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# MY BEAUTIFUL LAUNDRETTE

A PLAY BY HANIF KUREISHI  
BASED ON HIS SCREENPLAY



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A THEATRE NATION PARTNERSHIPS PRODUCTION,  
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# MY BEAUTIFUL LAUNDRETTE

A PLAY BY **HANIF KUREISHI**  
BASED ON HIS SCREENPLAY

**DIRECTOR NICOLE BEHAN**

Set and Costume Designer **Grace Smart** Composers **Tennant/Lowe**

Lighting Designer **Ben Cracknell** Sound Designer **Tom Marshall**

Original Curve Casting Director **Kay Magson CDG** Revival Casting Director **Harry Blumenau CDA**

Production Manager **Milorad Žakula**

*My Beautiful Laundrette* was developed in 2023  
with the support of the **National Theatre's Generate** programme.

**A Curve, Leicester commission.**

Licensed courtesy of **FilmFour**



## **Powders is back and open for business!**

A very warm welcome to Curve and our production of **Hanif Kureishi's** astonishing adaptation of his Oscar-nominated film **MY BEAUTIFUL LAUNDRETTE**. We are thrilled to present the revival of this great play, inspired by our 2018 world premier production.

Kureishi surfs a multitude of strikingly relevant issues in his 1985 masterpiece – migration, English working class society, women's roles in the family and the repercussions of policies made by the dominating political force of the decade, Margaret Thatcher; it's a play which resonates and speaks to us today. It's an uncompromising, complex and provocative view of our multi-cultural communities and it is Kureishi's nuanced approach to these contemporary issues, that makes working on this play so refreshing in these often polarised and challenging times. And Kureishi does all of this with bucketloads of wit, compassion and a sense of mischief at the absurdity of life and the human experience.

Despite the racism, violence and struggles all bubbling away in the world of MY BEAUTIFUL LAUNDRETTE, the play ends with ideas of love, reconciliation and optimism at its heart: we hope it is this celebration of Omar and Johnny's beautiful relationship that you will carry with you when you leave the theatre today.

Thank you to the cast and production team for their hard work and bringing their extraordinary talents to the play. It has been a pleasure to welcome actors **Gordon Warnecke** (who created the role of Omar in **Stephen Frears'** pioneering film), **Paddy Daly**, **Sharan Phull**, **Kammy Darweish** and **Hareet Deol** back to Curve and say a big Lestah welcome to new faces **Lucca Chadwick-Patel**, **Sam Mitchell** and **Emma Bown**. The actors have approached the play with fearlessness and panache and it has also been a pleasure to collaborate with design team talents **Grace Smart**, **Ben Cracknell** and **Tom Marshall** once more; all three artists are working at the top of their respective games and it's always a joy to create alongside them. The entire team has been led beautifully by our tremendous

director, **Nicole Behan**, who makes her Curve directorial debut. And finally, thanks to composers **Tennant/Lowe**, who have made an extraordinary contribution to the production, lending us **Pet Shop Boys** songs, in addition to original music; the closing song **No Boundaries** encapsulates everything the play and production means to all of us here at Curve.

It has also been a great pleasure to work with our partners on this production; the production forms part of **Theatre Nation Partnerships**, supported by **The National Theatre**, which shares our aim to produce more plays and promote drama in theatres across the UK. Play audiences haven't returned to the theatre in the same numbers since before the pandemic and we are acutely aware of the important role plays have in our repertoire and we strive to continue producing work from contemporary playwrights (standby for exciting news of our autumn drama). With the support of the National Theatre, our production visits Queen's Theatre Hornchurch, Theatre Royal Wakefield, The Lowry Salford, Liverpool Playhouse and Blackpool Grand after playing here in Leicester.

We hope you enjoy the production and thank you for supporting plays here at Curve.

**Chris Stafford**  
Chief Executive

**Nikolai Foster**  
Artistic Director





# 'IN THIS DAMN COUNTRY WHICH WE HATE AND LOVE'

REVISITING MY BEAUTIFUL LAUNDRETTE (1985)

By Claire Monk

Professor of Film & Film Culture, De Montfort University

*'I believe primarily that dramatists are story tellers. ... Good writing, born of reality, is the highest form of consciousness. And it is in itself a revolt, it is criticism, protest, rebellion against kitsch, against all forms of domination, against ignorance and prejudice.'*

Hanif Kureishi, 'The Writer's Theatre' (undated)

Commissioned in the early years of Channel 4 television by C4's founding chief executive Jeremy Isaacs and his 'head of fiction' David Rose – the founding father of Film on Four, which later became Film4 – and shot on location in six weeks on 16mm film by the Leicester-born director Stephen Frears for £650,000, *My Beautiful Laundrette* was not conceived as a movie for cinema release. Britain's new fourth TV channel had launched in November 1982 with a radical vision (barely evident today) which included rethinking the relationship between TV and film in the UK. The initial plan was to offer filmmakers the chance to make features which would be screened on TV, possibly preceded by a short, promotional, cinema release. On a budget of just £6 million per year, in the first ten years Rose commissioned more than 130 completed feature-length films; half achieved a cinema release. Of these, *Laundrette* was the first big hit which changed the plan.

*My Beautiful Laundrette* is and can be credited with many things: transforming C4 into the new key force in 1980s to 1990s British film production, making Daniel Day Lewis (who played Johnny) a star, launching the

British independent production company Working Title (today part-owned by Universal Studios), as a bold breakthrough in gay and British Asian representation, and as a step-change in the style, tone and ambitions of British film. As film scholar Christine Geraghty (writing in 2004) points out, *Laundrette* is essentially a hybrid: of television and film, realism and fantasy, 'minority' themes and mainstream appeal. In line with this, the reinvention of one of the defining, most praised and debated, British films of the 1980s Thatcher decade as theatre is wholly fitting. And, in fact, the theatre is where Hanif Kureishi – born in 1954 in middle-class South London suburbia to a British mother and a Pakistani father – started out as a young writer. By the time C4 approached Kureishi to commission the script for his debut full-length 'television film', he was already the author of several produced and published plays and an on-the-radar talent. In the late 1970s to early 1980s, when few Asian or Afro-Caribbean writers were writing for (or able to earn a living in) British theatre, Kureishi was nurtured at London's Royal Court Theatre – legendary for its cultivation of new writers and commitment to contemporary subjects – during Max Stafford-Clark's time as Artistic Director. In 1981, Kureishi won the George Devine Award for Most Promising Playwright; in 1982 he was appointed Royal Court Writer in Residence.

Kureishi's plays *Outskirts* and *Borderline*, both first staged in 1981, each explore themes pertinent to the later development of *Laundrette*. In *Outskirts*, two former schoolfriends grow apart in an environment of bleak prospects, racism and stagnant family life. *Borderline*, developed via a workshop process and research in the South Asian community in Southall, West London (later the setting of Gurinder Chadha's 2002 hit film *Bend It Like Beckham*), centres on the experiences of a young Pakistani woman and the pressures on young British Asians. Rita Wolf, who played her, would memorably revisit these issues four years later as Omar's bored, frustrated cousin Tania in *Laundrette*. The same period saw the emergence of politicised black and Asian low-budget independent filmmaking (and collectives) in the UK, some of which similarly explored and expressed the complexities and dilemmas of identity when living 'between' two cultures.

*Laundrette* provocatively stirred same-sex romance and male-male, cross-cultural and (in Tania's case) upfront female desire into this mix. However, its groundbreaking iconoclasm, and importance for British cinema, owe as much to its rejection of social realism – especially evident in the mannered dialogue and larger-than-life performances – and its ironic, unsparing stance towards its characters and subject matter. In his 1986 Introduction to the published screenplay, Kureishi wrote: 'The film was to be an amusement, despite its references to racism, unemployment and Thatcherism. Irony is the modern mode, a way of commenting on bleakness and cruelty without falling into dourness and didacticism.'

The freshness of this mode struck an unexpectedly wide chord: *Laundrette* was a near-universal success with critics and both mainstream and gay audiences, in the UK and beyond. Where its representations of its Pakistani characters (centrally, Omar's wealthy, adulterous Thatcherite businessman uncle Nasser – a role written especially for the veteran Indian actor Saeed Jaffrey – and the drug-trafficking Salim) attracted criticisms from the British Asian community and some of its filmmakers, these most often arose from expectations of (or demands for) precisely the mundane social realism and untainted 'positive images' that *Laundrette*'s creators wanted to break away from. More unanswerably, Omar and Johnny's romantic and sexual partnership earned the film a boycott from UK-based protestors who declared that 'there are no homosexuals in Pakistan'. For the late, great, black British cultural studies scholar Stuart Hall (speaking in 1988) *Laundrette* was 'one of the most riveting and important films produced by a black writer in recent years, and precisely for the reason that made it so controversial: its refusal to represent the black experience in Britain as monolithic, self-contained [and] sexually stabilized.' For new generations of twenty-first century audiences worldwide today, the film is celebrated and loved more straightforwardly as a landmark intersectional LGBT film. For me, my first encounter with *Laundrette* back in the 1980s was a revelation for showing – and satirising – a confident, well-off Pakistani-British business class not previously seen on our screens.



REHEARSAL PHOTOGRAPHY  
ELLIE KURTZ





# Set & Costume Design

DESIGNER  
**GRACE SMART**



## interview with Gordon Warnecke

OMAR in the original 1985 film



**What was it like to be part of the film of Hanif Kureishi's *My Beautiful Laundrette* in 1985?**

It was a very exciting time; I hadn't done any film before *My Beautiful Laundrette* and Rita Wolf – who played Tania in the film – happened to see me in a show I was doing. She suggested I was seen for it so I went along and met Hanif, and Stephen Frears who directed the film. I had a couple of auditions, and also met Daniel Day-Lewis (Johnny). They had a couple of different actors in mind (for Johnny) including Gary Oldman, and I recently found out they were looking at Kenneth Branagh, but Dan really wanted the part. It was a good time to be doing it, we were all very young and the crew were also very young. A lot of them went on to do some amazing work, including Sarah Radclyffe and Tim Bevan who created Working Title and went on to make *Four Weddings And A Funeral* and loads of other top British films.

At the time we thought we were making a 'small' film for Channel 4 to kick start their inaugural film season. It was shown at the Edinburgh Film Festival (before being shown on television), and Jeremy Isaacs – who at the time was Head of Channel 4 – pushed for a cinematic release.

**It is such an iconic film; how does it feel looking back on it?**

I'm constantly reminded about it because I think it was a very important part of the British film industry. It's had this life of being shown on TV, shown in cinemas still, and it's being taught in universities in Film Studies – and then the stage play came along.

In Leicester and virtually every venue we take the play, I have guys coming up to me saying, "Thank you, we came to see your film all those years ago and it helped us come out." I've had that all through my life.

If I've done anything in my career, in my life, that was to be part of something that allowed people to be themselves. I feel incredibly proud to be part of that movement.

**You're now returning to the stage in *My Beautiful Laundrette* as Papa for the second time. What made you want to come back and revisit the show?**

This time we've got Nicole Behan directing it, so it's quite interesting from an acting perspective. I'm making Papa a lot different to how I played him five years ago, which is very challenging as an actor.

It's amazing what muscle memory does and how quickly it comes back. I've re-learned my lines; I kind of

roughly knew them but now I've nailed them. Now it's a performance, and it's changing the way that Papa thinks. It's great to be back in Leicester, I was speaking to (Curve's Chief Executive) Chris Stafford and we were saying it's nice to hear the actors who haven't been here before saying, "Wow this is great!". One of the pulls for me to take on the role again is to be back at Curve.

**Almost 40 years after the release of the original film, how do you think 2024 audiences will react to this story? Have attitudes and society changed since then?**

There are many elements within Hanif's story that will resonate with all ages who come to see the play. The desire to 'better' oneself, family issues and an endearing love story.

There's been a continual integration of different cultures within our society and a lot more acceptance.

I think (British) society has become a lot more tolerant in its attitude towards gay people, but unfortunately there is still a degree of homophobia sometimes resulting in disgusting comments and actual physical attacks on members of the gay community.

I would say that *Laundrette* is timeless. Even though it was written almost 40 years ago, and issues that existed then still surface now in one way or another, but Hanif's script covers these in an informative and entertaining way.

**What do you think putting *My Beautiful Laundrette* on stage brings to the story?**

I think for a certain age it will be very resonant, I think it will remind them of the music of the times of Thatcherism, of being an entrepreneur, all of that will come floating back. For the younger generation, it's interesting to look at to see what Britain was like.

There are topics that will be new to people who come to see the show, but it still has elements that are relevant today. For example, homophobia, racism, making money, arranged marriages, young women trying to break out. There will be girls coming to see this that maybe feel the same way as Tania feels – that she has to break out.



# The RAINBOW SIGN

First published with the screenplay of *My Beautiful Laundrette*, 1986. By Hanif Kureishi.



## ONE: ENGLAND

I was born in London of an English mother and Pakistani father. My father, who lives in London, came to England from Bombay in 1947 to be educated by the old colonial power. He married here and never went back to India. The rest of his large family moved from Bombay to Karachi, in Pakistan, after partition.

In the mid-1960s, Pakistanis were a risible subject in England, derided on television and exploited by politicians. They had the worst jobs, they were uncomfortable in England, some of them had difficulties with the language. They were despised and out of place.

From the start I tried to deny my Pakistani self. I was ashamed. It was a curse and I wanted to be rid of it. I wanted to be like everyone else. I read with understanding a story in a newspaper about a black boy who, when he noticed that burnt skin turned white, jumped into a bath of boiling water.

At school, a teacher refused to call me by my name, calling me Pakistani Pete instead. So I refused to call the teacher by his name and used his nickname instead. This led to trouble; arguments, detentions and eventually suspension. This played into my hands.

With a friend I roamed the streets and fields all day; I sat beside streams; I stole yellow lurex trousers from a shop and smuggled them out of the house under my school trousers; I hid in woods reading hard books; and I saw the film *Zulu* several times.

This friend, who became Johnny in *My Beautiful Laundrette*, came one day to the house. It was a shock. Where before he was an angel-boy with a blond quiff flattened down by his mother's loving spit, he'd now gained a brand-new truculent demeanour.

He was dressed in tough jeans, suspended by Union Jack braces of 'hangman's strength'. He seemed to have sprung up several inches because of his Dr Martens boots, which had steel caps and soles as thick as cheese sandwiches. And his hair, which was only a quarter of an inch long all over, stuck out of his head like little nails. This unmoving creation he concentratedly touched up every hour with a sharpened steel comb that also served as a dagger. He soon got the name Bog Brush, though this was not a moniker you would use to his face.

I decided to go out roaming with B.B. before my father got home from work. To his intense pleasure, similarly dressed strangers greeted Bog Brush in the street as if they were in a war-torn foreign country and in the same army battalion. We were suddenly banned from cinemas. The Wimpy Bar in which we sat for hours with milkshakes wouldn't let us in. As a matter of pride we now had to go round the back and lob a brick at the rear window of the place.

In the evening, B.B. took me to meet with the other lads. We climbed the park railings and strolled across to the football pitch, where they congregated to hunt down Pakistanis. Most of them I was at school with. I knew their parents. They knew my father.

*'God gave Noah the rainbow sign,  
No more water, the fire next time!'*

I withdrew, from the park, from the lads, to a safer place, within myself. I was only waiting now to get away, to leave the London suburbs, to make another kind of life, somewhere else, with better people.

As Enoch Powell's speeches appeared in the papers, racists gained confidence. People insulted me in the street. Someone in a café refused to eat at the same table with me. The parents of a girl I was in love with told her she'd get a bad reputation by going out with darkies. I was desperately embarrassed and afraid of being identified with these loathed aliens. I reckoned that at least once every day since I was five years old I had been racially abused.

I saw racism as unreason and prejudice, ignorance and a failure of sense. And the total loathing of the white man as innately corrupt, the 'all whites are devils' view, was equally unacceptable. I had to live in England, in the suburbs of London, with whites. My mother was white. I wasn't ready for separate development. I'd had too much of that already.

I saw the taking up of Islam as an aberration, a desperate fantasy of worldwide black brotherhood; it was a symptom of extreme alienation. It was also an inability to seek a wider political view or cooperation with other oppressed groups.

I had no idea what an Islamic society would be like. I forgot about it, fled the suburbs, went to university, got started as a writer and worked as an usher at the Royal Court Theatre. It was over ten years before I went to an Islamic country.

## TWO: PAKISTAN

I was at a Karachi party, in a huge house, with a glass of whisky in hand. I was with landowners, diplomats, businessmen and politicians: powerful people. This pleased me. I was interested in talking about Pakistan, and this was my first visit.

They were drinking heavily. Every liberal in England knows you can be lashed for drinking in Pakistan. But as far as I could tell, none of this English-speaking international bourgeoisie would be lashed for anything. They all had their favourite trusted bootleggers who negotiated the potholes of Karachi at high speed on disintegrating motorcycles, with the hooch stashed on the back.

I was having a little identity crisis. I'd been greeted so warmly in Pakistan, I felt so excited by what I saw, and so at home with all my uncles, I wondered if I were not better off here than there. And when I said, with a little unnoticed irony, that I was an Englishman, people laughed. Why would anyone with a brown face, Muslim name and large well-known family in Pakistan want to lay claim to that cold little decrepit island off Europe where you always had to spell your name?

A man at the party wanted to tell me something. He was liberal, well-travelled and married to an Englishwoman. He said to me: 'I tell you, this country is being sodomised by religion. It is even beginning to interfere with the making of money. We are taking a great leap backwards.'

It was a lament I heard often. This was the story told by my uncles' 'high and dry' generation. Until about 1977, Karachi was lively and vigorous. Politically there was Bhutto: urbane, Oxford-educated, a poet and revolutionary. He said he would fight obscurantism and illiteracy, ensure the equality of men and women, and increase access to education and medical care.

Later, in an attempt to save himself, appease the mullahs and rouse the dissatisfied masses behind him, he introduced various Koranic injunctions into the constitution and banned alcohol, gambling, horse-racing. The Islamisation had begun and was fervently continued after his execution.

This moral mission and the over-emphasis on dogma and punishment resulted in the kind of



# The RAINBOW SIGN *continued*

strengthening of the repressive, militaristic and nationalistically aggressive state seen all over the world in the authoritarian 1980s. With the added bonus that in Pakistan, God was always on the side of the government.

Bits of the 1960s were still around in Pakistan: the liberation rhetoric, for example, the music, the clothes, the drugs, not as the way of life they were originally intended to be, but as appendages to another, stronger tradition.

My friends and I went into the Bara Market near Peshawar, close to the border with Afghanistan, in a rattling motorised rickshaw. There were large signs by the road telling foreigners that the police couldn't take responsibility for them: beyond this point the police would not go. I became apprehensive. Apparently the Pathans there, who were mostly refugees from Afghanistan, liked to kidnap foreigners and extort ransoms. My friends, who were keen to buy opium, which they'd give to the rickshaw driver to carry, told me everything was all right, because I wasn't a foreigner. I kept forgetting that.

Pistols, knives, Russian-made rifles, hand grenades and large lumps of dope and opium were laid out on stalls like tomatoes and oranges. Everyone was selling heroin. Involvement in the heroin trade went right through Pakistan society. After all, there was nothing specific in the Koran about heroin. I was even told that its export made ideological sense. Heroin was anti-Western; addiction in Western children was a deserved symptom of the moral vertigo of godless societies. It was a kind of colonial revenge.

I strode into a room in my uncle's house. Half-hidden by a curtain, on a verandah, was an aged woman servant wearing my cousin's old clothes, praying. I stopped and watched her. In the morning as I lay in bed, she swept the floor of my room with some twigs bound together. She was at least sixty. Now, on the shabby prayer mat, she was tiny and around her the universe was endless, immense, but God was above her. I felt she was acknowledging that which was larger than her, humbling herself

before the infinite, knowing and feeling her own insignificance. It was a truthful moment, not empty ritual. I wished I could do it.

I went to the Mosque in Lahore, the largest in the world. I took off my shoes, padded across the immense courtyard with the other men – women were not allowed – and got on my knees. I banged my forehead on the marble floor. Beside me a man in a similar posture gave a world-consuming yawn. I waited but could not lose myself in prayer. I could only travesty the woman's prayer, to whom it had a world of meaning.

Perhaps she did want a society in which her particular moral and religious beliefs were mirrored, and no others, instead of some plural, liberal *mélange*; a society in which her own cast of mind, her customs, way of life and obedience to God were established with full legal and constituted authority. But it wasn't as if anyone had asked her.

In Pakistan, relics of the Raj were everywhere. Many Pakistanis had relatives in England; thousands of Pakistani families depended on money sent from England. A man told me that when his three grandchildren visited from Bradford, he had to hire an interpreter to speak to them. It was happening all the time – the closeness of the two societies, and the distance.

England as it is today, the ubiquity of racism and the suffering of Pakistanis because of it, was a strange subject. When I talked about it, the response was unexpected.

It was that the English misunderstood the Pakistanis because they saw only the poor people. If the British could only see them, the rich, the educated, the sophisticated, they wouldn't be so hostile. They'd know what civilised people the Pakistanis really were. And then they'd like them.

Racism goes hand-in-hand with class inequality. Among other things, racism is a kind of snobbery, a desire to see oneself as superior culturally and economically, and a desire to actively experience and enjoy that superiority by hostility or violence.

So some of the middle class of Pakistan, who also used the familiar vocabulary of contempt about their own poor, couldn't understand when I explained that to the English all Pakistanis were the same; racists didn't ask whether you had a chauffeur, TV and private education before they set fire to your house. But for some Pakistanis, it was their own poor who had brought this upon them.

## THREE: ENGLAND

It has been an arduous journey. Since Enoch Powell in the 1960s, there have been racist marches through south London approved by the Labour Home Secretary; attacks by busloads of racists on Southall, which the Asians violently and successfully repelled; and the complicated affair of young Asians burned to death and Asian shops razed to the ground by young blacks in Handsworth, Birmingham. The insults, the beatings, the murders continue. Although there has been white anger and various race relations legislation, Pakistanis are discriminated against in all areas.

The evil of racism is that it is a violation not only of another's dignity, but also of one's own person or soul; the failure of connection with others is a failure to understand or feel what it is one's own humanity consists in, what it is to be alive, and what it is to see both oneself and others as being ends not means, and as having souls.

Coming back to England was harder than going. I had culture shock in reverse. Images of plenty yelled at me. England seemed to be overflowing with... things. Things from all over the world. Things and information.

I will never forget the hospitality, warmth and generosity of the people of Pakistan; the sprawling open houses, full of air and people and the smell of spices; the unbelievable brightness of the light shining through a dust haze; butterflies as big as clock faces; my uncle's library and the way the men shake hands.

When I considered staying in Pakistan to regain more of my past and complete myself with it, I

had to think that that was impossible. Didn't I already miss too much of England? And wasn't I too impatient with the illiberalism and lack of possibility of Pakistan?

So there was always going to be the necessary return to England. I came home... to my country. This is difficult to say. 'My country' isn't a notion that comes easily. It is still difficult to answer the question, where do you come from? I have never wanted to identify with England, but despite this, some kind of identification with England remains.

Two days after my return I took my washing to a laundrette and gave it to the attendant only to be told she didn't touch the clothes of foreigners.

It is the white British, who have to learn that being British isn't what it was. Now it is a more complex thing, involving new elements. Much thought, discussion and self-examination must go into seeing the necessity for this, what this 'new way of being British' involves and how difficult it might be to attain.

The two countries, Britain and Pakistan, have been part of each other for years, usually to the advantage of Britain. They cannot now be wrenched apart, even if that were desirable. Their futures will be intermixed. What that intermix means, its moral quality, whether it is violently resisted by ignorant whites and characterised by inequality and injustice, or understood, accepted and humanised, is for all of us to decide.

This decision is not one about a small group of irrelevant people who can be contemptuously described as 'minorities'. It is about the direction of British society. It is about the respect it accords individuals, the power it gives to groups, and what it really means when it describes itself as 'democratic'. The future is in our hands.

*The Rainbow Sign* by **Hanif Kureishi**.

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# in REHEARSALS



REHEARSAL  
PHOTOGRAPHY  
ELLIE  
KURTZ





A THEATRE NATION PARTNERSHIPS PRODUCTION,  
PRODUCED BY CURVE

# MY BEAUTIFUL LAUNDRETTE

A PLAY BY HANIF KUREISHI  
BASED ON HIS SCREENPLAY

DIRECTOR NICOLE BEHAN  
ORIGINAL PRODUCTION BY NIKOLAI FOSTER



EMMA BOWN  
RACHEL & MOOSE

LUCCA CHADWICK-PATEL  
OMAR

PADDY DALY  
GENGHIS

KAMMY DARWEISH  
NASSER

HAREET DEOL  
SALIM

SAM MITCHELL  
JOHNNY

SHARAN PHULL  
TANIA

GORDON WARNECKE  
PAPA

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World Premiere at Curve on 20 September 2019.  
Originally produced by Curve, Belgrade Theatre Coventry,  
Everyman Theatre Cheltenham and Leeds Playhouse.

## TIME AND PLACE

The end of Summer, 1985, South London

## RUNNING TIME

Act 1 - 1hr  
Act 2 - 1hr

# PRODUCTION team

DIRECTOR  
**Nicole Behan**

ORIGINAL DIRECTOR  
**Nikolai Foster**

SET and COSTUME DESIGNER  
**Grace Smart**

COMPOSERS  
**Tennant/Lowe**

LIGHTING DESIGNER  
**Ben Cracknell**

SOUND DESIGNER  
**Tom Marshall**

ORIGINAL CURVE CASTING DIRECTOR  
**Kay Magson CDG**

REVIVAL CASTING DIRECTOR  
**Harry Blumenau CDA**

PRODUCTION MANAGER  
**Milorad Žakula**

ASSOCIATE SET and COSTUME DESIGNER  
**Alys Whitehead**

ASSOCIATE LIGHTING DESIGNER  
**Dale Driscoll**

ASSOCIATE SOUND DESIGNER  
**Chris Campbell**

FIGHT DIRECTOR  
**Bret Yount**

MOVEMENT DIRECTOR  
**Stacey McCarthy**

RESIDENT ASSISTANT DIRECTOR (BIRKBECK)  
**Joe Gilmour**

ASSISTANT PRODUCTION MANAGER  
**Georgia Thomson**

COMPANY STAGE MANAGER  
**Megan Bly**

DEPUTY STAGE MANAGER  
**Eleanor Walton**

ASSISTANT STAGE MANAGER  
**Francesca Mai**

PRODUCTION SOUND ENGINEER  
**Chris Campbell**

SOUND NO.1  
**James Simpson**

SOUND NO.2 and TECH SWING  
**Li Li Peberdy**

SOUND BUILD CREW  
**Kyle Allen**  
**Dave Norton**

PRODUCTION ELECTRICIAN  
**Joe McDonald**

TOUR PRODUCTION ELECTRICIAN  
**Jude Michell**

LIGHTING PROGRAMMER and TOUR RELIGHTER  
**Rhys Parker**

LIGHTING BUILD CREW  
**Jonathan Payne**  
**James Cladingboel**  
**Nathan Clamp**  
**Jonathan Laidlow**

HEAD OF STAGE and AUTOMATION  
**James Dainty**

ASSISTANT HEAD OF STAGE and AUTOMATION  
**Martin Pickard**

PRODUCTION CARPENTER  
**Jasdeep Singh**

STAGE and AUTOMATION BUILD CREW  
**Simeon Fletcher**  
**Eleanor Deacon**

TECHNICAL APPRENTICE  
**Amber Crowle**

COSTUME SUPERVISOR  
**Edd Lindley**

HEAD OF WARDROBE  
**Rachael Frith**

WARDROBE TEAM  
**Lucy Duncan**  
**Rachael Matthews**

AUDIO DESCRIBERS  
**Nadine Beasley** and **Kate Taylor-Davies**  
for **Talking Sense Audio Description Services**

BRITISH SIGN LANGUAGE INTERPRETER  
**Emma Phillips**

CAPTIONER  
**Jenny Skene** for **Theatre Captioner Network**

## THANK YOU

**White Light** (Lighting equipment for the tour)  
**University of Leicester** Emerging Reviewers



cast



**EMMA BOWN**  
RACHEL & MOOSE

**Training:**  
University of Bristol – BA Hons Drama  
Birmingham School of Acting – Postgrad.

**Previous theatre credits include:**  
*The Crown Jewels* (Garrick Theatre); *The Ocean At The End Of The Lane* (Duke of York's Theatre); *Harry Potter And The Cursed Child* (Palace Theatre); *Labour Of Love* (Noel Coward Theatre); *Who's Afraid Of Virginia Woolf* (Harold Pinter Theatre); *McQueen* (Haymarket); *Hay Fever* (Duke of York's Theatre); *Di And Viv And Rose* (Vaudeville Theatre); *Seduced* (The White Bear); *State Of Nature* (TheatreScience); *What Happened After Nora Left Her Husband* (Arcola Studio); *No-One Sees The Video, The Love Child* (Red Shift); *As You Like It, Romeo And Juliet* (Original Shakespeare Co.) and *The BFG* (Albery Theatre).

**Previous TV and film credits include:**  
*Sex Education* (Netflix); *Emmerdale* (ITV); *The Last Bus* (Netflix); *To The Grave* (Best Drama 2017 Euroshorts, Bronze Palm Award 2017 Mexico International Film Festival and Best Foreign Picture 2016 Velvet Rope Film Festival); *De Sul* (winner of the 2015 Govynn Kernewek Award); *The Retreat* (TV-MA) and *Bob Marley: One Love* (Feature Film).

**Other credits include:**  
*Strangers And Brothers* (BBC Radio 4).



**LUCCA CHADWICK-PATEL**  
OMAR

**Training:**  
Guildford School Of Acting.

**Previous theatre credits include:**  
*Mamma Mia!* (Novello Theatre); *Millennials* (The Other Palace); *Legally Blonde* (Regent's Park Open Air Theatre); *Broken Wings* (Charing Cross Theatre); *The Magician's Elephant* (RSC) and *Dogfight* (Southwark Playhouse).

**Concert credits include:**  
*Jerry Herman Gala, Sondheim, The Clockmaker's Daughter, Carousel: In Concert* (Cadogan Hall) and *In Pieces* (Turbine Theatre).

**Workshop credits include:**  
*My Beautiful Laundrette; The Witches; Little Bits Of Light* and *In Pieces*.

Lucca would like to thank his wonderful family and agents for their continued love and support.

Instagram: @luccachadwickpatel\_  
X: @luccac\_p



**PADDY DALY**  
GENGHIS & DICK O'DONNELL

**Training:** BA Acting at Rose Bruford.

**Previous theatre credits include:**  
*My Beautiful Laundrette* (UK tour 2019).

**Previous TV and film credits include:**  
*New Blood* (Eleventh Hour Films/BBC1).  
Instagram: @paddy\_\_daly



**KAMMY DARWEISH**  
NASSER

**Training:**  
Arts Educational Schools.

**Previous theatre credits include:**  
*Sherlock Carol* (The Marylebone Theatre, London); *Linck & Mulhahn* (Hampstead Theatre); *Macbeth* (Leeds Playhouse); *Grandpa's Great Escape* (Arena tour); *My Beautiful Laundrette* (Curve, Leicester and on tour, 2019); *Life Of Pi* (Sheffield Crucible); *Approaching Empty* (Tamasha, Kiln Theatre, UK tour); *All My Sons* (Nottingham Playhouse); *East Is East* (Northern Stage, Nottingham Playhouse, UK tour); *Wild Honey* (Hampstead Theatre); *Antony & Cleopatra, Holy Warriors* (Shakespeare Globe); *City Madam, A Midsummer Night's Dream, Marat Sade, Midnight's Children* (RSC); *Blood & Gifts* (National Theatre) and *Mirror For Princes, The Bottle, Pericles* (Cardboard Citizens, RSC).

**Previous TV and film credits include:**  
*The Capture; Casualty; Coronation Street; Screw; Dr Who; Professor T; Emmerdale; Ackley Bridge; 50 Ways To Kill Your Lover; Hollyoaks; Doctors; Taggart; Holby; Britz; Rome; Saddam's Tribe; The Bill; The Message; 55 Degrees North; Outlaws; Spooks; White Teeth; Eastenders; Murder In Mind; London's Burning; The Glass and Crusades.*

**Other credits include:**  
Kammy is the writer of two short films *Lilian* and *The Consequence* (also Director). Also winning awards for 3 best Short Films categories, two screenplay (*Lilian*) and won the Best Actor award at the I Will Tell Film Festival (Florida) for *The Consequence*.

Facebook: @Kammy Darweish  
X: @kdarweish  
Instagram: @Kammy Darweish



**HAREET DEOL**  
SALIM

**Training:**  
Mountview Academy of Theatre Arts.

**Previous theatre credits include:**  
Suf in *Memoirs Of An Asian Football Casual* (Curve, Leicester) and Salim in *My Beautiful Laundrette* (Curve, Leicester and on tour, 2019).

**Previous TV and film credits include:**  
Hassan Hussein in *Ackley Bridge* (Series regular); Ranjit in *Casualty* (BBC); Josh in *The Shore*, (Solus Productions) and Raj in *Girl Like You* (xFilm).

Hareet Deol is a Curve Associate Artist.  
Instagram: @hareet\_deol



**SAM MITCHELL**  
JOHNNY

**Training:**  
RADA (2022 graduate)

**Previous theatre credits include:**  
*To Kill A Mockingbird* (Gielgud Theatre).



cast



SHARAN PHULL

TANIA

**Training:**

University of Birmingham  
(English Literature and Drama).

**Previous Curve theatre credits include:**

*West Side Story; Sweeney Todd; Okay Tata Bye Bye; Pereira's Bakery At 76 Chapel Road; Annie; Rent; The Importance Of Being Earnest; Pink Sari Revolution; Scrooge: The Musical and Am Dram: A Musical Comedy.*

**Previous theatre credits include:**

*The Apology (Arcola Theatre); Vardy V Rooney: The Wagatha Christie Trial (Wyndham's Theatre); Everybody's Talking About Jamie (UK tour); 2020: Collection 1 Monologues (Tara Theatre); Romeo & Juliet/Macbeth (National Theatre); Bend It Like Beckham: The Musical (Phoenix Theatre) and Halls The Musical (Turbine Theatre).*

**Previous TV and film credits include:**

*Doctors (BBC); Back (Big Talk Productions/ Channel 4) and Cadbury Secret Santa (VCCP).*

**Voiceover credits include:**

*Final Fantasy XIV (Side/Square Enix); Slow Air (Naked Productions/BBC Radio 4); Vergil (Naked Productions/Amazon Audible) and Middlemarch Monologues (Naked Productions/BBC Radio 3).*

**Workshop credits include:**

*The Witches (National Theatre); The Boy In The Dress (Royal Shakespeare Company); Back In The Daytimer (Kahani Arts); The House Of Harbinder Kaur (Kali Theatre); Run, Rebel (Pilot Theatre); Extraordinary Women (Waterloo East Theatre) and Great British Bake Off: The Musical (Mark Goucher Productions).*

**Concert credits include:**

*The Show Must Go On! Live (Palace Theatre); Lara Denning And Friends (Turbine Theatre); Stiles And Drewe Best New Song Prize (The Other Palace) and Kings of Broadway (Palace Theatre).*

**Recording credits include:**

*Bend It Like Beckham (Original Cast Recording).*

Instagram: @sharan\_phull



GORDON WARNECKE

PAPA

**Training:**

De Leon Drama School.

**Previous theatre credits include:**

*My Beautiful Laundrette (Curve and UK tour 2019); Julius Caesar, The Jew Of Malta and Bite Of The Night (RSC); Mother Goose (Wolverhampton Grand); Borderline (Nuffield Theatre); Blood (Royal Court Theatre); An Enemy Of The People (National tour, Tara Arts); A Christmas Carol (Jackson's Lane); Monkey Bars (National tour, Unicorn Theatre) and Grandad, Me And Teddy Too (Unicorn Theatre).*

**Previous TV and film credits include:**

*Boon; Eastenders; Brookside; Only Fools And Horses; Fair City; Y Pris; Birds Of A Feather, A Fatal Inversion; Puppy Love; Holby City; Top Boy; My Beautiful Laundrette; The Pleasure Principal; London Kills Me; Young Toscanini; Exitz; Venus; Teresa and Kavita and the recently released Goldfish.*

I am very happy to have been asked to reprise the roles of Papa and Zaki for the Curve Theatre.

It is an honour to be involved in this production especially as I played Omar, Papa's son and owner of the *My Beautiful Laundrette* in the original film 40 years ago.



REHEARSAL  
PHOTOGRAPHY  
ELLIE  
KURTZ





# PRODUCTION team

## HANIF KUREISHI

### WRITER

Hanif Kureishi was born in Kent and read philosophy at King's College, London. In 1981 he won the George Devine Award for his plays *Outskirts* and *Borderline* and the following year became writer in residence at the Royal Court Theatre, London.

His 1984 screenplay for the film *My Beautiful Laundrette* was nominated for an Oscar. He also wrote the screenplays of *Sammy And Rosie Get Laid* (1987) and *London Kills Me* (1991). His short story *My Son The Fanatic* was adapted as a film in 1998. Kureishi's screenplays for *The Mother* in 2003 and *Venus* (2006) were both directed by Roger Michell. A screenplay adapted from Kureishi's novel *The Black Album* was published in 2009.

*The Buddha Of Suburbia* (1990) won the Whitbread Prize for Best First Novel, was produced as a four-part drama for the BBC in 1993 and will be adapted for the stage in 2024. His second novel was *The Black Album* (1995). The next, *Intimacy* (1998), was adapted as a film in 2001, winning the Golden Bear Award at the Berlin Film Festival. *Gabriel's Gift* was published in 2001, *Something To Tell You* in 2008, *The Last Word* in 2014 and *What Happened?* in 2019.

His first collection of short stories, *Love In A Blue Time*, appeared in 1997, followed by *Midnight All Day* (1999) and *The Body* (2002). These all appear in his *Collected Stories* (2010), together with eight new stories. His collection of stories and essays *Love + Hate* was published in 2015.

He has also written non-fiction, including the essay collections *Dreaming And Scheming: Reflections On Writing And Politics* (2002) and *The Word And The Bomb* (2005). The memoir *My Ear At His Heart: Reading My Father* appeared in 2004.

Hanif Kureishi was awarded the C.B.E. for his services to literature, and the Chevalier de l'Ordre des Arts des Lettres in France. His works have been translated into 36 languages.

## NICOLE BEHAN

### DIRECTOR

**Training:** Drama & Theatre Studies BA Hons, Liverpool Hope University.

**Previous theatre credits include:** *Stocking Fillers* (Liverpool's Royal Court); *Deep Blue* (Liverpool Everyman); *Lemons Lemons Lemons Lemons Lemons* (Liverpool Everyman); *Come Closer: Memories Of Partition* (Royal Exchange); *Qualified* (Hope Mill); *You, Me & The Goalpost* (Octagon Theatre); *Northern Flight* (Liverpool Everyman); and for Young Everyman Playhouse *Soapbox* (Liverpool Everyman), *Crowd* (Liverpool Playhouse) and *Until They Kick Us Out* (Birmingham REP).

Nicole is Co-Artistic of Paperwork Theatre which was established in Liverpool in 2014, her theatre credits include: *Christmas Countdown*, *Twisted*, *Baltic Alight*, *I Spy A Yeti*, *How May I Direct Your Call?* and *Shortcut To Bliss*.

As Associate Director – *Ghost Caller* (Headlong).

As Assistant Director – *Corrina, Corrina* (Headlong/National Theatre workshop); *Boys From The Blackstuff* (Stockroom/National Theatre workshop) and *Tree* (Manchester International Festival/Young Vic).

## NIKOLAI FOSTER

### ORIGINAL DIRECTOR

Nikolai is Artistic Director at Curve, Leicester, one of the UK's leading regional theatres which was recently described as 'world-class' by The Daily Telegraph.

Born in Copenhagen, Denmark, Nikolai grew up in North Yorkshire and trained at Drama Centre London and at the Crucible, Sheffield. He has created work for many of the UK's major producing theatres, touring houses and international venues. Nikolai has been director on attachment at the Sheffield Crucible, the Royal Court Theatre and National Theatre Studio and served as an Associate Director at Leeds Playhouse.

Most recently at Curve, Nikolai has directed *Evita*; *The Wizard Of Oz* (also at the London Palladium and UK tour); the first new UK production of *Billy Elliot The Musical* (winner of Best Musical Production at the UK Theatre Awards and Best Regional Production at the WhatsOnStage Awards), described as a 'masterpiece' by The Times; *Grease* at London's Dominion Theatre; and an acclaimed revival of *A Chorus Line*. During lockdown, Nikolai

directed Curve's first digital streamed production, Andrew Lloyd Webber's critically acclaimed *Sunset Boulevard – At Home*, which was hailed as a 'Game-changer' by the Telegraph. Nikolai has also directed a major revival of *West Side Story*; Hanif Kureishi's *My Beautiful Laundrette* (nominated for Best Regional Production at the WhatsOnStage Awards 2020); Irving Berlin's *White Christmas*; the world-premiere of Dougal Irvine's adaptation of Riaz Khan's *Memoirs Of An Asian Football Casual* (winner of Best Stage Production at the Asian Media Awards 2019, nominated for Best Regional Production at the WhatsOnStage Awards 2019), *An Officer And A Gentleman – The Musical*; Andrew Lloyd Webber's *Sunset Boulevard* (winner of the Best Regional Production at the WhatsOnStage Awards 2018); Joe Orton's *What The Butler Saw* (with Theatre Royal Bath); Jim Jacobs and Warren Casey's *Grease* (Curve, Dubai World Trade Centre & UK tour); Oscar Wilde's *The Importance Of Being Earnest* (with Birmingham Rep); the Broadway musical *Spring Awakening* (with NYMT); *Legally Blonde* (Opera Garnier, Monaco & Daegu Opera Festival, South Korea – Winner Best Musical – Daegu International Musical Festival Awards); Truman Capote's *Breakfast At Tiffany's* (Curve, Haymarket Theatre, London & UK tour); Roald Dahl's *The Witches* (with Rose Theatre Kingston, Lyric Theatre, Hong Kong, West Yorkshire Playhouse, Leeds & UK tour); Tennessee Williams' *A Streetcar Named Desire*; Shakespeare's *Richard III*; Timberlake Wertenbaker's *Our Country's Good* and a performance to celebrate the reveal of the tomb of King Richard III at Leicester Cathedral.

Nikolai has also directed acclaimed productions of *Calamity Jane* (UK tour); Irving Berlin's *White Christmas* (West Yorkshire Playhouse, Leeds); Jonathan Harvey's *Beautiful Thing* (20th anniversary production – Arts Theatre, London); Brecht's *The Good Person Of Sichuan* (Mercury Theatre, Colchester); *Sherlock Holmes – The Best Kept Secret* by Mark Catley (West Yorkshire Playhouse, Leeds); Shelagh Stephenson's *The Memory Of Water* (New Vic, Stoke & Stephen Joseph, Scarborough); the European premiere of Morris Panych's *The Dishwashers* (Birmingham Rep); the Sondheim/Furth musical *Merrily We Roll Along* (Clwyd Theatr Cymru); *The Diary Of Anne Frank* (York Theatre Royal & The Touring Consortium); a major new production of the Broadway musical, *Annie* (West Yorkshire Playhouse, Leeds & on tour); Shakespeare's *As You Like It* (Grosvenor Park Open Air Theatre, Chester) and *Macbeth* (Singapore Repertory Theatre, Fort Canning Park, Singapore).

## GRACE SMART

### SET AND COSTUME DESIGNER

**Training:** Theatre and Performance Design – Liverpool Institute of Performing Art.

**Previous Curve theatre credits:** *A Chorus Line* (Set) (Curve Theatre, Sadlers Wells); *My Beautiful Laundrette* and *Memoirs Of An Asian Football Casual* (Curve).

**Previous theatre credits include:** *Cowboys* (RSC, Royal Court); *The Cherry Orchard* (Parco Theatre, Japan); *The Winter's Tale*, *Hamlet*, *Metamorphosis*, *Henry VI*, *Richard III* (The Globe); *Red Riding Hood* (Liverpool Everyman Playhouse); *The Wonderful World Of Dissocia* (Theatre Royal Stratford East); *The Death Of Dance* (Theatre Royal Bath/Arcola Theatre); *Death Of A Salesman* (Parco Theatre, Japan); *When The Long Trick's Over* (High Tide); *Straight To Video* (Civic Theatre); *Herding Cats* (Soho Theatre); *Christmas Concert* (Donmar Warehouse); *Crocodile Fever* (Traverse Theatre); *The End Of History* (Royal Court); *One Night In Miami* and *Shebeen* (Nottingham Playhouse); *God Of Chaos* (Theatre Royal, Plymouth); *St Joan*, *Good Vibrations*, *Here Comes The Night* and *The Colleen Bawn* (Lyric Theatre, Belfast); *Killer Joe* (Trafalgar Studios); *Postcards From The Ledge* (Landmark Productions/The Gaiety Theatre, Dublin); *East Is East* (Northern Stage); *Normal and Blasted* (STYX); *Shopping & Fucking* (Lyric Hammersmith).

**Other credits include:** (Opera) *Last Days* (Set), *Susanna* (Royal Opera House) and *The World's Wife* (Mavron Quartet/Welsh National Opera).

## TENNANT/LOWE

### COMPOSERS

Pet Shop Boys, Neil Tennant and Chris Lowe, are the most successful duo in UK music history. Since 1985 they have sold over 50 million records and achieved 40 Top 20 singles in the UK (including four number ones) and in the USA six Top 20 singles including the number one, *West End Girls*. They have released 14 studio albums and collaborated with artists including Dusty Springfield, David Bowie and Liza Minnelli. They have recently announced a new album which will be released in April, 2024.

Aside from their own records, they have written the music for a ballet, *The Most Incredible Thing*, which was produced by Sadler's Wells in London and then Charlotte Ballet in the USA. Choreographed



# PRODUCTION team

by Javier De Frutos, it won an Evening Standard Theatre Award in 2011. Tennant and Lowe have also written a West End musical, *Closer to Heaven*, with playwright Jonathan Harvey which enjoyed a successful revival at Above The Stag in Vauxhall, London in 2019. Their soundtrack to the classic silent film, *Battleship Potemkin*, commissioned by the ICA, premiered in 2004 in Trafalgar Square, London. In 2014 their electronics/orchestral piece, *A Man From The Future*, received its world premiere as a Late Night Prom concert at the Royal Albert Hall with the BBC Concert Orchestra. In 2019, they collaborated again with Jonathan Harvey on the one-woman show, *Musik*, starring Frances Barber, which played to sold-out audiences at the Edinburgh Fringe Festival.

In their live shows over the last 20 years, Pet Shop Boys have created an original style of pop music theatre, collaborating with directors, designers and artists including Derek Jarman, David Alden and David Fielding, Zaha Hadid, Sam Taylor-Wood and Es Devlin. In both 2016 and 2018 they played four-night residencies at the Royal Opera House, staged by Es Devlin and choreographer Lynne Page and received ecstatic reviews with The Independent stating that “their career has perpetually shown that pop music and high art cannot only co-exist but surpass supposedly superior musical forms”. In 2022 Pet Shop Boys’ “*Dreamworld: The Greatest Hits Live*” opened in Milan to critical acclaim playing over 35 venues and festivals. *Dreamworld* continued in 2023 with additional dates added for the UK in 2024. In January 2024, “*Dreamworld: The Greatest Hits Live*” enjoyed a theatrical release with the concert film playing in cinemas worldwide.

## BEN CRACKNELL LIGHTING DESIGNER

**Training:** Rose Bruford College of Speech and Drama where he was honoured to be awarded a Fellowship in 2021.

**Previous Curve theatre credits include:** *The Wizard Of Oz*, *Billy Elliot*, *Beautiful*, *What The Butler Saw* (Curve/Theatre Royal Bath); *Sunset Boulevard*, *The Color Purple At Home* (Streamed from Curve); *My Beautiful Laundrette*, *An Officer And A Gentleman*, *Sunset Boulevard*, *Beautiful Thing* (Curve/UK tour) and *The Importance Of Being Ernest* (Birmingham Rep/Curve).

**Previous theatre credits include:** West End designs – *The Great British Bake-*

*Off Musical* (Noel Coward); *Grease* (Dominion Theatre); *The Drifters Girl* (Garrick); *Joseph And The Amazing Technicolor Dreamcoat* (London Palladium); *Heathers* (Theatre Royal Haymarket); *Young Frankenstein* (Garrick); *Inala* (Peacock Theatre); *Annie* (Piccadilly); *Jack And The Beanstalk*, *Pantoland*, *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 – *The Cher Show*, *The Addams Family*, *The Osmonds*, *Priscilla Queen Of The Desert*, *Rough Crossing*, *Dracula*, *Rock Of Ages*, *La Cage Aux Folles* (UK tours); *The Comedy Of Errors*, *Pieces Of String* (Mercury Theatre, Colchester); *Love On The Links*, *Before The Party* (Salisbury Playhouse); *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 – *Wicked* (Teatro Santander, Sao Paulo); *We Will Rock You* (Manila & World tour); *Joseph And The Amazing Technicolor Dreamcoat* (Australian National tour); *Chess* (Tokyo & Osaka); *La Clemenza Di Tito* (Opéra de Lausanne / Bilbao Opera); *Romeo Und Julia* (Theater Trier); *Joseph And The Amazing Technicolor Dreamcoat*, *Annie* and *Chess* (Toronto); *The Picture Of Dorian Grey*, *The Life*, *Strangers On A Train*, *Sweet Charity*, *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*.

**Previous TV and film credits include:** *The Classic Brit Awards* (Royal Albert Hall); *The Olivier Awards 2011-2023* (2014 & 2019 Knight of Illumination Award for Best Lighting) (Royal Opera House and Royal Albert Hall); *The Princes Trust Awards* (ITV at Theatre Royal, Drury Lane); The Kinshasa Symphony Orchestra (Royal Festival Hall) and *Il Divo* (Coliseum).

[www.benracknell.co.uk](http://www.benracknell.co.uk)

## TOM MARSHALL SOUND DESIGNER

**Previous Curve theatre credits:** *A Chorus Line*; *West Side Story*; *Legally Blonde*; *My Beautiful Laundrette*; *White Christmas*; *Scrooge* and *An Officer And A Gentleman*.

**Previous theatre credits include:** *Treason* (UK tour and Palladium); *Sister Act* (UK tour); *Drifters Girl* (UK tour); *In Dreams* (Leeds Playhouse); *Roman Holiday* (Theatre Royal Bath); *West Side Story* (International tour); *Sister Act* (Hammersmith & UK tour); *Grease* (Dominion Theatre & UK tour); *Bonnie & Clyde* (Garrick & Arts Theatre); *Beautiful* (UK tour); *The Drifters Girl* (Garrick Theatre); *London Spike* (Watermill Theatre & UK tour); *Amélie* (London & UK tour); *Boy In The Dress* (RSC); *Nativity!* (London & UK tour) *White Christmas* (London & UK tour); *The Color Purple* (Curve & UK tour); *Oklahoma!* (Grange Park Opera); *An Officer And A Gentleman* (UK tour) and *Sunset Boulevard* (UK tour).

Tom was a mixer and associate Sound Designer for countless West End and international productions over the decades. He has acted as ‘Front Of House’ engineer for numerous live music artists including PJ Harvey, The Coral, Lighting Seeds and is still often be found behind the sound desk on many a live concert and events including the Olivier Awards.

[www.tommarshallsound.com](http://www.tommarshallsound.com)

## KAY MAGSON CDG ORIGINAL CURVE CASTING DIRECTOR

Kay Magson (13 January 1962 – 07 September 2023) was an Associate Artist of Curve.

**Theatre credits include:** *Billy Elliot The Musical*; *Beautiful The Carole King Musical* (and UK tour); *West Side Story* (Curve, Leicester); *The Color Purple* (Curve, Leicester and Birmingham Hippodrome); *Beautiful Thing* (Arts Theatre and UK tour); *The Solid Gold Cadillac* (Garrick); *Sweeney Todd* (Royal Festival Hall); *Breakfast At Tiffany's* (Curve and National tour); *Dangerous Corner* (West Yorkshire Playhouse and West End); *Round The Horne Revisited*; *Aspects Of Love*; *The Witches Of Eastwick*; *All The Fun Of The Fair* (National tours); *Kes* (Liverpool Playhouse and National tour); *Great Expectations* (Watford Palace Theatre and National tour); *Bat Boy* (West Yorkshire Playhouse and West

End); *Young America Season* (Northampton and National Theatre) and *Singin' In The Rain* (West Yorkshire Playhouse, National Theatre and 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 regularly cast shows for Sherman Cardiff: *Iphigenia in Splott*; *The Cherry Orchard*; *A Doll's House*; *The Weir* (co-production with the Tobacco Factory); *Dublin Carol* and *The Motherf\*\*\*er With The Hat* (co-production with The Tron). At 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 Seven*; *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, highlights included: *James And The Giant Peach*; *Horrible Histories*; *Gangsta Granny* and *Awful Auntie*.

For Curve, Kay cast *A Streetcar Named Desire*; *Wipers*; *The Importance Of Being Earnest*; *Grease*; *Legally Blonde*; *Scrooge*; *The Witches*; *The Twits*; *George's Marvellous Medicine* and *An Officer And A Gentleman* amongst others.

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

## HARRY BLUMENAU CDA REVIVAL CASTING DIRECTOR

**Previous theatre credits include:** *Unbelievable* (Criterion Theatre); *Derren Brown's Showman* (Apollo Theatre); *Dirty Dancing* (Dominion Theatre/UK tour); *The SpongeBob Musical* (UK tour/Southbank); *Death Note* (London Palladium/Lyric Theatre); *Tarantino Live* (Riverside Studios); *Chess*, *Kinky Boots* and *Treason* (Theatre Royal Drury Lane); *Choir Of Man* (USA tour); *Respect* (UK tour); *Starcrossed* (Wilton's Music Hall); *Blippi* (Lyric Theatre); *Disruption*, *On The Ropes* (Park Theatre); *Cinderella* (Theatre Royal Stratford East); *The Girl On The Train* and *Million Dollar Quartet* (Barn Theatre); *Vanara* (Hackney Empire); *Aladdin* (Lyric Hammersmith); *American Idiot* (West End); *Footloose* (West End/UK tour); *Dark*



# PRODUCTION team

*Sublime* and *Silk Road* (Trafalgar Studios); *Our House* (UK tour); *The Pirate Queen* (London Coliseum); *One Man Two Guvnors* (Derby/Hornchurch); *A Midsummer Night's Dream* and *The Importance Of Being Earnest* (UK tours); *The Wizard Of Oz* (Blackpool Winter Gardens) and *Glory Ride, Soho Cinders, Mythic* and *The Knowledge* (Charing Cross Theatre).

**Previous TV and film credits include:** *Prince Andrew The Musical* (Hatrick Productions/C4); *Showman* (Vaudeville Productions/C4); *Tomorrow Morning* (Vizualise Films/Feature Film); *A Family Affair* (Fishcaske Features/Feature Film); *Beast, Type and Song* (Tate Britain/Film) and *The Hermit* (SeaFox Films/Bafta Short).

Instagram and Twitter/X: @harryblumenau

## MILORAD ŽAKULA PRODUCTION MANAGER

**Training:** Milorad's degree in Nuclear Engineering, Practical Pyrotechnics and Managing Safety have been key markers to becoming a Freelance Production Manager.

**Previous Curve theatre credits:** *The Snowman* (2014) and *Importance Of Being Earnest* (2016).

**Previous theatre credits include:** *It's Headed Straight Towards Us* (Park Theatre); *Waswasa – Whispers In Prayer* (Birmingham Hippodrome/Soul City Arts); *Young Frankenstein* and *Carrie* (Birmingham Ormston Academy); *BE Festival* (Midlands Arts Centre); *The Snowman* (Birmingham REP and International Touring); *A Moment Of Madness, Blue Orange, BE Fest, Concubine, Elephant, Jekyll And Hyde, The Comedy About A Bank Robbery, Brief Encounter, Amedee, Anita And Me, Baby Daddy, Winnie And Wilbur, The Importance Of Being Earnest, Of Mice And Men, The Government Inspector, Feed The Beast, Harvey, Mad Hatter's Tea Party, Europa, I Was A Rat!, Tartuffe, EAT!, The Witches' Promise, Hip Hope Hero, Travesties, Looking For Yoghurt, Notes To Future Self, Dancing At Lughnasa, First Person Shooter, The Cherry Orchard, Writings On The Wall, East Is East, His Dark Materials, Romeo And Juliet, Pornography, These Four Streets, Lady From The Sea, LICK, Our House, 8Sixteen32, How To Tell The Monsters From The Misfits, Wuthering Heights, Hysteria, She Stoops To Conquer, Whiter Than Snow, Uncle Vanya, On The Piste, Promises And Lies, The Emperor's New Machine, Three Sisters, Don Quixote, Elmina's Kitchen, Glorious, On The Ceiling, Santaland*

*Greetings, A Doll's House, Nativity In The Park, Ridin' The No.8, Season's Greetings, Forward, Through The Woods, The Crucible, The Norman Conquests, The Ugly Eagle, Box, Behzti, Elizabeth Rex, The Ramayana, Baby Doll* and *The Pajama Game* (Birmingham REP, Touring and West End from 1999 – 2019).

**Other credits include:** *Nomad* (Birmingham's Culture Forward Festival 2023 for Soul City Arts); *Autumn Fest* (at Blenheim Palace); EID in Kings Heath Festival (Soul City Arts and Kings Heath BID); *The Next Chapter Festival Of Applied Theatre* (Royal Birmingham Conservatoire, Birmingham City University); *Jambo Cinema* (The MailBox Birmingham by Dawinder Bansal) and Coventry City of Culture 2021 Opening Event – *Coventry Moves* (Coventry City).

## ALYS WHITEHEAD ASSOCIATE SET AND COSTUME DESIGNER

**Training:** BA Performance: Design and Practice at Central Saint Martins, University of the Arts London.

**Previous theatre credits include:**

As Designer: *This Might Not Be It* (Bush Theatre); *Sorry We Didn't Die At Sea* (Park); *Snowflakes* (Park); *The Retreat* (Finborough); *Lysistrata* (Lyric Hammersmith); *SAD* (Omnibus) and *Maddie* (Arcola).

As Associate Designer: *Wordplay* (Royal Court); *Zoe's Peculiar Journey Through Time* (Theatre Rites/Southbank Centre & International Tour) and *Sea Creatures* (Hampstead).

As assistant Designer: *Dixon and Daughters* (National).

**Previous TV and film credits include:** *Hullraisers* (Fable Pictures/Channel 4).

Instagram and Twitter/X: @alyswhitehead

## DALE DRISCOLL ASSOCIATE LIGHTING DESIGNER

**Training:** Mountview Academy of Theatre Arts.

**Previous theatre credits include:**

As Associate Lighting Designer – *The Wizard Of Oz* (UK tour); *The Drifters Girl* (UK tour); *Crazy For You* (Gillian Lynne Theatre); *The Great British Bake Off Musical* (Noel Coward Theatre); *Jack And The Beanstalk* (The London Palladium); *Cinderella* (Belfast Grand Opera House); *Mrs Doubtfire* (Manchester

Opera House); *Crazy For You* (Chichester Festival Theatre); *Sleepless* (Wembley Park Theatre); *Pretty Woman* (Piccadilly Theatre & Savoy Theatre); *The Show Must Go On Live At The Place* (The Palace Theatre London) & *Juliet* (Manchester Opera House & Shaftesbury Theatre); *Bodyguard The Musical* (UK tour & worldwide); *Summer Holiday* (UK tour) and *West End Bares* (Novello Theatre).

As Assistant Lighting Designer – *Grease* (Dominion Theatre).

As Re-Lighter for Cinema – *An American In Paris* (Dominion Theatre).

As Lighting Designer – *I Still Get Excited When I See A Ladybird* (Theatre503).

Dale has toured extensively throughout the UK and internationally and has also been Resident on some of the largest shows in the West End.

## CHRIS CAMPBELL ASSOCIATE SOUND DESIGNER

**Training:** Production Skills at Guildford School of Acting.

**Previous theatre credits include:**

As Associate Sound Designer: *Idiots Assemble: Spitting Image, The Musical*, (Phoenix Theatre); *Annie The Musical* (UK tour); *Snowman* (Peacock Theatre) and *Jean Paul Gaultier's – Fashion Freak Show* (Roundhouse, Camden).

As Sound Operator: *The Time Traveller's Wife: The Musical*, World Premier (Chester Storyhouse); *Jean Paul Gaultier's – Fashion Freak Show* (Roundhouse, Camden); *The Million Dollar Quartet* (UK tour); *Annie The Musical* (UK tour); *Sunshine on Leith* (West Yorkshire Playhouse/UK tour) and *The Wedding Singer* (UK tour). Pantomimes for Crossroads (Alhambra, Bradford Theatres).

**Other credits include:** Thompson Twins' Tom Bailey (Lets Rock Festivals); *Chitty Chitty Bang Bang* (UK tour); *The Smallest Show On Earth* (UK tour) and *Calamity Jane* (UK tour).

## BRET YOUNT FIGHT DIRECTOR

**Training:** Certified Teacher; Society of American Fight Directors – Master Teacher; British Academy of Stage and Screen Combat – Member; Equity Fight Directors Register.

**Previous Curve theatre credits:** *Fastest Clock In The Universe; One Flew Over The Cuckoos Nest* and *The Lieutenant Of Inishmore*.

**Previous theatre credits include:** *Cruel Intentions* (The Other Palace); *King Lear* (Wyndham's); *Macbeth* (Shakespeare's Globe); *The Witches, The Crucible, Blues For An Alabama Sky, Jack Absolute, The Normal Heart* (Olivier; NT) *The Crucible* (Gielgud); *Imposter 22, Mates In Chelsea, Hope Has A Happy Meal, Two Palestinians Go Dogging, The Glow* (Royal Court); *A Little Life* (Harold Pinter); *Beautiful Thing, After The End, Village Idiots* (Theatre Royal; Stratford East/Nottingham Playhouse); *Shooting Hedda Gabler* (Rose Theatre, Kingston) *Akebah* (Hampstead Theatre); *Dirty Dancing* (Dominion Theatre/National Tour); *Who's Afraid Of Virginia Woolf* (Theatre Royal, Bath); *Hamlet* (Bristol Old Vic); *Bad Jews* (Arts Theatre); *Spring Awakening, The Hunt, Dance Nation* (Almeida); *Much Ado About Nothing, The Magician's Elephant* (RSC); *Sleuth, The Cherry Orchard, Hamlet* (Theatre Royal Windsor); *Girl from the North Country* (Old Vic/West End/National Tour) and *Appropriate, Force Majeure* (Donmar Warehouse).

**Previous TV and film credits include:** *Troy* (Warner Bros); *Hamlet* (BKL Films); *Silent Night* (SN Films); *Quick Cuts* (BBC4); *Against All Odds* (BBS Scotland).

Twitter/X: @bretfights

## STACEY MCCARTHY MOVEMENT DIRECTOR

Stacey McCarthy is a choreographer, movement director and practitioner. She trained at De Montfort University and graduated with a BA Hons in Dance in 2006.

Stacey's practice reflects her journey, which started as a young person exposed to the performing arts via art-forms inspired by black culture. This passion then progressed into studying contemporary dance and on to commercial styles, which have all fused to inform her diverse practice and current work in movement direction and choreography. Stacey has performed and choreographed professionally in the music industry, theatre, TV, corporate events, and festivals.

**Recent theatre credits include:** *The Owl Who Came For Christmas* (Curve Theatre); *Funnybones* (The Lowry); *Nymt In Concert* (National Youth Music Theatre/Rose Theatre); *Wind In The Willows* (Derby Theatre) and *The Palace Of Varieties* (Derby Theatre).

Twitter/X: @\_staceymccarthy  
Instagram: @\_staceymccarthy



# PRODUCTION team

## JOE GILMOUR

RESIDENT ASSISTANT DIRECTOR  
(BIRKBECK)

### Previous theatre credits include:

As Director – *Best Ever Place Ever* (Royal Exchange); *One Night In Bolton* (co-director with Lotte Wakeham, Bolton Octagon); *Dorette – A Motion Capture Musical* (Leo & Hyde/Lancashire Encounter Festival); *When This Is Over* (Company Three/Bolton Octagon); *Babies* (Manchester School of Theatre) and *Tales From Over The Rainbow* (Bolton Octagon).

As Associate Director – *Kill Will* (Told By An Idiot/Craiova International Shakespeare Festival).

As Assistant Director – *Evita* (Curve Leicester); *Beautiful Game* (Arts Ed); *Catch Me If You Can* (Arts Ed); *Gulliver's Travels* (Bolton Octagon) and *The Tempest* – Schools Production (Leeds Playhouse).

**Awards:** Off Cuts Festival Best Director (2019).

Joe Gilmour is thrilled to be Resident Assistant Director at Curve this year.

## GEORGIA THOMSON

ASSISTANT PRODUCTION  
MANAGER

**Training:** Manchester Metropolitan University – Contemporary Theatre and Performance BA.

**Previous Curve theatre credits:** *Billy Elliott* (2022); *The Wizard Of Oz* (2022); *42nd Street* (2023) and *Evita* (2023).

Georgia is grateful for the opportunity of assisting the Production Manager on *My Beautiful Laundrette*, with thanks to Curve's Sponsorship Program 2024.

## CURVE

PRODUCER

Curve is one of the UK's leading producing theatres. Each year over one million people 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 an international reputation for producing, programming and touring a bold and diverse programme of musicals, plays, new work, dance and opera. All of this is 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. We believe everyone who lives, works or learns in our city should have access to great art and culture.

Curve-originated productions frequently tour the UK and are seen in London's West End. In 2023, Curve scored a hat-trick as productions of *Grease*, *The Wizard Of Oz* and *42nd Street* played the Dominion Theatre, London Palladium and Sadler's Wells respectively. Previous Made at Curve productions which have flown the flag for Leicester in London include *On Your Feet!* (London Coliseum), *Sue Townsend's The Secret Diary Of Adrian Mole Aged 13¾ – The Musical* (The Ambassadors Theatre), *White Christmas* (Dominion Theatre) and *Sister Act* (Eventim Apollo Hammersmith).

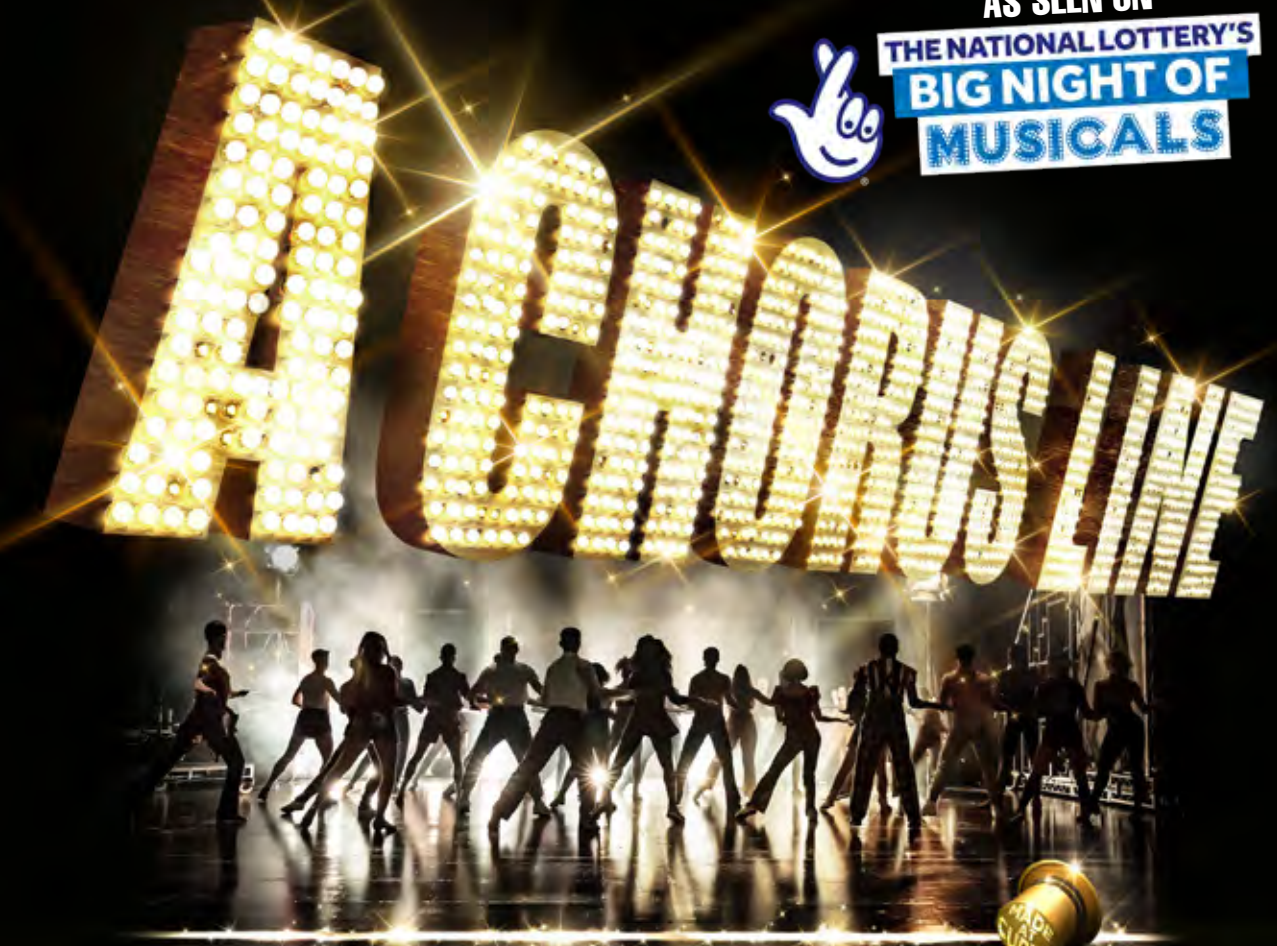
Other recent Made at Curve productions and co-productions include: *Evita*; *The Owl Who Came For Christmas*; Frantic Assembly's *Metamorphosis*; *Ride – A New Musical*; Frantic Assembly's *Othello*; the 'masterpiece' (The Times) new UK production of *Billy Elliot The Musical* (winner of Best Musical Production at the UK Theatre Awards and Best Regional Production at the WhatsOnStage Awards); *Finding Home – Leicester's Ugandan Asian Story At 50*; the 'world class' (Daily Telegraph) *A Chorus Line*; *Beautiful – The Carole King Musical* (and on UK tour); Akram Khan's *The Jungle Book* (and on UK and international tour); Tennessee Williams' *Cat On A Hot Tin Roof* (and on UK tour); *The Music Of Andrew Lloyd Webber*; acclaimed streamed productions of *The Color Purple* and the 'game-changer' (The Telegraph) *Sunset Boulevard*; Giles Andreae and Guy Parker Rees' *Giraffes Can't Dance*; *West Side Story*; Hanif Kureishi's *My Beautiful Laundrette*; John Osborne's *The Entertainer*; the WhatsOnStage Award-winning 'Best Regional Production' of Alice Walker's *The Color Purple* (and on UK tour) and the world-premiere of Dougal Irvine's adaptation of Riaz Khan's *Memoirs Of An Asian Football Casual*.

Curve is supported using public funding by principal funders Arts Council England and Leicester City Council.

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Photograph: Marc Brenner, and review from the 2021 production

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Coming and going, we can't get enough,	I'll give you the meaning right now in full view,	You are the answer spoken at last,
Sweaty and subtle we're in this for good,	Coming and going, we can't get enough,	Coming and going like sea over sand,
Living a new life where love has no boundaries,	Living a new life where love has no boundaries,	We both understand that love has no boundaries,
I'm not the same as you, You're not the same as me,	It's the same for you, As it is for me,	I'm not the same as you, You're not the same as me,
But we both agree, That love has no boundaries.	We don't disagree, 'Cause love has no boundaries, Love has no boundaries.	Anyone can see, That love has no boundaries, Love has no boundaries, Love has no boundaries.



## In memory of **KAY MAGSON** 13 January 1962 – 7 September 2023

Reflecting on Kay Magson's life,  
by Nikolai Foster.

Yorkshire born theatre casting director Kay Magson, who died of cancer aged 61, was a formidable force in British theatre for the past 34 years. Kay leaves

behind a phenomenal legacy in the many actors she has cast and with audiences who possibly didn't realise they had been touched by that special Magson magic that Kay brought to all of the shows she was responsible for casting.

Growing up in a working class community in the north of England in the 1970s, a career in the theatre was never on the cards. Kay's mother, Jean was a primary school teacher and her father, Harry worked at the Rowntree's chocolate factory in York. Magson went on to read Spanish and Hispanic studies at Newcastle University in 1981. Language and literature were her passion and this degree was "just for her". After her formal degree, Kay studied short-hand typing at Newcastle Polytechnic in order to get a "proper job", working first as a secretary at the Courage Brewery in Horsforth; this brought Magson to the place she would forever call home in West Yorkshire. When the brewery closed, Kay took a job as a secretary at the old Leeds Playhouse, working under visionary Artistic Director John Harrison. At that time, the theatre was operating out of a portacabin at Leeds University, before the team moved to the magnificent new theatre on Quarry Hill in Leeds. Alongside a formidable team led by Harrison and later Artistic Director Jude Kelly, Kay was part of the team who not only opened one of the UK's most successful regional theatres (the "National of the North"), but helped put regional theatre on the map as theatre hurtled towards the 21st century and the focus started to become less London-centric. Kay stayed with the Playhouse for 20 years (eventually as their resident casting director), before embarking on a hugely successful and eclectic freelance career in casting.

Today the role of casting director is ubiquitous and an essential part of any theatre team, however, when Kay started her career the role of casting director was very much in its infancy. As one of the very first people to inhabit this new role, Kay was a trailblazer and helped define what the casting director does today. Kay's superb taste in actors, ability to spot unique talent and desire to promote regional actors and those from underrepresented backgrounds meant she was a natural in this new role. At the Playhouse, Kay helped put together ensembles of actors which featured Ian McKellen, Josie Walker, Patrick Stewart, Kay Mellor, Warren Mitchell, Anne Reid, Sheila Hancock, Willie Ross, Sharon D Clarke and Patricia Routledge. Directors enjoyed her sagacious, laconic and witty insights. Actors loved her warmth, kindness and sense of mischief.

Like all great artists, Kay was able to surf a multitude of different genres within her field and since going freelance, her work was seen in London's West End, our regional theatres and in touring venues the length and breadth of the UK. Magson leapt effortlessly from Shakespeare to new works, radical revivals of plays from the canon, to large-scale musicals, pantomimes and community events. Whether it was a play by Stephen Sondheim or a rock 'n' roll panto, Kay made everyone feel relaxed in the audition room merely with her presence, she cut through ego and theatre-babble.

Kay was meticulous in her work, setting up audition days with military-style precision, curating them to ensure actors were always treated with respect. Her audition rooms were filled with laughter, joy and ensured the actor was the focus of the meeting, empowering them to do their very best work. Kay's vibrant personality, immaculate taste and warmth always set the tone and any bumps along the rocky road of making theatre were always met with stoicism, panache, Yorkshire wit and an ingenious, understated wisdom.

Kay adored working with young people and whether it was putting together a team of 60 local kids for Leeds Playhouse's *Annie* or inspiring young actors in training at the recently opened Leeds Conservatoire, Kay's generosity of spirit, altruism and unassuming knowledge was felt deeply by all of the young people she helped to nurture and inspire, often leading to dazzling and memorable stage debuts.

Kay was rarely seen at Curve opening nights, eschewing the showbiz scene for a quiet life with her three beloved cats in Pudsey, West Yorkshire. Some of the greatest casting ideas have been borne from a spare room in a terraced house in Pudsey. Kay would take pride in visiting all of the companies she had brought together, enjoying a matinee visit, often with her mum Jean here at our Green Room Café. However, Kay was an avid Manchester United fan and the only time she'd miss a matinee was if her beloved United were playing that afternoon.

Kay was never star struck with the plethora of world-famous actors, writers, directors, producers and stage designers she collaborated with. However, when working on the David Essex musical *All The Fun Of The Fair*, Kay did revert to her teenage self, having been a member of the Essex fan club for many decades!

Kay battled her illness with a dignified defiance, quietly and privately navigating her new reality, supported by the incredibly kind and resourceful NHS consultants and nurses at Jimmy's in Leeds. Kay continued working as long as she could; her final project was our production of *Evita*. And Kay was recently represented at arguably the most famous theatre in the world - the London Palladium - with our production of *The Wizard Of Oz*, which is currently touring the UK.



Photography (L-R): *Billy Elliot The Musical* - Marc Brenner. *A Chorus Line* - Marc Brenner. *Memoirs Of An Asian Football Casual* - Ellie Kurtz



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RENT was originally produced in New York by New York Theatre Workshop and on Broadway by Jeffrey Seller, Kevin McCollum, Allan S. Gordon and New York Theatre Workshop  
Presented by arrangement with Music Theatre International

# NEW YORK FESTIVAL





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CREATIVE PROGRAMMES COMMUNITY PRACTITIONER

**Diane Walker**  
PAYROLL ADMINISTRATOR

**Emily Wall**  
STAGE DOOR RECEPTIONIST

**Claire Ward**  
EXECUTIVE DIRECTOR, AUDIENCES AND COMMERCIAL OPERATIONS

**Sarah Williamson**  
VISITOR EXPERIENCE COORDINATOR

**Amber Willmott**  
STAGE DOOR RECEPTIONIST

**Clara Wynne**  
FOOD AND BEVERAGE MANAGER (CUSTOMER EXPERIENCE)

**Yuliya Zlatkova**  
SENIOR HOSPITALITY SUPERVISOR

"wouldn't it be  
lovely..."

23 NOV - 4 JAN



Directed by  
*Nikolai Foster*

Lerner and Loewe's  
**MY FAIR LADY**

Book and Lyrics by  
**ALAN JAY LERNER**

Music by  
**FREDERICK LOEWE**

Adapted from George Bernard Shaw's Play and  
Gabriel Pascal's Motion Picture "PYGMALION"

Original Production Directed and Staged by Moss Hart  
Performed by arrangement with Music Theatre International

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