played by members of the Company

BAND

Musical Director & Keys 1
Reed
Drums and Percussion
Guitars
Double Bass
& Electric Bass
Cello and Keys 2
Trumpet

ALEX PARKER
JENNIE CHILTON
DAMIAN FISHER
BEN FLETCHER
ADAM HIGGS

DAVE HORNBERGER
GRAHAM JUSTIN

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GEOFF AYMER

OL' MISTER



Theatre credits include: *GHBoy*, Charing Cross Theatre; *Apollo 13 Dark Side of the Moon*, Original Theatre; *Two Trains Running*, English Touring Theatre/Royal and Derngate; *The Color Purple*, Leicester Curve Theatre and Birmingham Hippodrome; *Robin Hood And The Arrow Of Destiny*, Theatre Peckham; *The Plague*, Arcola Theatre; *Driving Miss Daisy*, Frinton Summer Theatre and Canal Cafe Theatre; *The Importance Of Being Earnest*, Original Theatre National tour; *A Midsummer Night's Dream*, The Young Vic; *The Albatross, 3rd and Main*, Emporium, Brighton; *To Kill A Mockingbird*, Regents Park Open Air, National tour, Barbican; *Cheese and Crackwhores*, Soho Theatre; *The Lightning Child, Macbeth*, Shakespeare's Globe; *Neighbors*, Nuffield Theatre, Southampton; *That Old Feeling*, The Mill At Sonning; *Angel House*, Eclipse Theatre, National tour; *Anansi Trades Places*, Talawa Theatre; *Brixton Stories*, the Lyric, Hammersmith; *What's In The Cat*, Royal Court Theatre and *The Big Life*, Apollo Theatre, Shaftesbury Avenue.

Live sketch shows: *HMS Comedy's Revolution*, C Venues, Edinburgh; *Newsrevue*, Canal Café Theatre and *Lee Mack's Gagging For It*, Gilded Balloon II, Edinburgh.

Film credits include: *Sket*, Gunslinger Productions and *Rag Tag*, Mucka Flicks.

TV credits include: *Mr Winner*, BBC1; *Guerilla*, Sky Atlantic and Showtime; *Eastenders*, BBC 1; *The A Force* and *The Real McCoy* (both BBC 2) and *Club Class* (Channel 5)

Writing credits include: *Anansi and the Magic Mirror*, Talawa Theatre, *The Oddest Couple*, Theatre Royal Stratford East, *What A Wonderful World*, Blue Elephant Theatre and *Chatsworth*, Celador Productions, TV pilot.

KM DREW BOATENG

PA & BOBBY



Training: WAC Arts.

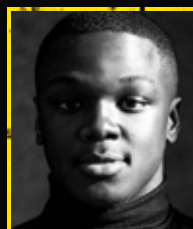
Theatre credits include: *The Color Purple* (Curve, Leicester); *Motown the Musical* (Shaftesbury Theatre); *The Spalding Suite* (UK Tour); *The Realness* (Hackney Studios); *Hotel* (National Theatre); *Blues in the Night* (Hackney Empire); *Aladdin* (Waddon Leisure Centre, Croydon); *Aladdin* (De Montfort Hall, Leicester); *Dick Whittington, Jack and the Beanstalk, Mother Goose* (all Hackney Empire); *Oberon in A Midsummer Night's Dream* (Hackney Empire, Edinburgh Fringe and The National Black Theatre, New York); *Papa Arnold in The Warriors* (Barbican Theatre) and *Breakin' Convention* (Sadler's Wells).

Workshops include: *Once Upon A...; Heartbreak Hotel; and Futebol: The Alternative World Cup.*

Film credits include: *Walking On Sunshine.*

OWEN CHAPONDA

GUARD



Training: The Brit School and Bird College Conservatoire For Dance & Musical Theatre.

Theatre credits include: *Financier/Cover Cecil B. DeMille/Cover Myron in Sunset Boulevard* (Leicester Curve); *Cover Goldie/Onstage Swing in Back To The Future* (Universal Pictures); *Adam/Onstage Swing in The Color Purple* (Leicester Curve/Birmingham Hippodrome) and *1st Cover Simba/Swing/Ensemble in The Lion King* (Disney).

Workshops: *On The Team* (The Other Palace) and *African Diaspora* (Arcola Theatre).

PEROLA CONGO

SQUEAK



Training: The BRIT School of Performing Arts, Stageworks Studios and Arts Educational Schools London.

Theatre credits include: *Our Lady of Kibeho* (Theatre Royal Stratford East), *The Color Purple* (Curve Theatre), Original Cast of *Tina - The Tina Turner Musical* (Aldwych Theatre), *The Addams Family* (UK tour/Mediacorp Singapore), *Pinocchio* (Stephen Joseph Theatre), *Moby Dick* (Union Theatre) and *Oliver!* (Grange Park Opera).

CAST BIOGRAPHIES





Photography: Pamela Raith

TV credits include: *Britain's Got Talent Final 2018* (ITV), *Tonight at the London Palladium* (ITV) and *Olivier Awards 2015* and *2016* (ITV)

Concerts/workshops include: *Hamlet* (National Theatre Studio-Workshop), *Rocky 'The Musical'* (Workshop) and *Hey, Old Friends! 85th Birthday Tribute to Stephen Sondheim* (Concert: Theatre Royal, Drury Lane).

Radio credits include: *Friday Night is Music Night: We Can Be Heroes* (BBC Radio 2) and *D-Day 70 Years On* (BBC Radio 2 at the Royal Albert Hall).

CARLY MERCEDES DYER

SHUG AVERY

Training: The Arts Educational School, BA (Hons) Musical Theatre.

Theatre credits include: Anita in *West Side Story* (Curve Theatre); Henri in *The View Upstairs* (Soho Theatre); *Aint Misbehavin'* (Mercury Theatre, Colchester & Southwark Playhouse); Fate in *Hadestown* (National Theatre); Helene in *Sweet Charity* (Nottingham Playhouse); *Dreamgirls*; Original Cast (Savoy Theatre), *West Side Story* (Salzburg Festival), *The Lorax* (Old Vic Theatre), *Memphis*, Original London Cast (Shaftesbury Theatre), *How To Succeed in Business Without Really Trying* (Royal Festival Hall 2015), *Kiss Me Kate*; *BBC Proms 2014* (Royal Albert Hall), *Dance 'Til Dawn*; Original Cast (UK tour). *Rock of Ages*, Original London Cast (Shaftesbury Theatre and Garrick Theatre), *Dirty Dancing* (Aldwych Theatre), *Chicago* (Cambridge Theatre), *Hair* (English Theatre, Frankfurt) and *High School Musical* (Hammersmith Apollo).

Workshops include: *Hugo* directed by Christopher Wheeldon OBE produced by Greene Light Stage (2020); *The Oroznan in Vanara the Musical* directed by Jonathan O'Boyle (2018); Lene in *The Lost Ones* directed by Tania Azevedo (The Bush Theatre and Beam Festival: Theatre Royal Stratford East 2018); *The Boy In The Dress* (The RSC) directed by Sarah Tipple (2017); Stable Productions Platform (Beam Festival: The Park Theatre) directed by Alastair Knights (2016); *The Happy Prince* produced by Stable Productions, directed by Maria Friedman, choreographed by Drew McOnie (2015); *The Lorax* (The Old Vic) directed by Max Webster and choreographed by Drew McOnie (2014); *But I'm a Cheerleader! the Musical* (Crow and Elk Productions LTD and Adam Bialow, with Lionsgate), directed by Jerry Mitchell (2013) and *Matilda* (The RSC) directed by Matthew Warchus (2009).

Concerts include: *Fangirls Musical* (The Southbank Centre: Women of The World Festival) written and directed by Yve Blake and *Barbara Cook and Friends* (80th Birthday Celebration Concert, London Coliseum).



DANIELLE FIAMANYA

NETTIE

Theatre credits include: Dionne in *Hair* (The Turbine Theatre), Anne Egerman in *A Little Night Music Concert* (Holland Park), Lucy/2nd Cover Juliet in *& Juliet* (Shaftesbury Theatre), Nettie in *The Color Purple* (Curve, Leicester and Birmingham Hippodrome) for which she received the 2019 Stage Debut Award for Best Actress in a Musical.

Film credits include: Beatrice in *Shielders Short Film* (Traverse Theatre) and Rane in *Lucid* (Southside Films).

Danielle is soon to play Ensemble/1st Cover Elsa in *Frozen* (Theatre Royal Drury Lane).

Credits whilst training include: Carly in *Prom Queen* (The Other Palace), Violet in *9 to 5*, Marmee in *Little Women*, Vera in *Pal Joey* (GSA) and *With a Little Bit of Lerner* (BBC).



DANIELLE KASSARATÉ

DORIS

Theatre credits include: *Curious Incident of The Dog in the Night-Time* at The Gielgud Theatre and the International tour; *The Color Purple* at Birmingham Hippodrome & Leicester Curve; *Macbeth* at Queen's Theatre Hornchurch; *Wildfire* at Hampstead Theatre; *Guys and Dolls* at The Royal Exchange Theatre and *Little Shop of Horrors* at Theatre Clwyd; *One Hundred Trillion* at The Old Vic Workrooms; *Blues and Soul European Tour* and *Dusty* at Charing Cross Theatre.

Workshops: *Dagger Lane* at The Hull Truck Theatre; *Trumpet* at Sheffield Theatres; *Yarico* at Trestle Theatre Company; *Hamlet*, *Hyenas in Petticoats* and an actor with the NT/TRSE Directors Course all at the National Theatre Studios.



ANELISA LAMOLA CHURCH SOLOIST

Training: London College of Music, Mountview Academy of Musical Theatre



Theatre credits include: Church Soloist/Cover Sophia in *The Color Purple* (Leicester Curve) Genie in *Aladdin* (Evolution Productions), Arethia & Erynull, *Some Like It Hip Hop* (UK tour & Peacock Theatre); Church Soloist, *The Color Purple* (Curve Leicester/Birmingham Rep); Rafiki, *The Lion King* (Disneyland, Paris); God/Caretaker, *How To Change The World In 7 Days* (Plymouth Barbican) and Motormouth Maybelle, *Hairspray* (Carminians).

TV, radio & recording credits include: Featured National Anthem soloist – *Rugby World Cup* (ITV); Mrs Weaver, *Hey Duggee* (BBC Worldwide); *Comic Relief* (BBC), *Later with Jools Holland* (Performing with Chase & Status) and *The X Factor* (ITV).

JOCHEBEL OHENE MACCARTHY CHURCH TAMBORINIST

Jochebel is a 2018 graduate of 'Trinity Laban Conservatoire of Music and Dance'.



Theatre credits include: Sarabi in Disney's *The Lion King* (UK tour); Ensemble/Fight Captain/Understudy Celie & Nettie in *The Color Purple* (Leicester Curve & Birmingham Hippodrome); Louise/Understudy Oda Mae in *Ghost: the Musical* (International & UK tour) and Choir/Ensemble in *The Color Purple: In Concert* (Cadogan Hall; Tarento Productions).

Other work includes: Choir in *Abide With Me: FA Cup Final 2017 & 2018* (Wembley); Drummer/Dancer in *NFL London Game 4* (Minnesota Vikings vs. Cleveland Browns, Twickenham Stadium) and Model in *African, Caribbean & European Fashion Show & Evening Dance* (JT Aphrique, Joyce Tetteh).

KAREN MAVUNDUKURE SOFIA

Training: Liverpool Institution for Performing Arts.



Theatre credits include: *Respect: The Aretha Franklin Tour* (UK tour), Sofia in *The Color Purple* (Birmingham Hippodrome) and Effie White in *Dreamgirls* (West End).

TV credits include: *The X Factor* (ITV).

AKO MITCHELL MISTER

Theatre credits include: Europa Projekt Season: *Europeana* and *Peer Gynt* (RSC), *The Color Purple* (Leicester Curve and Birmingham Hippodrome); *Caroline, Or Change* (Chichester, Hampstead and West End); *Guys And Dolls* (Manchester Royal Exchange); *The Wild Party* (The Other Place Theatre); *Ragtime* (Charing Cross Theatre); *The Trial Of Jane Fonda* (Park Theatre); *Grey Gardens* (Southwark Playhouse); *Misanthropes* (Old Vic New Voices), *How To Succeed In Business Without Really Trying* (Royal Festival Hall); *Little Shop Of Horrors* (Manchester Royal Exchange); *Klook's Last Stand* (Park Theatre); *August Wilson's Fences* (Duchess Theatre), *The 25th Annual Putnam County Spelling Bee* (Donmar Warehouse); *Sister Act* (London Palladium), *The Lion King* (Lyceum Theatre); *Dr. Dolittle* (UK tour); *The Mystery Plays* (Bath Music Festival) and *Broadway in the Shadows* (Luxembourg National Theatre and Arcola).

TV credits include: *The Grinch That Stole Christmas* (NBC); *Hilda* (Netflix); *Gameface* (Channel 4); *Avenue 5* for HBO, *Silent Witness* (BBC) and *Berlin Station* (Epix).

Radio credits include: BBC Radio 4 Drama – *Mueller: Trump Tower Moscow*. Ako narrates the series *Strangest Weather on Earth* (Discovery/Weather Channel USA). Ako narrates the audiobooks: *White Freedom* (Princeton University Press), *Wild Thing: Jimi Hendrix Story* (Penguin), *Optimism Over Despair* (Penguin), *Occupy* (Penguin), *Death Comes for the Archbishop* (Penguin), *Judges: Volume II* (Rebellion) and the Alex Cross novels: *Along Came A Spider*, *Kiss the Girls*, *Jack and Jill*, *I*, *Alex Cross*, *Cross Country* and *Alex Cross Trial*.

Film credits include: *The Lion Vs The Little People*; *Lake Placid: The Final Chapter* (Syfy – UFO Films); *Johnny English Strikes Again* (Universal). Ako directed and co-wrote the short "I'm in the corner with the bluebells" which premiered at the Toronto International Film Festival and won Best Director at the Mica Film Festival in Brazil. Ako also wrote and directed the short *I Promise* – winner of the Cineuropa Shorts/Filminute Audience Award.





ROSEMARY ANNABELLA NKUMAH DARLENE

Training: The Institute of Contemporary Music Performance

Theatre credits include: *Waitress* (Adelphi Theatre), *Harry Potter and The Cursed Child* (Palace Theatre), *The Color Purple* (Leicester Curve/Birmingham Hippodrome), *Seussical* (Selladoor Theatre Company/International tour), *Hairspray* (Stage Productions), *Oliva Tweest* (The Marimba Project), *Blues Brothers, Blues and Soul* (Icon Theatrical/European tour), *Muscovado* (burnt out Theatre) and *Love Beyond* (Commissioned Productions).

TV credits include: *Autopsy* (ITV) and *Break Up Of The Bands* (ITV).

Film credits include: *White Girl* (Bullion Productions), *Hummingbird* (Lionsgate), *Cemetery Junction* (Columbia Pictures) and *Street Dace* (Vertigo Films).



SIMON-ANTHONY RHODEN HARPO

London born Simon-Anthony Rhoden trained at LAMDA graduating in 2009 with a BA (Hons) in Classical Theatre.

Theatre credits include: Aaron Burr in *Hamilton* (Cameron Mackintosh/Victoria Palace Theatre), Lola/Simon in *Kinky Boots* (Playful Productions/Adelphi Theatre), Harpo in *The Color Purple* (Leicester Curve/Birmingham Hippodrome), Lance in *Beauty's Legacy* (The Keeper's Daughter) and Jim Conley in *Parade* (Edinburgh Fringe).

TV & film credits include: *Temple 2* (Sky/Hera), *Let it Snow* (Endor/Sky TV), *Feel Good* (Netflix/E4) and *Blue* (Blue Spring Pictures)

Simon-Anthony made his West End debut in *Kinky Boots* in 2016 and played the lead role of Lola for two years earning him an award for Best Long-running West End Show Performer for Broadway World UK:

Other awards include: Best Regional Production for *The Color Purple* at WhatsOnStage Awards.

Simon-Anthony enjoys devising and writing and looks forward to creating new and inclusive ideas of work.



LANDI OSHINOWO JARENE

Theatre credits include: Mrs Phelps in *Matilda* (Cambridge Theatre), Featured Ensemble in *A Little Princess* (Royal Festival Hall), The Witch/Jenny Hill in *Big Fish* (The Other Palace), Hattie in *Kiss Me Kate* (Welsh National Opera), Heather Jones in *I'm Getting My Act Together And Taking It On The Road* (Jermyn Street Theatre), The Empress of China in *Aladdin* (Birmingham Hippodrome), Joyce Heath in *Barnum* (UK tour), Miss Sherman in *Fame* (UK tour), Ensemble/Sargent (u/s) in *The Light Princess* (National Theatre), Poopsie in *The Pajama Game* (Chichester Festival Theatre), Dragon/Ugly Duckling in *Shrek the Musical* (Theatre Royal Drury Lane), Deloris (u/s) in *Sister Act* (London Palladium), Gospel Singer in *Blues Brothers* (Tivoli Theatre), Martha R/Gladys K in *Dancing In The Streets* (UK tour), Etta James in *Sweet Soul Music* (UK tour), Rafiki/Nala in *Legend of Lion King* (Euro Disney) and Acid Queen in *Tommy* (UK tour).

Recording credits include: *The Light Princess* (Original Cast Recording) and *Sister Act* (Original Cast Recording).

Film credits include: Shona in *Rage* (Granite Filmworks) and Ba Honors in *The Secret Laughter of Women* (Peter Schwabach).

TV credits include: *I'd Do Anything* (BBC).

Instagram: @landioshinowo



JO SERVI PREACHER & GRADY

Training: Laine Theatre Arts.

Theatre credits include: Gentleman Starkey in *Peter Pan* and Robert Shallow in *The Merry Wives of Windsor* (The Maltings Theatre); Henry Davis in *Street Scene* (Opera North UK tour); Crow/Laplander/Wallflower in *The Snow Queen* (Sherman Theatre); Preacher/Grady in *The Color Purple* (Leicester Curve/Birmingham Hippodrome); Elnathan/Benjamin/Dwain in *Barber Shop Chronicles* North American & U.K. Spring tours; E.D. Nixon/Freedom Four (Bass) in *King* (Hackney Empire); Hotel Manager in *Chess* (London Coliseum); Horace de Vil in *The One Hundred And One Dalmatians* (Birmingham Repertory Theatre); The Voice Of Oak King in *Robin Hood: The Arrow Of Destiny* (York Theatre Royal); Lacey in *The Life* (Southwark Playhouse); Tito in *Dirty Dancing* (UK tour), Tumnus/Maugrim in *The Lion The Witch and The Wardrobe* (Birmingham Repertory Theatre); Gregory Piven in *Sunny Afternoon* (Harold Pinter Theatre); *Angel City Four* Bass/Del Dacosta, in *City of Angels* (Donmar Warehouse); Witchfinder/Chorus in *Before The Dawn - Kate Bush* (Hammersmith Eventim Apollo); Emmanuel



in *Fast Cuts & Snapshots* (Óran Mór); Barberini/Ballad Singer in *A Life of Galileo* (Birmingham Rep. & UK tour); Marley/Old Joe & u/s Scrooge in *A Christmas Carol* (Birmingham Rep.); Daddy Brubeck in *Sweet Charity* (English Theatre Frankfurt); Grandfather in *Ragtime* (Regent's Park); Robin Starveling in *A Midsummer Night's Dream* (Regent's Park); Barry Belson in *Jersey Boys* (Prince Edward Theatre); Spangler in *The Human Comedy* (The Young Vic & Watford Palace); Street Chorus Baritone in *Bernstein's Mass* (Royal Festival Hall); King Hildebrand/Mr. Northwind in *The Enchanted Pig* (Linbury Studio Theatre – Royal Opera House, UK tour and New Victory Theatre, New York); Ace in *It's A Wonderful Life* (New Wolsey Theatre, Ipswich); Papa Ge in *Once On This Island* (Birmingham Rep, Nottingham Playhouse and Hackney Empire); Mullins in *Peter Pan – A Musical Adventure* (West Yorkshire Playhouse); the voice of Audrey II in *Little Shop Of Horrors*, (New Wolsey Theatre, Ipswich); Masana in *Rebellion* (Hackney Empire Studio Theatre); Dick Whittington u/s King Neville, in Stephen Fry's *Cinderella* (The Old Vic Theatre); The Man In The Saloon in *Blues In The Night* (New Wolsey Theatre, Ipswich); Lt. Brannigan/Arvide Abernathy in *Guys And Dolls* (Piccadilly Theatre), where he created the roles of Calvin and The Greek; u/s Quickly Robinson in *Jailhouse Rock* (Piccadilly Theatre); Marvin and u/s Brutus T. Firefly in *Oh! What A Night* (U.K. & European tour); u/s Booker T. Washington in *Ragtime* (Piccadilly Theatre); Sam in *Whistle Down The Wind* (UK National tour); Rhythm Boy *My One & Only* (Piccadilly Theatre) and Shenzi & u/s Banzai and Ed in the original London cast of Disney's *The Lion King* (Lyceum Theatre).

Recording credits include: *You're Criminal, If We Try* Boyzone (Warners); *Running With Scissors* album, Janet Devlin (Insomnia Music Records); *Leanne Mitchell* album (Universal – Island Records); *Mercy*, Marcus Collins (R.C.A Records); *Sister Brother* (Arista Records); *The Foundations: Greatest Hits* (Tring International); *Saturday Night Fever* (Italy); *Bush Tales* (Zorilla Entertainment); *Morris: A Life With Bells On* (Twist Films); *Peter Pan – A Musical Adventure*; *Flashdance: the Musical*; *Zou* (Disney Junior); *Skins* (E4), *Disney's Dinosaur*, *Hollywood Action Movie* (Surface Films) and *Gophers!* (Zenith/Central Television, for Channel 4).

Film & TV credits include: *Muppets Most Wanted* (Disney); *The Six O'Clock Show* (Granada); *The Royal Variety Performance* (Granada); *Errù Gæær'n* (Rubicon TV/TV2 Norway); *Barrymore* (LWT); *Saturday Live* (Triffic Films) and *Children In Need* (BBC).

Other credits include: *The Southlanders Vocal Quartet*; *Honda: Dreamscape*; *Pumpkin Soup For The Soul*, workshop (Stratford East) and *The Bet*, workshop (Criterion Theatre).

T'SHAN WILLIAMS CELIE

Training: Guildford School of Acting.

Theatre credits include: Celie in *The Color Purple* (Leicester Curve 2019); Heather Duke in *Heathers the Musical* (Theatre Royal, Haymarket & The Other Palace); *Caroline, or Change* (Hampstead Theatre); *Guys and Dolls* (Royal Exchange Theatre, Manchester); *The Color Purple: In Concert* (Cadogan Hall); *Queen in The Life* (Southwark Playhouse) for which she won the Off-West End award for Best Female in a Musical; *The Book of Mormon* (Prince of Wales Theatre); *Love Me Tender* (No.1 UK tour) and *The Blues Brothers* (Arts Theatre).



MARSHA NORMAN

BOOK

Marsha Norman won the Pulitzer Prize for her play, *Night, Mother* and a Tony Award for her book of the Broadway musical, *The Secret Garden*. Ms. Norman is co-chair, with Christopher Durang, of the Playwriting Department of the Juilliard School and vice president of the Dramatists Guild of America. Her other plays include *Getting Out*, *Traveler In The Dark*, *Sarah And Abraham*, *Trudy Blue* and *Last Dance*. Her published work includes *Four Plays, Vol. I: Collected Plays of Marsha Norman* and a novel, *The Fortune Teller*. She has numerous film and TV credits, Grammy and Emmy nominations, and awards from the National Endowment for the Arts, the Rockefeller Foundation, the American Academy and Institute of Arts and Letters and the Fellowship of Southern Writers. She is a native of Kentucky who lives in New York City and Long Island with her two children.

BRENDA RUSSELL

MUSIC & LYRICS

Brenda Russell has a unique musical perspective, intimate voice and prolific treasure-trove of lyrics, that prove that a truly glowing talent only deepens with time. Composer of the classics *Get Here*, *If Only For One Night* and the Grammy-nominated *Piano In The Dark*, Brenda's songwriting prowess and chameleon-like ability to shift between musical genres and combine styles trumpeted ovations in 2005 with the opening of the Tony Award-winning hit Broadway musical *The Color Purple*, for which she, Allee Willis and Stephen Bray co-wrote the music and lyrics. Brenda and her co-authors were also nominated for a 2007 Grammy in the Best Musical Show Album category for the original cast album.

ALLEE WILLIS

MUSIC & LYRICS

Allee Willis is a one-woman creative think-tank. A multi-disciplinary artist and visionary thinker whose range of imagination and productivity knows no bounds, her success exuberantly defies categorization; 'unique' pales as a descriptor. Willis is a Grammy-winning and Emmy- and Tony- nominated composer whose hit songs – including Earth, Wind & Fire's *September* and *Boogie Wonderland*, The Pointer Sisters *Neutron Dance*, Pet Shop Boys with Dusty Springfield's *What Have I Done To Deserve This*, and The Rembrandts *I'll Be There For You* (Theme from *Friends*) – have sold over 50 million records. In 2006, Willis' songs were also featured in three of the top grossing films of the year, *Happy Feet*, *Night At The Museum* and *Babel*.

STEPHEN BRAY

MUSIC & LYRICS

Stephen Bray is thrilled to be making his Broadway debut with *The Color Purple*. After beginning music studies with private instruction in Detroit, Bray continued training at Berklee College of Music in Boston, Massachusetts. Working with Madonna, he wrote and produced many of her top-ten recordings, including *Angel*, *Into The Groove*, *Papa Don't Preach*, *True Blue* and *Express Yourself*. Performing with Breakfast Club, he earned a Grammy nomination for Best New Artist and a top-ten single. He has composed and produced for multiplatinum artists including The Jets, Gladys Knight and Kylie Minogue. Film and television projects include *Beverly Hills Cop II*, *Who's That Girl?*, *All About The Benjamins* and the theme for PBS's *California Connected*. Stephen is developing artists for his Soultone label and looks forward to more musical theatre.

THEATRICAL RIGHTS WORLDWIDE

LICENSOR

TRW administers the live-stage performance rights of Broadway & West End musicals to theatres around the world. Established in 2006, TRW has quickly brought numerous top-tier Broadway titles into the catalogue, including *The Addams Family*, *Jersey Boys*, *Spamalot*, *Memphis* and *The Color Purple*. TRW leads the way in theatrical licensing with customizable performance and rehearsal products, unmatched customer service and innovative script and musical materials. Concurrent with developing our Broadway and West End collection, the TRW development arm (triVeLup) focuses its resources on the development and discovery of new musical properties geared for the regional, international, community, school, youth theatre and family sectors. TRW has firmly established themselves as an industry leader in the theatrical marketplace and is a trusted agency for both authors and customers alike.





TINUKE CRAIG

DIRECTOR

Directing credits include: *Crave* (Chichester Festival Theatre), *Hamlet For Young Audiences* (National Theatre Tour), *Cinderella* (Lyric Hammersmith), *Vassa* (Almeida Theatre), *The Color Purple* (Leicester Curve/Birmingham Hippodrome), *random/generations* (Chichester Festival Theatre), *I Call My Brothers* (Gate Theatre), *dirty butterfly* (Young Vic).

Tinuke trained as a director at LAMDA. She was the Gate's Associate Director 2015-2016 and in 2014 received the Genesis Future Director Award. She is an Artistic Associate at the Lyric Hammersmith, and an Associate at the National Youth Theatre of Great Britain.

ALEX LOWDE

DESIGNER

Alex read Drama at Hull University before training in design at Motley.

Set & Costume designs include: *The Color Purple* (Curve Theatre, Leicester); *Crave* (Chichester Festival); *La clemenza di Tito* (Theater An Der Wien); *All my sons*, *August Osage County*, *She Town*, *The Elephant Man*, *A Doll's House* and *The Glass Menagerie* (Dundee Rep); *random/generations* (Chichester Minerva); *The Master Builder* (West Yorkshire Playhouse); *Persuasion* (Manchester Royal Exchange); *Pygmalion* (Headlong/West Yorkshire Playhouse); *Dutchman* (Young Vic); *Three Sisters* (Lyric Belfast); *Stink Foot* and *Lines* (The Yard); *Fröken Julie* (Aarhus Theatre); *Krapp's Last Tape* (Sheffield Theatres); *Rigoletto* (Wexford Opera); *Enjoy* (West Yorkshire Playhouse); *'Tis Pity She's A Whore* (Wanamaker Playhouse); *Excursions of Mr Broucek* (Opera North/Scottish Opera); *One for the Road/Victoria Station* (Young Vic); *The Lion's Face*, *The Gentle Giant* and *The Nose* (ROH Linbury); *The Marriage of Figaro* (Lyceum); *Blake Diptych* (Laban Dance/Southbank Centre); *While You Lie* (Traverse); *Takin' Over the Asylum* (Lyceum/Citizens); *The Body of An American* (The Gate); *Tobias And the Angel* (Young Vic); *Dedication* (Nuffield Theatre); *Victory Condition* (Residenz Theatre, Munich)

Costume designs include: *Edward II* (National Theatre); *Machinal* and *Game* (Almeida Theatre); *Linda* (Royal Court); *Greek* (Scottish Opera).

ALEX PARKER

MUSICAL SUPERVISOR

& MUSICAL DIRECTOR

Alex graduated from Birmingham University in 2012 with a BMus Honours degree in music.

His musical director credits include: *A Little Night Music* (Holland Park Opera) *Mame* (Hope Mill Theatre/Tour), *The Color Purple* (Curve), *My Left/Right Foot* (National Theatre Of Scotland), *Hairspray*, *Sweet Charity* (Pimlico Opera), *Barnum*, *The Secret Diary Of Adrian Mole Aged 13¾* (Menier), *Wonderland* (UK Tour), *A Little Night Music 40th Anniversary Concert* (Palace), *South Pacific* (Cadogan Hall), *Merrily We Roll Along*, *Sunset Boulevard*, *Follies* (Yvonne Arnaud), *The Whatsonstage Awards 2015 - present* (Prince Of Wales).

Assistant and associate musical director credits include: *West Side Story*, *On The Town* (BBC Proms), *Les Misérables* (Queens and Dubai Opera), *Stephen Ward* (Aldwych), *The Pajama Game* (Minerva) and *Soho Cinders* (Soho).

Alex produced and served as the musical supervisor to the London premiere of Stephen Sondheim's *Putting It Together* at the St. James Theatre in 2013. He was also the musical supervisor for the London premiere of *Working* at the Southwark Playhouse in 2017.

As a composer, Alex has written five musicals with his writing partner Katie Lam. These include *AmDram*, *All Aboard*, *The Railway Children* and *After You*. *After You* was recently filmed at the London Coliseum for streaming. They have recently completed their new musical *Henrietta* commissioned by National Youth Music Theatre, and are also writing a musical adaptation of David Ebershoff's book *The Danish Girl*.

MARTIN HIGGINS

ORCHESTRATOR

Martin trained at the University of Birmingham and now works as a composer and orchestrator in both the film and theatre industries. He frequently collaborates with the writing duo Alex Parker and Katie Lam.

Theatre credits include: *Working* (Southwark Playhouse); *AmDram: A Musical Comedy* (The Other Palace); *A West End Christmas* (Cadogan Hall); *West End Does: The Magic Of Animation* (Cadogan Hall); *Carrie Hope Fletcher In Concert* (Cadogan Hall); *The Railway Children* (Cadogan Hall); *After You* (Crazy Coqs) & *All Aboard* (Electric Theatre, Guildford). He is also the current orchestrator of the annual WhatsOnStage Awards, a position he has held since 2015.

Film credits include: *Aladdin* (2019); *Late Night* (2019); *All Is True* (2018); *Murder On The Orient Express* (2017); *A United Kingdom* (2016); *Whisky Galore* (2016) & *Cinderella* (2015). He is currently scoring an original film musical with his writing partner Olivia Thomas called *The Secret* which is due to be released later this year.

MARK SMITH

CHOREOGRAPHER

MARK SMITH

Mark Smith is the Founder and Artistic Director of Deaf Men Dancing. Mark was nominated as Best Choreographer in the Off-West End Awards and the Broadway World UK Awards for *Ace of Clubs*, *Call Me Madam* & *Iolanthe* and Live Theatre & British Theatre Awards for *Tommy* and *The Last Five Years*.

Credits include: *No One In The World* (London School of Musical Theatre); *The Last Five Years* (Wales Millennium Centre & Tour); *Iolanthe* (Wiltons Music Hall & UK Tour); *Tommy* (Ramps on the Moon UK Tour); *Reasons To Be Cheerful* (Graeae Theatre UK Tour); *The Threepenny Opera* (UK Tour); *My Silent World* (Commissioned by Michael Nunn & Billy Trevvit, Artistic Directors of Ballet Boyz, a short film for Ch4 Random Acts); *The Rhythmics* (Metta Theatre); *Orfeo Ed Euridice* (Longborough Festival); *West Side Story* (Music Theatre Project); *Let Us Tell You A Story* (Deaf Men Dancing commissioned by Exceptional & Extraordinary); *Time* (Deaf Man Dancing – Laban Theatre, Greenwich); *Groomed To Perfection* (Theatre Royal Brighton); *Corazon A Corazon* (Deaf Men Dancing commissioned by Without Walls); *Cabaret & Legally Blonde* (Mountview Academy of Theatre Arts); *Shoes & Hear! Hear!* (Sadlers Wells); *The Soundmen* (Includu Festival), *Money Makes The World Go Round* (Carnival UK/3 Pins Productions); *Echoes In The Night* (Carnival UK/3 Pins Productions); *The Who's Tommy* (Greenwich Theatre); *Ace Of Clubs & The Boys From Syracuse* (The Union Theatre); *As You Like It* (Oxford Shakespeare Company); *Alive!* (Outdoor UK Festivals); *Ten/Embrace* (Mayor of London's Liberty Festival); *The 25th Annual Putnam Spelling Bee* (Arts Educational School); *Dje Fledermaus* (Den Norske Opera & Ballet); *National English Ballet Theatre* (Choreography Lab 2017); *Aladdin* (Lyric Hammersmith); *Sequins And Snowballs* (Graeae Theatre, Queen Elizabeth Hall); *Carousel* (Royal Academy of Music); *Blood Wedding* (Dundee Rep Ensemble), *Wheels On Broadway* (Graeae Theatre); *101 Dalmations, The Meeting, A Marvelous Year For Plums* (Chichester Festival Theatre); *Peter Pan, Just So, Marry Me A Little & Starting Here, Starting Now* (Chichester University); *The Lion, The Witch And The Wardrobe, Noah* (Chichester Festival Youth Theatre); *Duckie* (Le Gateau Chocolat, Southbank Centre); *Vogue: The Unlimited House Of Krip* (Southbank Centre); *Fables And Fairytales* (Bridlington Spa Theatre) and *Paralympic Opening Ceremony* (LONDON 2012).

BEN CRACKNELL

LIGHTING DESIGNER

Ben is an Associate Artist of Curve in Leicester. He trained at Rose Bruford College of Speech and Drama in London.

West End includes: *Joseph and the Amazing Technicolored Dreamcoat* (London Palladium); *Heathers* (Theatre Royal Haymarket); *Inala* (Peacock Theatre); *Young Frankenstein* (Garrick); *Annie* (Piccadilly); *Pantoland at The Palladium, Goldilocks and the Three Bears, Snow White, Dick Whittington and Cinderella* (London Palladium); *Breakfast at Tiffanys* (Theatre Royal Haymarket); *All the Fun of the Fair* (Garrick); *Visiting Mr Green* (Trafalgar Studios); *Dancing in the Streets* (Cambridge) and *African Snow* (Trafalgar Studios).

Regional and UK tours include: *Sunset Boulevard – at Home* (Curve), *Priscilla Queen of the Desert, How the Grinch Stole Christmas, Rough Crossing, Dracula, Rock of Ages, The Addams Family, La Cage Aux Folles* (UK Tours); *Love on the Links & Before the Party* (Salisbury Playhouse); *My Beautiful Laundrette, An Officer and a Gentleman, Sunset Boulevard, Beautiful Thing* (Curve/UK tour); *What the Butler Saw* (Curve/Theatre Royal Bath); *The Importance of Being Ernest* (Birmingham Rep/Curve); *Kiss Me Kate* (WNO/Opera North), *Saturday Night Fever* (Theatre Royal, Bath/UK tour); *The Tempest, Othello, Much Ado About Nothing and As You Like It* (Stafford Shakespeare Festival); *The Memory of Water* (New Vic, Stoke); *Our House* (New Wolsey, Ipswich/UK tour); *Sherlock Holmes, Angus, Thongs and Even More Snogging* (West Yorkshire Playhouse) and *Merrily We Roll Along* (Theatre Clwyd).

International includes: *Chess* (Tokyo & Osaka); *La Clemenza di Tito* (Opéra de Lausanne/Opera de Oviedo); *Romeo und Julia* (Theater Trier); *Annie and Chess* (Toronto); *The Picture of Dorian Grey, The Life, Strangers On A Train, Sweet Charity and Tommy* (English Theatre, Frankfurt); *Legally Blonde* (South Korea); *Inala* (Sadlers Wells/International tour); *Faust, 1984* (Altes Schauspielhaus, Stuttgart); *Dracula* (Singapore/Bangkok) and *Voices of The Amazon*.

Television includes: *Quadrophenia, The Classic Brit Awards* (Royal Albert Hall); *The Olivier Awards 2011 – 2019* (2014 & 2019 Knight of Illumination Award for Best Lighting) (Royal Opera House and Royal Albert Hall); *The Kinshasa Symphony Orchestra* (Royal Festival Hall) and *Il Divo* (Coliseum).

Twitter: @bcracknell

Instagram: ben.cracknell.lighting





TOM MARSHALL

SOUND DESIGNER

Tom Marshall has worked in sound for the past twenty five years. Current & upcoming work includes: *The Drifters Girl* & *Sister Act the Musical*.

Sound Design credits include: *Sunset Boulevard – at Home* (Curve), *The Boy In The Dress* (RSC), *Curtains* (UK Tour) and the West End transfers of *White Christmas*, *Amelie* (UK tour) *Grease* (UK tour), *My Beautiful Laundrette* (Curve), *The Color Purple* (Curve), *White Christmas* (Curve), *Amelie* (UK tour), *Moll Flanders* (Mercury Theatre), *Oklahoma!* (Grange Park Opera), *An Officer And A Gentleman* (UK tour), *The Jungle Book* (UK tour), *Sunset Boulevard* (UK tour), *Project Polunin* (Sadlers Wells & London Coliseum), *Crazy for You* (UK tour), *Nativity!* (UK tour), *Flashdance* (UK tour), *A Little Night Music* (Watermill Theatre), *Working* (Southwark Playhouse), *The Life* (Arts Ed School, London), *Brass* (Hackney Empire), *Bugsy Malone* (Curve), *Crazy for You* (Watermill Theatre), *Oliver!* (Grange Park Opera) *Legally Blonde* (Curve), *Tell Me on a Sunday* (UK tour), *The Silver Sword* (UK tour), *Sweet Charity* (Curve), *Oliver!* (Watermill Theatre), *Dirty Rotten Scoundrels* (UK tour), *Women On the Verge of a Nervous Breakdown* (Playhouse Theatre) *The Hired Man* (St. James Theatre), *West Side Story* (Victoria Warehouse, Manchester), *My Favourite Year* (Bridewell Theatre), *The Tailor Made Man* (Arts Theatre), *Legally Blonde* (Arts Educational School), *Pushing up Poppies* (Theatre 503), *Legally Blonde*, *The Life*, *Crazy For You*, *Cry Baby* & *Newsies* (Arts Educational School, London).

Tom has acted as an associate sound designer on over thirty shows in the UK and internationally, including *The Bodyguard*, *Warhorse* & *Gypsy* to name a few. Prior to this he worked as No.1 (Head of Sound), opening and mixing numerous large West End shows over the past two decades.

As a freelance mix engineer Tom has had the privilege of working on countless events, such as the 2012 Olympic stadium athletics and touring with many artists including; The Coral, The Bees, The Lightning Seeds, Elaine Paige, Lewis Taylor, Martina-Topley-Bird and PJ Harvey.

CYNTHIA DE LA ROSA

HAIR & MAKE-UP DESIGNER

Supervisor & Design credits include: *The Half God Of Rainfall* (Somerset House); *The Twilight Zone* (Ambassador's Theatre); *Standing At The Sky's Edge*, *Frost/Nixon* (Sheffield Theatres); *Shipwreck*, *The Twilight Zone*, *Against*, *They Drink It In The Congo*, *Boy* (Almeida); *The Convert*, *Twelfth Night*, *Yellowman*, *A Midsummer Night's Dream*, *Once In A Lifetime* (The Young Vic); *Running Wild* (Chichester Festival Theatre); *Sylvia* (The Old Vic); *Allelujah!* (The Bridge Theatre); *Beginning* (National Theatre/Ambassadors); *The Threepenny Opera*, *Carousel* (Royal Academy of Music) *The Days Run Away Like Wild Horses* (Sadler's Wells); *Promises, Promises* (Southwark Playhouse); *Boys Will Be Boys* (Bush Theatre); *Little Red Riding Hood* (The Pleasance Theatre) & *The Light In The Piazza* (Curve Theatre, Leicester).

Theatre credits include: *Follies*, *Angels In America*, *Common*, *The Plow In Their Stars* (National Theatre); *Torandot*, *Le Grande Macabre*, *The Mikado*, *Norma*, *The Pearl Fishers*, *Rigoletto*, *Die Fledermaus*, *The Barber Of Seville*, *La Bohème*, *Cavalleria Rusticana/Pagliacci*, *Peter Grimes*, *Jenufa*, *L' Amour De Leon*, *Riders To The Sea*, *Madame Butterfly*, *The Elixir Of Love*, *Messiah*, *Tosca*, *The Turn Of The Screw*, *The Damnation Of Faust*, *Faust*, *Simon Boccanegra*, *The Return Of Ulysses*, *Castor And Pollox*, *Don Giovanni*, *Medea*, *The Perfect American*, *The Magic Flute*, *Jenufa*, *Kismet*, *Satygraha*, *Madame Butterfly*, *On The Town*, *Aida*, *Candide*, *Carmen*, *The Magic Flute*, *Lucia Di Lammermoor*, *Punch And Judy*, *The Coronation Of Poppea* & *Die Rosenkavalier* (English National Opera).

Film & TV credits include: *The Windsor's Wedding Special*, *The Windsor's Season Two*, *The Windsor's Christmas Special* (Channel 4/Noho); *The Hustle* (U.K. Productions Ltd); *The Angel* (Adama Pictures/Netflix); *Dinner With Hervé* (Red Castle Productions); *Murder In Successville* (Tigeraspects/BBC) & *Guerrilla* (Fifty Fathoms Production/BBC).

Other credits include: *Irma* (South London Art Gallery) & *The Windsor's* (Marie Claire Magazine)



KAY MAGSON CDG

CASTING DIRECTOR

Kay is an Associate Artist of Curve.

Theatre credits include: *West Side Story* (Curve), *The Color Purple* (Curve & Birmingham Hippodrome), *Beautiful Thing* (Arts Theatre/U.K. tour), *The Solid Gold Cadillac* (Garrick), *Sweeney Todd* (Royal Festival Hall), *Breakfast at Tiffany's* (Curve/National tour), *Dangerous Corner* (West Yorkshire Playhouse/West End), *Round the Horne... Revisited*, *Aspects of Love*, *The Witches of Eastwick*, *All the Fun of the Fair* (National tours), *Kes* (Liverpool Playhouse/National tour), *Great Expectations* (Watford Palace Theatre/National tour), *Bat Boy* (West Yorkshire Playhouse/West End), *Young America Season* (Northampton/National Theatre) and *Singin' in the Rain* (West Yorkshire Playhouse/National Theatre/National tour).

Kay was resident casting director at West Yorkshire Playhouse where she cast many shows including *Hamlet*, the *McKellen Ensemble Season* and the *Patrick Stewart Priestley Season* amongst others.

Kay casts regularly for Sherman Cardiff (Iphigenia in Splott, *The Cherry Orchard*, *A Doll's House*, *The Weir* (co-production with the Tobacco Factory), *Dublin Carol*, *The Motherf***er with the Hat* (co pro with *The Tron*, *Wind in the Willows* et al), Derby Theatre (*Two*, *Look Back in Anger*, *Alice*, *A Christmas Carol*, *Solace of the Road* and *Great Expectations* amongst others), Storyhouse Chester (*The Beggar's Opera*, *The Secret 7*, *Much Ado About Nothing*, *The Tempest*, *The Crucible*, *A Midsummer Night's Dream*, *The Comedy of Errors*, *Macbeth*, *The Secret Garden*, *Stig of the Dump*, *Julius Caesar* et al), Liverpool Everyman (*Hope Place*, *Macbeth*, *Bright Phoenix* and the *Rock and Roll Panto* every year), Birmingham Stage Company (including *James and the Giant Peach*, *Horrible Histories*, *Gangsta Granny* and *Awful Auntie*). She is Associate Artist at Curve (where she has cast *A Streetcar Named Desire*, *Wipers*, *The Importance Of Being Earnest*, *Grease*, *Legally Blonde the Musical*, *Scrooge*, *The Witches*, *The Twits*, *George's Marvellous Medicine* and *An Officer And A Gentleman* amongst others) and Casting Associate at West Yorkshire Playhouse, where she works on artist development as well as casting shows (recently *Talking Heads*, *Richard III*, *Enjoy*, *Kes*, *Romeo and Juliet*).

Kay is a member of the Casting Director's Guild of Great Britain (CDG).

CROSSCUT MEDIA

FILM PRODUCTION

Crosscut Media is an award-winning video production agency based in Leicester. They strive to make use of the latest advancements in video production technology whilst employing some of the freshest and most skilled practitioners around. Whilst the core team can deliver the majority of projects in-house, they have a wider freelance team who bring specialist disciplines to the table such as drone, steadicam and crane operation, script supervision and complex content strategy plans.



About Curve

Over 750,000 people annually engage with Curve through performances and projects at our home in Leicester, across the UK and internationally. Under the leadership of Chief Executive Chris Stafford and Artistic Director Nikolai Foster, Curve has developed a reputation for producing, programming and touring a bold and diverse programme of musicals, plays, new work, dance and opera. All of this presented alongside a dynamic mix of community engagement, artist development and learning programmes, which firmly places audiences, artists and communities at the heart of everything we do.

In 2019, three Curve originated productions played in London's West End; *On Your Feet!* (London Coliseum), *Sue Townsend's The Secret Diary of Adrian Mole Aged 13 ¾ - The Musical* (The Ambassadors Theatre) and *White Christmas* (Dominion Theatre).

Recent Made at Curve productions include a streamed production of *Sunset Boulevard - at Home*, Giles Andrae and Guy Parker Rees' *Giraffes Can't Dance*, *West Side Story*, Hanif Kureishi's *My Beautiful Laundrette* (co-produced with Belgrade Theatre Coventry, Everyman Theatre Cheltenham and Leeds Playhouse), John Osborne's *The Entertainer* (co-produced with Anthology Theatre and Simon Friend), A Curve Young Company and Community production of *Bollywood Jane*, a new UK tour of Jim Jacobs & Warren Casey's *Grease*, Alice Walker's Tony award-winning musical *The Color Purple* (co-produced with Birmingham Hippodrome), Winner - Best Regional Production at the WhatsOnStage Awards, Gloria and Emilio Estefan's *On Your Feet!*, Irving Berlin's *White Christmas*, Dr. Seuss's *The Cat in the Hat* (& UK tour) the world-premiere of Dougal Irvine's adaptation of Riaz Khan's *Memoirs of an Asian Football Casual*, the Curve Young Company and Community production of Joseph Stein's *Fiddler on the Roof*, the world première production of *An Officer and a Gentleman* (& on national tour), Leslie Bricusse's *Scrooge*, the world première of Amana Fontanella Khan's *Pink Sari Revolution*, adapted by Purva Naresh (with Belgrade Theatre Coventry, English Touring Theatre and West Yorkshire Playhouse, Leeds); a major revival of Andrew Lloyd Webber's *Sunset Boulevard* (& UK tour), Winner - Best Musical, Manchester Theatre Awards and Best Regional Production, WhatsOnStage Awards; the world première of Ravi Shankar's opera *Sukanya* (co-produced with the Royal Opera House & London Philharmonic Orchestra) and the 50th anniversary production of Joe Orton's *What the Butler Saw* (with Theatre Royal Bath).



About Birmingham Hippodrome

At Birmingham Hippodrome we are on a mission to enrich the cultural life of the region.

We are an independent charity, funding our wide-ranging and dynamic programme of theatre, musicals, dance, opera, festivals, education and community activities through ticket sales from our 1,800-seat auditorium, 200-seat Patrick Studio, donations and generous support from local and national trusts and foundations.

In 2019/20 – our 120th anniversary year – we proudly fulfilled our ambitious vision to double our impact to one million moments of cultural engagement: welcoming 550,000 people to performances on our stages and reaching a further 450,000 through our work with our communities, schools and co-produced performances on tour nationally and internationally.

We produced our first main stage youth musical *West Side Story*, involving over 1,000 young people in the process, and co-produced the What's On Stage Award-winning *The Color Purple* with Curve. New, co-commissioned productions with Hippodrome Associates included: Aakash Odedra Company (*Samsara*), Motionhouse (*WILD*), Open Theatre (*The Twisted Tale of Hansel & Gretel*), Rosie Kay Dance Company (*10 Soldiers*), Sonia Sabri Company (*Same Same But Different*) and Zoo Nation: The Kate Prince Company (*Message in a Bottle*, with Sadler's Wells and Universal Music); and a new work from Cuban choreographer Raul Reinoso as part of Acosta Danza's acclaimed *Evolution* touring programme.

We are the largest dance campus outside London, home to Birmingham Royal Ballet (led by Carlos Acosta), DanceXchange, Dance Consortium, OneDanceUK and The Space; recently developing a new partnership with Chaillot: Theatre National de la Danse (Paris) and being hailed as "a new capital for dance".

Off stage, we further enhanced our reputation as the leading provider for festivals in the Midlands, engaging over 150,000 people through performances and participation on our city's streets through *B-Side Hip Hop Festival*, co-producing the city's Chinese New Year celebrations, and a monthly cultural programme in Bullring Grand Central, Birmingham's flagship retail centre. Our Hippodrome Education Network delivers creative activities in 28 partner schools every week – 19 of which are in the UK's top 10% most disadvantaged communities – with over 20,000 young people taking part over 100,000 times each year.

Even though our doors have been closed for live performance for 12 months we have continued to find ways to bring arts and culture to our communities, and in October 2020 reimaged our auditorium to open the UK premiere of *Van Gogh Alive*, a socially distanced, multi-sensory experience that brought much-needed joy to the region. We followed this with a message of hope and peace beamed across Birmingham and the Black Country over the new year: the stunning light installation *Global Rainbow* by Yvette Mattern, in partnership with Global Streets.

As we look to the future, we are proud to place inclusion at the heart of all we do and were delighted to receive the West Midlands Tourism Award for Most Accessible and Inclusive Venue in 2020.

To learn more and find out how you can support Birmingham Hippodrome visit: birminghamhippodrome.com

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