

# Young Vic

It's a big world in here

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ANNUAL REVIEW  
2012 – 2013



## PATRICK MCKENNA

Chair of the Board

The last year has been one of the most successful in our history with a dazzling array of exciting shows and awards and tours throughout the world. And at the same time, we have continued the vital work of our young directors programme and engagement with the local community.

It was a joy to begin and end the year with two fantastic World Stages London shows - *Wild Swans*, which included a wonderful chorus of 20 members of London's Chinese community, and *Feast*, a joyful explosion of Yoruba culture from Nigeria, Brazil, Cuba, the US and the UK.

Another highlight of the year was the return of the award winning *A Doll's House*. We are thrilled that so many people were able to see this landmark show.

The economic environment in which we create work continues to be challenging but, with the continued support of our friends and partners, we are producing some of the most exciting theatre in London. Thank you for helping us to realise our ambition for innovation and artistic excellence.



## DAVID LAN

Artistic Director

Somehow the Young Vic is always different and yet always the same. (At least I hope it is.) From day one, the idea of the kind of life this theatre wants to encourage and be part of was built into the architecture – open, welcoming, a smile on its face, democratic.

Maybe the last of these words is the most important. In this theatre, everyone is equal. There's only one entrance – we all enter (this theatre, this life) and go our ways through the same door. I hope it's a home for everyone and that every kind of person feels at home here. ('The home you didn't know you had.')

But they have to WANT to come and see one of our shows first. Or (at very least) to hang out in our café and bar. Or (at very, very least) to sun themselves on our terrace overhanging The Cut. It's all fine by us. Though seeing a show is best of all.

In the last year we've produced (almost) every kind of show. They're described in the pages that follow. And our audiences have been what I hope our audiences always will be – a reflection of the most cosmopolitan part of the most cosmopolitan city on the planet.

People (sometimes) ask me: What for you is success? I only have one answer. Standing in our theatre with our audience when one of our (extremely good) shows is playing. Nothing beats it – the invigoration, the excitement, the engagement. You half feel the world is changing.

Maybe it is. Come find out soon.

# PRODUCTION HIGHLIGHTS

*'The Young Vic – very much on a roll – has had an unparalleled year of dusting down classics with Joe Hill-Gibbins brilliant revival of The Changeling and outstanding versions of Strindberg's Miss Julie and Ibsen's A Doll's House. Benedict Andrews's Three Sisters is startlingly fresh, fearless but also timeless. Change is in the air.'*

Guardian

## IN THE MAIN HOUSE...

### Wild Swans

A Young Vic/American Repertory Theater/  
Actors Touring Company co-production  
Book by Jung Chang  
Adapted by Alexandra Wood  
Directed by Sacha Wares

CRITICS' CIRCLE AWARD  
Best Designer – Miriam Buether

*'Powerful, gripping... stunningly well staged.'*  
Independent

★★★★

### The Suit

A CICT/ Théâtre des Bouffes du Nord  
production  
A Young Vic, Fondazione Campania dei  
Festival / Napoli Teatro Festival Italia, Les  
Théâtres de la Ville de Luxembourg, Théâtre  
de la Place– Liège co-production  
Adaptation, direction & music by Peter Brook,  
Marie-Hélène Estienne & Franck Krawczyk

*'Theatre as it should be.'*

Telegraph

★★★★★



Wild Swans



The Suit

# PRODUCTION HIGHLIGHTS



*Three Sisters*

## A Doll's House

by Henrik Ibsen  
English language version by  
Simon Stephens  
Directed by Carrie Cracknell

EVENING STANDARD AWARDS &  
CRITICS' CIRCLE AWARDS  
Best Actress - Hattie Morahan

BEST THEATRE OF 2012 - THE  
OBSERVER  
Best Performance - Hattie Morahan  
as Nora

*'If you ever see a production of the play,  
see this one... Hattie Morahan's Nora is  
a once-in-a-lifetime performance.'*

Sunday Telegraph

★★★★★

## Three Sisters

by Anton Chekhov  
in a version by Benedict Andrews

CRITICS' CIRCLE AWARD  
Best Director – Benedict Andrews

*'Made me realise all over again  
why I love Chekhov.'*

Guardian

★★★★★



*The Changeling*



*Feast*

## The Changeling

by Thomas Middleton and  
William Rowley  
Directed by Joe Hill-Gibbins

*'The Young Vic caps a  
marvellous year ... irresistible.'*

Sunday Times

★★★★★

## Feast

A Young Vic and Royal Court  
co-production

by Yunió García Aguilera,  
Rotimi Babatunde, Marcos  
Barbosa, Tanya Barfield and  
Gbolahan Obisesan

Directed by Rufus Norris

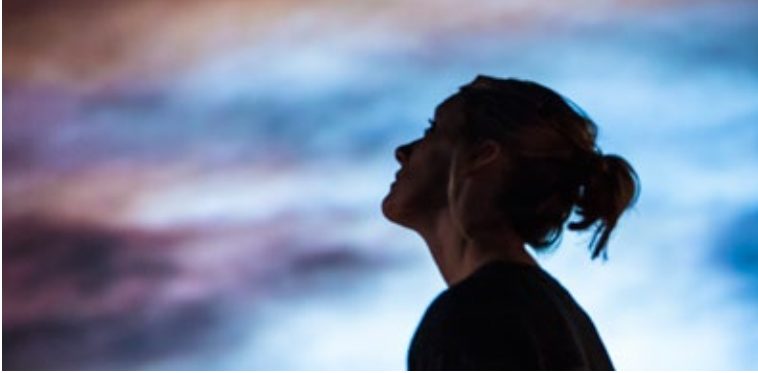
*'Electrifying and pioneering,  
brilliantly directed, dazzling.'*

Independent on Sunday

★★★★★



*A Doll's House*



Above Me The Wide Blue Sky



Mad About the Boy



Blackta

## IN THE MARIA AND THE CLARE...

### After Miss Julie

A version of Strindberg's *Miss Julie*  
by Patrick Marber  
Directed by Natalie Abrahami

*'A triumph.'*  
Daily Telegraph  
★★★★★

### Mad About the Boy

An Iron Shoes production in association with the Unicorn  
by Gbolohan Obisesan  
Directed by Ria Parry

*'A tangy, confident piece... taut and assured.'*  
Evening Standard  
★★★★★

### Minsk 2011

A Belarus Free Theatre production  
Produced by Fuel as part of the LIFT 2012 festival  
Adaptation and Direction by Vladimir Shcherban

*'Remarkable. It is a cry of protest yet, at the same time, is imbued with belief in the possibility of a better future.'*  
Guardian  
★★★★★

## Blackta

by Nathaniel Martello-White  
Directed by David Lan

*'An electrifying new play. David Lan's snappy production has a crack cast and a bewitching set.'*

Independent on Sunday  
★★★★★

## Going Dark

by Hattie Naylor in collaboration with Sound&Fury  
Directed by Mark Espiner and Dan Jones

*'A dazzling achievement that deserves a rich scattering of critical stars.'*  
Daily Telegraph  
★★★★★

## Above Me the Wide Blue Sky

A Fevered Sleep/Young Vic co-production  
Created by Fevered Sleep

*'Beautifully performed... a piece that leaves a troubling echo in the imagination.'*  
Telegraph  
★★★★★

## My Perfect Mind

A Told by an Idiot, Young Vic and Drum Theatre Plymouth co-production  
by Kathryn Hunter, Paul Hunter and Edward Petherbridge  
Directed by Kathryn Hunter

*'Hilarious, haunting, superbly directed by Kathryn Hunter.'*  
Independent  
★★★★★

# ARTISTS

Our work seeks to challenge – the audience who enjoy it and the artists who make it. Over the last 12 years our key policy for every show is that it must offer someone – usually its director – a challenge they have never faced before, to take a leap in the dark.

Miriam Buether – designed *Wild Swans*  
Miriam's Olivier nominated design for *Wild Swans* transformed the theatre from a bustling Chinese market to water-logged padi fields to the highrise hubbub of the city...

Sacha Ware – directed *Wild Swans*  
The epic *Wild Swans* was brought to the stage under our Associate Director Sacha's remarkable direction.

Katie Leung – played Jung Chan in *Wild Swans*  
Katie, who played Cho Chang in the Harry Potter films, made her theatre debut in *Wild Swans*.

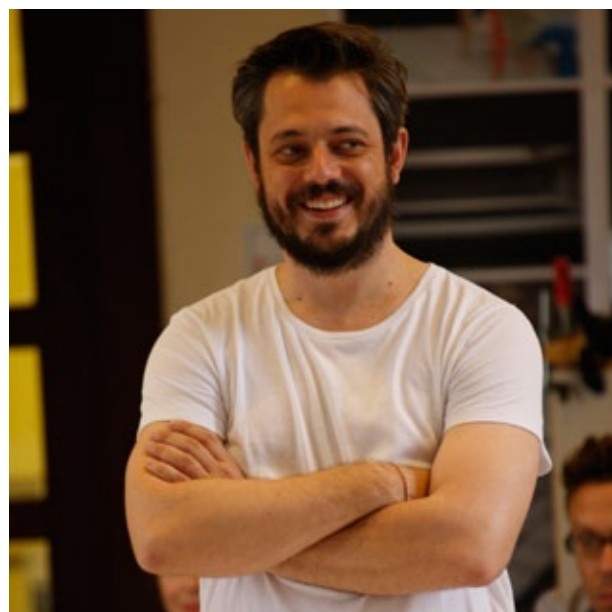
Peter Brook – directed *The Suit*  
Twelve years after he first staged *Le Costume* at the Young Vic, world renowned Peter Brook returned with this lyrical, poignant new version of the story.

Rikki Henry – played the lover in *The Suit*  
Rikki, a 23 year old from Camberwell in our young directors network, found himself onstage in Paris, London and a world tour after helping Peter Brook run auditions for *The Suit*.

Simon Stephens – wrote the English language version of *A Doll's House*  
Following his success with *I Am the Wind* in our Maria theatre, Olivier Award winning Simon Stephens moved to the Main House with his new version of this Ibsen classic.

Hattie Morahan – played Nora in *A Doll's House*  
Hattie's remarkable performance as Nora earned her Best Actress Awards from the Evening Standard and the Critic's Circle, an Olivier Nomination, and saw her named for Best Performance in The Observer's Best Theatre of 2012 List.

Carrie Cracknell – directed *A Doll's House*  
Carrie, our 2012-13 Genesis Fellow, directed the sensational *A Doll's House*, which appeared twice on the Young Vic stage before transferring to the West End. Alongside the show she made her film directing debut with *Nora*, a Young Vic short film inspired by the show.



Benedict Andrews



Gbolahan Obisesan

Benedict Andrews – directed *Three Sisters*  
Visionary director Benedict Andrews, lauded in Berlin and Sydney, returned to the Young Vic with this startling and bold reimagining of Chekhov's classic, winning Best Director in the 2012 Critics' Circle Awards.

Vanessa Kirby – played Masha in *Three Sisters*  
Vanessa was nominated for the Ian Charleson Award for outstanding performance in a classical role for her Chekhov debut in Benedict Andrews's radical *Three Sisters*.

Johannes Schütz – designed *Three Sisters*  
Renowned German designer Johannes Schütz made his UK debut.

Joe Hill-Gibbins – directed *The Changeling*  
Following a sell-out run in our Maria theatre, Young Vic Associate Artist Joe brought his sexy, dark and wickedly funny take on a classic to our Main House.



Natalie Abrahami

Gbolahan Obisesan – wrote *Mad About the Boy* and co-wrote *Feast*

2008 Jerwood Directors' Award winner, Gbolahan rejoined us at the Young Vic, this time as a writer.

Rufus Norris – directed *Feast*

Young Vic Associate Artist Rufus, who came to fame with Young Vic show *Afore Night Come* in 2001, brought us this spectacular explosion of Yoruba culture.

Natalie Abrahami – directed *After Miss Julie*

Natalie directed our first energy efficient *Classics for a New Climate* performance, before joining us as our 13-14 Genesis Fellow.

Belarus Free Theatre – created *Minsk 2011*

In Europe's last dictatorship, members of Young Vic Associate Company BFT have served time in prison, lost their jobs, gone into hiding or been exiled. *Minsk 2011* was a love letter to a home that exiles those willing to fight for it.

Nathaniel Martello-White – wrote *Blackta*

Actor Nathaniel made his writing debut with this biting satire about the highs and lows of making it as a black actor – a blackta.



Rufus Norris



Katie Leung

Leuca the Dog – played "the dog" in *Above Me the Wide Blue Sky*

Fevered Sleep Artistic Director, David Harradine's dog Leuca won audiences over with his first stage appearance in *Above Me the Wide Blue Sky*.

Edward Petherbridge – played himself in *My Perfect Mind*

Edward Petherbridge suffered a stroke on the second day of *King Lear* rehearsals. In this remarkable two-hander he recounted the tragedies and comedies that lay in store.

Kathryn Hunter – directed *My Perfect Mind*

In between touring her celebrated Young Vic one-woman *Kafka's Monkey*, Katharine joined to direct *My Perfect Mind*.

## TOURS

In 2012-13 *Kafka's Monkey*, *Wild Swans*, *Minsk 2011*, *Going Dark* and *The Suit*, were seen in...

Belfast, Boston, Bristol, Cardiff, Chicago, Costa Mesa, Istanbul, Turkey, Liverpool, Manchester, Newcastle, New York, Oxford, Paris, Plymouth, Salisbury, Southampton, Taipei, Tokyo, Udine, Warwick and Winchester.

# TAKING PART

*'Sitting in its wonderfully diverse and enthusiastic audience reminds me that, at its best, theatre really is for everyone'*

Jude Law

Taking Part breaks down the barriers to theatre. Our team introduce the magic of performance to the lives of our neighbours – young and old. For some this is a single ticket, or a workshop or performance, and for others this is the start of a lifelong relationship with us and with theatre.

For our neighbours – schools, community group and individuals – we offer the opportunity to see our shows, to participate in our work, to train with us and to make their own work. We connect with some of the most vulnerable groups in society such as refugees, children and adults with special needs and the homeless. Our aim is to welcome, engage and inspire.

All our projects are offered free so as to attract those who might not otherwise be able to take part.



*The Suit* Parallel Production

## Highlights of the years in numbers – 2012-13

### Schools

- Provided 2,212 free tickets for schools groups to see a show
- Worked with 557 pupils and 132 teachers through workshops
- Produced 2 annual Schools Theatre Festivals for 87 pupils and 32 pupils with special educational needs
- Provided 20 in-school and on-stage workshops for 243 pupils, including 6 workshops for excluded pupils

### Young People

- Engaged 453 young people outside of education for workshops and projects
- Collaborated with local NHS Children and Adolescent Mental Health Services, DOST, helping young refugees and Tomorrow's People, for young people Not in Education, Employment and Training (NEET)
- Created 5 specialised, longer term projects for 76 vulnerable young people
- Created our first intergenerational Parallel Production of a Young Vic show

### Local Residents

- Provided 2,374 free tickets to individuals (aged 18+), families and community groups, and introduced Theatre Club, for isolated people to come to the theatre together
- Collaborated with 5 theatres to create *Babel*, a site-specific show created by over 300 members of our local community, performed to thousands in Caledonian Park
- Worked with 39 local people of East Asian origin to create a community chorus for *Wild Swans*
- Provided workshops for 66 women who have survived domestic violence as part of our women's project



## Highlights: The stories

### Schools

#### Pupil Referral Unit (PRU) Project, October – November 2012

Pupils excluded from schools due to behaviour, emotional disorders or health reasons joined us for a series of workshops around *Blackta*. Participants worked with our directors to devise and perform *Youthsta* for an audience of friends, family, pupils and teachers.

*I am absolutely over the moon about our recent project, working with you has been a wonderful experience for all of the team at the Park Campus. The young people are awestruck and have been so good that it is breathtaking - and I am not exaggerating!*

Head of English, Park Campus PRU

### Young People

#### Mental Health Projects, year round

Throughout the year we worked with 2 groups of young mental health services Outpatients to devise 2 shows, we staged 6 in-ward performances of an original play, and ran a series of in-ward workshops for young residents on mental health wards at Bethlem Royal Hospital, Guys Hospital and the Maudesley.

*J came out of the workshops looking relaxed and smiling, it felt like it had been a long time since I'd seen that smile. Since then things have gone from strength to strength. I would like to say 'thank you'. Young people need your project, so they know it's alright to find things hard, they just have to keep working at it, they are not alone and life can get better if they believe and carry on.*

Mother of 'J', mental health project participant



*Two Endless Minutes* - Schools Theatre Festival



*Wild Swans* Community Chorus

### Two Boroughs

#### Flashes, February 2013

From November 2012 twenty local people, aged between 14 and 56, with heritages including Brazilian, Indian, French, Mozambique, Scottish and Jamaican came together to devise their own show based on *Feast*. Their fully professionally-resourced production, *Flashes*, was performed to over 450 people in the Young Vic's Maria theatre.

*I looked round and both on stage and in the audience I thought, "Yes, yes. This is the London I recognise." And you don't get that very often at the theatre, if at all. It was really refreshing.*

*Flashes* performer

# YOUNG DIRECTORS

Launched in 2000, our Directors Program is the only scheme of its kind in the UK. Throughout 2012-13 we offered 158 activities, with over 2,000 places for young directors, from assistant directorships to skills-based workshops to CV clinics – all to help directors develop their craft.

Genesis Network supported by the Genesis Foundation

Our web-based network helps directors to discuss theatre, form groups and organise skills sharing, as well as to find information about current activities, opportunities and special ticket offers. Directing can be lonely - particularly in the early stages of a career - and the network encourages a sense of community and peer support. We now have over 900 members.

## Genesis Future Directors Award

The Genesis Future Directors Award enables emerging directors to rehearse and present a play of their choice, as part of the Young Vic's season.

Ben Kidd – directed *The Shawl*

## JMK Award

Each year the JMK Award enables a young director to stage their production of a classic, hosted in our Clare theatre.

Sam Pritchard – directed *Fireface*

## Jerwood Assistant Directors Scheme

Learning from experienced directors by assisting and spending sustained time in a theatre are vital for a director's development. Each year the Jerwood Charitable Foundation supports us in providing assistant directorships which include a residency at the Young Vic, an attachment to a production, and a week's research time with actors in one of our theatres.





## Jerwood Assistant Directors

Kate Hewitt – *Wild Swans* – direction Sacha Wares

Tom Hughes – *A Doll's House* – direction Carrie Cracknell

Matthew Xia – *Blackta* – direction David Lan

Laura Keefe – *Feast* – direction Rufus Norris

Olly Hawes – *Above Me the Wide Blue Sky* – direction David Harradine and Sam Butler

Sam Pritchard – *A Doll's House* – direction Carrie Cracknell

*The Young Vic Directors Program offered me directing workshops with generous, experienced directors, the opportunity to see and to be inspired by their amazing productions and put me into contact with my peers to share enthusiasms and fears. Being appointed Jerwood Assistant Director on A Doll's House has moved my career to its next stage. Unlike other assistant work, the Young Vic have provided mentoring and other opportunities to me beyond the show. I feel invested in by people I respect, and I now have the confidence to be my own director.*

Tom Hughes, Assistant Director



## Boris Karloff Trainee Assistant Directors Scheme

This year we launched a new Trainee Assistant Directors Scheme with the support of the Boris Karloff Foundation. Through our Taking Part programme we seek out the most exciting talent. Many of our participants have not been through formal higher education and are from black and ethnic minority communities. Our new programme bridges the gap between training and embarking on a professional career.

## Boris Karloff Trainee Assistant Directors

Ola Ince – *Wild Swans* – direction Sacha Wares

Meline Danielewicz – *Wild Swans* – direction Sacha Wares

Luke Lutterer – *A Doll's House* – direction Carrie Cracknell

Jade Lewis – *Blackta* – direction David Lan

Anastasia Osei-Kuffour – *A Doll's House* – direction Carrie Cracknell



*I came here first when I was 9 to see a show. My school didn't do drama so the Young Vic was my only outlet. Then in 2012 I took part in Introduction to Directing, and then I knew that I wanted to direct. Working on A Doll's House was fantastic. It was quite daunting, but amazing to see such a big production start from sitting round a table on a Monday morning to six weeks later being on a spinning stage.*

Luke Lutterer, Trainee Assistant Director



*Feast*

## LEADING THE WAY

### World Stages London

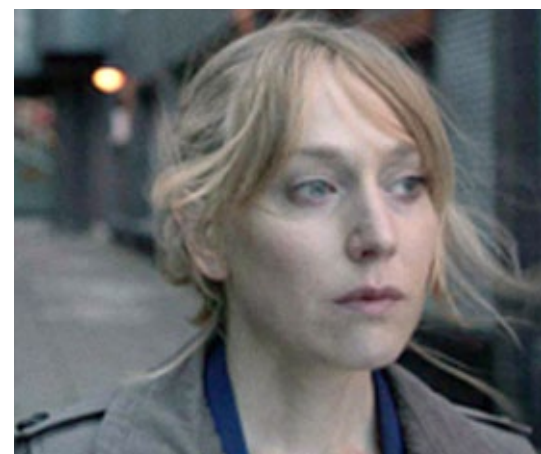
In February 2013 World Stages London reached its culmination with *Feast*. We teamed up with the Royal Court to commission five plays by international playwrights, from Brazil, Cuba, Nigeria, the USA and the UK and the results were brought to dazzling life on the Young Vic stage. Directed by Young Vic Associate Artist Rufus Norris, *Feast's* vibrant music and dance burst onto our stage in a celebration of the world's most spirited culture.



*Feast*

### Young Vic Short Films

Our partnership with the Guardian continued with the launch of our second Young Vic short film *Nora*. Inspired by *A Doll's House*, director Carrie Cracknell's film debut *Nora* was viewed by more than 40,000 people (and longlisted for a prestigious Webby Award). We commissioned four more films, created by and featuring Joe Hill-Gibbins, Belarus Free Theatre, Jude Law, Chiwetel Ejiofor and Laura Wade.



*Nora*

## Classics for a New Climate

Theatres are energy hungry buildings. We set a director and their team the challenge of producing a classic play without taking any electricity off the grid. Natalie Abrahami rose to the challenge, and *After Miss Julie* used 60% less energy than any other show here during the last year. This has affected the way we create shows ever since.



*After Miss Julie*

## What Next?

Chaired by our artistic director David Lan, What Next? has become a natural movement involving over 150 cultural organisations. Its aim is to act together to enhance the national conversation about the value of art and culture. What Next? meetings now take place in Manchester, Liverpool, Coventry, Cambridge, Cardiff, Newcastle and the South West.

## Our Audiences

In 2012-13 we welcomed over 120,000 people to a Young Vic show. We put almost as much work into making our audience as we do into making our shows. We want the people that walk past the building to be the people who walk into the building. We work hard to ensure that our audience reflects the diversity of London, in age, ethnicity and background. We keep our prices low and offer discounts. We give away 10% of our tickets free to local schools and neighbours who might not otherwise think theatre is an experience they might enjoy.



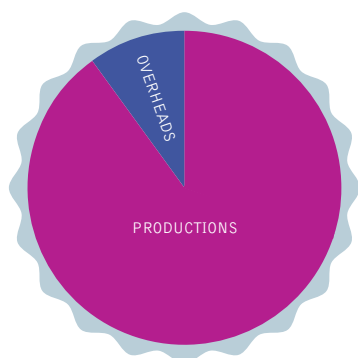
The Cut Bar at the Young Vic

# FINANCES

Each year more than 90% of our total resource goes towards the shows you see on our three stages, our 'taking part' activities and our flagship directors programme. Less than 10% is spent on overheads.

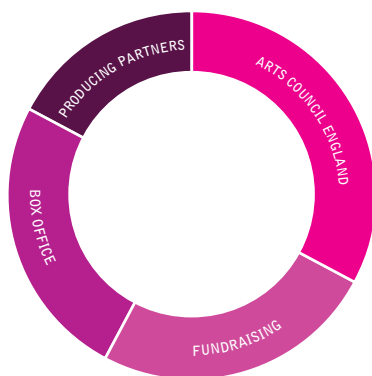
## Expenditure Pie Chart

Of the 90%, one third goes on the salaries of our permanent staff – producers, heads of lighting, sound and stage, marketeers, production accountants and theatre managers. The other two thirds goes on the direct costs of our productions – the actors, the director, the designer, the set and costumes and so on.



## Income Pie Chart

Our income comes from the sale of our tickets, our fundraising and our grant from the Arts Council. Our core grant makes up less than 30% of our income. We generate the other 70% by the careful marketing and pricing of our tickets (over recent years we have played to 96% of capacity) and by regular and close engagement with the individuals, trusts and corporates that support us. In 2013 we raised £1.5m in this way and, in addition, raised substantial sums through investment and by co-producing with other theatres, in the UK and abroad.



## Our Shows

The teams who create, produce, manage, build and sell our shows are talented and highly motivated. Our actors, writers, directors and designers are among the best in the world.

Producing our ambitious and innovative work is expensive and involves risk. Each risk we take is calculated and strategic, designed to produce long term benefit to ourselves and to the wider artistic world as well. Each show is designed to generate financial, artistic and social returns and, at the same time, be Research and Development for the ones that come after. The cost of this approach, sustained over time (we produce between 12 and 14 shows a year) cannot be met purely by ticket sales.

Our tickets range from £10 to £32.50 with a range of concessions available. At least 50% of the audience at each performance pay less than £20.

As we play to consistently full houses, the only way we can increase box office income is by raising prices or by abandoning concessions or by withdrawing our funded ticket schemes. For reasons carefully outlined throughout this review, to take any of these steps would damage the benign circle of great art, low prices, diverse audience that we have conceived, created and sustained over the past decade.

Consequently, the balance of finance each show and each season requires can only be sought from further government investment or by raising our fundraising target to ever higher levels.

We are now celebrated as 'one of Britain's great producing theatres' The Independent. In these difficult times, without persistent and imaginative fundraising, the artistic and social value we so successfully create will be threatened.

Our sustained period of growth and innovation can only continue with your support.

# CURRENT SUPPORTERS

The Young Vic relies on the generous support of many trusts, companies and individuals to continue our work on and off stage each year. For their support during 2012-13 we thank:

## Public Funders

Arts Council England  
British Council  
Lambeth Borough Council  
Southwark Council

## Major Sponsor

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## Trust Supporters

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The Progress Foundation  
The Red Hill Trust  
Richard Radcliffe Charitable Trust  
Royal Victoria Hall Foundation  
Santander Foundation  
SFIA Educational Trust  
Sir Siegmund Warburg's  
Voluntary Settlement  
The Steel Charitable Trust  
Unity Theatre Trust

## Soul Mates Ensemble

Royce & Rotha Bell  
Beatrice Bondy  
Caroline & Ian Cormack  
Patrick Handley  
Justin & Jill Manson  
Miles Morland  
Rita & Paul Skinner

## Soul Mates

Jane Attias  
Chris & Frances Bates  
Anthony & Karen Beare  
The Bickertons  
Katie Bradford  
CJ & LM Braithwaite  
Kay Ellen Consolver  
Miel de Botton  
Annabel Duncan-Smith  
Jennifer & Jeff Eldredge  
Paul Gambaccini  
Annika Goodwille  
Sarah Hall  
Richard Hardman & Family  
Nik Holttum & Helen Brannigan  
Suzanne & Michael Johnson  
John Kinder & Gerry Downey  
Jude Law  
Tony Mackintosh  
James & Sue Macmillan  
John McLaughlin  
Juliet Medforth  
Barbara Minto  
Dounia & Sherif Nadar  
Georgia Oetker  
Robert O'Rahilly  
Bhagat Sharma  
Dasha Shenkman  
The Tracy Family  
Donna & Richard Vinter  
Jimmy & Carol Walker  
Rob Wallace  
Edgar & Judith Wallner  
George & Patricia White  
Mrs Fiona Williams

## Women's Group

Rotha Bell  
Marie Carli  
Caroline Cormack  
Jane Lucas  
Jill Manson  
Juliet Medforth  
Dounia Nadar  
Midge Palley  
Rita Skinner  
Sandi Ulrich  
Charlotte Weston

And all the Young Vic Friends,  
Good Friends and those who  
wish to remain anonymous.

“  
**SOMETHING  
GLORIOUS  
IS  
GOING  
TO  
HAPPEN**  
”

*A Doll's House*  
Act II



**Young Vic**

It's a big world in here

020 7922 2800

[www.YOUNGVIC.org](http://www.YOUNGVIC.org)

66 The Cut, London, SE1 8LZ

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