

## **KWAME KWEI-ARMAH ANNOUNCES HIS FIRST SEASON AT THE YOUNG VIC**

- A musical adaptation of Kwame Kwei-Armah and Shaina Taub's *Twelfth Night*
- Black Panther's Danai Gurira's play *The Convert*
- *Jesus Hopped the 'A' Train* by Stephen Adly Guirgis to be directed by Kate Hewitt
- Genesis Future Director Award Winner announced as Debbie Hannan who will direct *Things of Dry Hours* by Naomi Wallace
- A new strand of work, *YV Unpacked*, taking the highest quality theatre to the community
- Digital project *My England*, a celebration of Englishness from playwrights across the country
- The Young Vic to host VR experience *Draw Me Close*, a National Theatre and National Film Board of Canada production
- Crying in the Wilderness to join the Young Vic as new Associate Company
- Initial casting for *Twelfth Night* is also announced: Gabrielle Brooks as Viola; Gbemisola Ikumelo as Maria; Jonathan Livingstone as Antonio and Silas Wyatt-Barke as Sir Andrew Aguecheek
- £5 First Previews announced – all Main House show first preview tickets will be sold at just £5 via a TodayTix lottery

### **KWAME KWEI-ARMAH, ARTISTIC DIRECTOR, SAYS:**

“The Young Vic as a producing theatre has become synonymous with staging international works created by some of the world's finest directors, performers and creatives; productions and projects that say something about the world that we live in. My first season as Artistic Director will attempt to balance on those shoulders the things that are important to me: joy, community, politics and these are deeply embedded in all that we do.

That's why the musical reworking of *Twelfth Night* - that I previously directed at The Public Theater in New York – is the show that I have chosen to kick-start my tenure with. A show that stands community members shoulder to shoulder with professional artists, it's filled with joyful, soulful music by Shaina Taub; it's a celebration.

After this we will see Danai Gurira's *The Convert* and Stephen Adly Guirgis's *Jesus Hopped the 'A' Train* both, in my opinion, modern classics one portraying Rhodesia 1896 and the other prison in Rikers Island. Both plays ripe for interpretation by some of the most interesting young directors in the country.

Alongside these productions, today we announce two projects that will develop throughout the year. Firstly, *My England*: a series of monologues from across England created by playwrights, actors and directors telling us how they define “Englishness” in our potentially fractious society. Secondly, *YV Unpacked*: a new strand of work, taking the highest quality theatre to people who do not normally think that theatre is for them. The first work to be taken out to the community is: *Spring Awakening* by Frank Wedekind, it looks at the sexually oppressive culture of Germany in the nineteenth century.”

## **MAIN HOUSE**

### ***Twelfth Night***

by William Shakespeare

Conceived by Kwame Kwei-Armah and Shaina Taub

Music and Lyrics by Shaina Taub

Directed by Kwame Kwei-Armah and Oskar Eustis

**Tuesday 2 October – Saturday 17 November 2018**

**Press Night: Monday 8 October 2018**

A Young Vic adaptation of Kwame Kwei-Armah and Shaina Taub's *Twelfth Night*, originally performed at The Public Theater in New York as part of their Public Works program in 2016, and revisited this summer as part of their free Shakespeare in the Park Delacorte season.

This musical reworking of Shakespeare's comedy with music and lyrics by critically acclaimed songwriter Shaina Taub, will be designed for the Young Vic stage by **Rob Jones** with **Oskar Eustis**, Artistic Director of The Public Theater, co-directing with Kwame Kwei-Armah.

Initial casting includes: **Gabrielle Brooks** as Viola; **Gbemisola Ikumelo** as Maria; **Jonathan Livingstone** as Antonio and **Silas Wyatt-Barke** as Sir Andrew Aguecheek. These professional artists will perform alongside community members from Southwark and Lambeth in this classic tale of love and disguise.

### ***The Convert***

by Danai Gurira

**Main House Friday 7 December 2018 – Saturday 19 January 2019**

**Press Night: Friday 14 December**

Black Panther star and Tony-nominated writer Danai Gurira's striking play explores the impact of colonialism and Catholicism on black identity.

Set in 1896 Rhodesia, a young girl is taken into the household of a black Roman Catholic missionary, escaping a forced marriage at the cost of leaving behind her family and converting to Catholicism.

### ***Jesus Hopped the 'A' Train***

by Stephen Adly Guirgis directed by Kate Hewitt

**Thursday 14 February – Saturday 30 March 2019**

**Press Night: Wednesday 20 February 2019**

From Pulitzer Prize-winner Stephen Adly Guirgis (*The Motherfucker with the Hat*) *Jesus Hopped the 'A' Train* takes place in a prison in Rikers Island New York. A frightened young man accused of murdering a cult leader is confronted with a charismatic born-again serial killer and a sadistic guard. Will one man's redemption lead to another's damnation?

Originally directed by Philip Seymour Hoffman, this adaptation will be directed by Kate Hewitt, winner of the JMK Award 2014.

## **CLARE STUDIO**

### ***Things of Dry Hours***

by Naomi Wallace and directed by 2018 Genesis Future Director Award Winner Debbie Hannan

**Wednesday 15 August – Saturday 25 August 2018**

2018 Genesis Award winner Debbie Hannan directs this tantalizing, poetic play. Weaving the spiritual into the political, *Things of Dry Hours* interrogates the idea that humans cannot change; are we really all that black and white?

Due to the nature of the Genesis Future Director Award, there will be no press night performance.

## **WORK BEYOND THE STAGE**

***YV Unpacked*** is a new strand of work, taking the highest quality theatre to people who do not normally think that theatre is for them. We will be taking shows to refugee centres, prisons, community hubs and homeless shelters as part of this work. The first work to be taken out to the community is:

***Spring Awakening*** by Frank Wedekind, directed Caroline Byrne.

***My England*** is a celebration of playwrights from across regions of England. The works look at what it means to be English. Monologues will be recorded and shown on the Young Vic social media channels.

Confirmed commissions include work from: **Lucy J Skilbeck, Omar El-Khairi, Polly Stenham, Barrie Rutter, Jack Thorne and May Sumbwanyambe.**

***Draw Me Close*** by Jordan Tannahill is a preview of the National Theatre and National Film Board of Canada production, presented by Young Vic. *Draw Me Close* blurs the worlds of live performance, virtual reality and animation to create a vivid memoir about the relationship between a mother and her son in the wake of her terminal-cancer diagnosis.

***Crying in the Wilderness Productions*** to join the Young Vic as an Associate Company. Crying in the Wilderness Productions is dedicated to producing groundbreaking productions which are anchored to an inter-cultural philosophical practice. They have produced work in collaboration with the Bush Theatre, Arcola Theatre and at Stratford Circus Theatre.

ENDS

**Tickets for the 2017 season go on sale to Friends of the Young Vic at 10.00am today. Public booking opens Monday 23 April at 10.00am. Box Office: 0207 922 2922, [www.youngvic.org](http://www.youngvic.org)**

**For further information about the Young Vic please contact:**

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**Biographies:**

***Twelfth Night***

**Kwame Kwei-Armah | Direction**

Artistic Director of the Young Vic

Previous Artistic Director of Baltimore Center Stage where he directed: *Jazz, Marley, One Night in Miami, Amadeus, Dance of the Holy Ghosts, The Mountaintop, An Enemy of the People, The Whipping Man* and *Things of Dry Hours*.

Other work as a director includes: *Twelfth Night, Comedy of Errors, Much Ado About Nothing, Detroit '67* (Public Theatre); *The Liquid Plain* (Signature Theatre, New York and Oregon Shakespeare Festival); *Porgy and Bess* (Baltimore Symphony Orchestra); the Olivier Nominated *One Night in Miami* (Donmar Warehouse) and *One Love* (Birmingham Repertory Theatre).

As a playwright: *One Love* (Birmingham Repertory Theatre); *Beneath's Place* (Baltimore Center Stage); *Elmina's Kitchen, Fix Up, Statement of Regret* (National Theatre); *Let There Be Love* and *Seize the Day* (Tricycle Theatre).

Kwame was Artistic Director for the Festival of Black Arts and Culture, Senegal, in 2010. He conceived and directed the opening ceremony at Senghor National stadium.

He was Associate Director of the Donmar Warehouse and has served on the boards of the National Theatre, Tricycle Theatre, and Theatre Communications Group. Kwame was the Chancellor of the University of the Arts London from 2010 to 2015, and in 2012 was awarded an OBE for Services to Drama.

In 2012, 2013 and 2014 Kwame was named Best Director in City Paper's Best of Baltimore Awards and in 2015 was nominated for the prestigious Stage Directors and Choreographers Zelda Fichandler Award for Best Regional Artistic Director.

In 2016 he was awarded the Urban Visionary Award alongside House Represent.

## Oskar Eustis | Direction

Artistic Director of The Public Theater

Oskar Eustis has served as the Artistic Director of The Public Theater since 2005. In the last three years, he has produced 2 Tony Award winning Best Musicals (*Fun Home* and *Hamilton*), and back to back winners of the Pulitzer Prize for Drama, *Hamilton* and *Sweat*. He came to The Public from Trinity Repertory Company in Providence, RI where he served as Artistic Director from 1994 to 2005. Eustis served as Associate Artistic Director at Los Angeles' Mark Taper Forum from 1989 to 1994, and prior to that he was with the Eureka Theatre Company in San Francisco, serving as Resident Director and Dramaturg from 1981 to 1986 and Artistic Director from 1986 to 1989.

Eustis is currently a Professor of Dramatic Writing and Arts and Public Policy at New York University, and has held professorships at UCLA, Middlebury College, and Brown University, where he founded and chaired the Trinity Rep/Brown University Consortium for professional theater training.

At The Public, Eustis directed the New York premieres of Rinne Groff's *Compulsion* and *The Ruby Sunrise*; Larry Wright's *The Human Scale*; and most recently *Julius Caesar* at Shakespeare in the Park. He has funded numerous ground-breaking programs at The Public, from Public Works and Public Forum to the EWG.

At Trinity Rep, he directed the world premiere of Paula Vogel's *The Long Christmas Ride Home* and Tony Kushner's *Homebody/Kabul*, both recipients of the Elliot Norton Award for Outstanding Production. While at the Eureka Theatre, he commissioned Tony Kushner's *Angels in America*, and directed its world premiere at the Mark Taper Forum. Eustis has also directed the world premieres of plays by Philip Kan Gotanda, David Henry Hwang, Emily Mann, Suzan-Lori Parks, Ellen McLaughlin, and Eduardo Machado, among many others.

## Shaina Taub | Music & Lyrics

Shaina Taub's concert work includes a Lincoln Center solo evening in the acclaimed American Songbook series, as well as residencies at Ars Nova and Rockwood Music Hall. She recently made her Carnegie Hall debut performing her music with the New York Pops. Taub has independently released two EPs and a full-length album *Visitors*. She is currently an artist-in-residence at Joe's Pub, where she plays a monthly concert. Her next album will be out this spring.

As a songwriter, she is a winner of the Jonathan Larson Grant, the Fred Ebb Award and the Billie Burke Ziegfeld Award for her musical theater songwriting. Taub is also the first female recipient of the ASCAP Foundation's Lucille and Jack Yellen Award. She writes tunes for *Sesame Street* and wrote the theme song for Julie Andrews' Netflix series *Julie's Greenroom*, sung on the show by Sara Bareilles. Taub's songs have also been performed by Broadway stars Audra McDonald, Sutton Foster and Phillipa Soo.

Taub's original musical adaptations of Shakespeare's *Twelfth Night* and *As You Like It* were commissioned by the Public Theater as part of the groundbreaking Public Works initiative and both received critically acclaimed productions at the Delacorte Theater in Central Park in which she also starred. Her original soul-folk opera, *The Daughters*, was featured in workshop productions at CAP21 Theater Company, and New York University's mainstage season. Taub is currently writing a new musical about Alice Paul and the American women's suffrage movement in the decade leading up to the passage of the 19th amendment.

As a performer, Taub has traveled the world as a vocalist, actor and musician. She starred in the west coast premiere and New York re-mounting of the Signature Theatre's hit production *Old Hats*, created by Bill Irwin and David Shiner and directed by Tina Landau, featuring Taub's original songs. She earned a Lucille Lortel Award nomination for her portrayal of Princess Mary in the Kazino production of Dave Malloy's *Natasha, Pierre & The Great Comet of 1812*, directed by Rachel Chavkin. She sang back-up for Karen O and the Yeah Yeah Yeahs in O's psycho-opera, *Stop the Virgins* at St. Ann's Warehouse and the Sydney Opera House, and arranged/played the songs of Tom Waits in the American Repertory Theater's production of Shakespeare's *The Tempest*. Taub was in the original Off-Broadway cast of Anais Mitchell's *Hadestown* at New York Theatre Workshop, and is featured on the live cast album. She played the role of Emma Goldman in the Ragtime on Ellis Island concert, and performed in Jeanine Tesori's 2016 Off Center Jamboree.

A fellow of the MacDowell Colony, the Yaddo Colony, the Sundance Institute and the Johnny Mercer Songwriter's Project, winner of a MAC John Wallowitch Award, a TEDx conference speaker, Taub served on the music theatre faculty at Pace University, and is a University Scholar alumnus of NYU's Tisch School of the Arts.

## Robert Jones | Design

**Theatre includes:** *The Prime of Miss Jean Brodie* (Strand theatre), *The Sound of Music*, *The Wizard of Oz* (Palladium); *The Secret Rapture* (Lyric); *Calendar Girls* (Noël Coward); *A Chorus of Disapproval* (Harold Pinter); *Much Ado About Nothing* (Wyndham's); *The Playboy of the Western World*, *The Motherfucker with the Hat* (National Theatre); *Lobby Hero*, *The Physicists*, *Divas*, *A Voyage Round My Father*, *Committee*, *City of Angels*, *Black Comedy*, *The Vote*, *One Night in Miami*, *St Joan*, (Donmar Warehouse); *The Mercy Seat*, *Filumena*, *Ruined*, *There Came a Gypsy Riding*, *The Late Henry Moss* (Almeida); *Pericles* (New York); *Fabulation*, *Greta Garbo Came to Donegal* (Tricycle); *The Full Monty* (West End and tour); *Scenes From a Marriage* (St James Theatre); *The Music Man*, *Hay Fever*, *Mack and Mabel*, *Strife*, *Kiss Me Kate* (also Old Vic), *Quiz* (also West End), *Cyrano de Bergerac* (Chichester Festival Theatre), *Agnes Colander*, *Stepping Out* (Theatre Royal Bath); *Othello*, *Romeo and Juliet*, *The Merchant of Venice*, *The Herbal Bed*, *Venus and Adonis*, *Twelfth Night*, *Hamlet*, *Henry VIII (and New York)*, *The Winter's Tale* (RSC)

**Opera includes:** *Gloriana* (Madrid), *Anna Bolena*, *Giulio Cesare*, *Norma* and *Die Fledermaus* (Metropolitan Opera), *Don Carlos* (Frankfurt/Tokyo), *Andrea Chenier* (Royal Opera House/Beijing/San Francisco/Barcelona), *Don Giovanni* (Opera Australia), *Don Carlos* (Frankfurt), *Tristan and Isolde* (Tokyo/Vienna State Opera), *L'Incoronazione di Poppea* (Paris and Berlin), *L'Elisir d'Amore* (ENO), *Giulio Cesare* (Glyndebourne/Chicago/Lille).

**Film and television includes:** *Hamlet* (BBC Films/Illuminations)

### ***Jesus Hopped the 'A' Train***

#### **Kate Hewitt | Direction**

**Young Vic includes:** *Far Away* (JMK Young Director Award, 2014)

**Theatre includes:** *Frost/Nixon*, *Tribes* (Sheffield Crucible, RTST Director Award); *The Ice Road* (Raucous Theatre); *Kiki's Delivery Service*, *Tomcat* (Southwark Playhouse); *Romeo & Juliet* (Ambassador's Theatre); *Portrait* (Edinburgh Festival & UK Tour)

**As Associate Director:** *Yerma* (Young Vic); *One Love: The Bob Marley Musical* (Birmingham Rep); *Charlie & The Chocolate Factory* (Drury Lane); *Medea* (Headlong Theatre Company) and *Electra* (Gate/Latitude Festival).

**As Assistant Director:** *Wild Swans* (Young Vic/ART Boston); *Clybourne Park* (Wyndham's Theatre/Royal Court), *Through a Glass Darkly* (Almeida) and *Breathing Irregular* (Gate)

#### **Stephen Adly Guirgis | Playwright**

**Theatre includes:** *Between Riverside and Crazy* (Atlantic Theater Company & Second Stage); *The Motherfucker With the Hat* (Gerald Schoenfeld Theatre); *The Little Flower of East Orange*, *The Last Days of Judas Iscariot* (Labyrinth Theater Company/NY Public Theater); *Our Lady of 121st Street*, *In Arabia We'd All Be Kings* (Center Stage); *Jesus Hopped the 'A' Train* (Donmar Warehouse, The Arts Theater), *Dominica the Fat Ugly Ho* (Ensemble Studio Theater)

**Television includes:** *The Get Down*, *NYPD Blue*, *Big Apple*, *UC: Undercover*

**As Director:** *Sistah Supreme* (Hip Hop Theater Festival); *Behind the Counter with Mussolini* (York Theatre Company); *Kiss Me on the Mouth* (Center Stage)

### ***Things of Dry Hours***

#### **Debbie Hannan | Direction**

**Theatre includes:** *Girl Meets Boy* (National Theatre of Scotland); *Latir* (Compañía Nacional de Teatro, Mexico) *Pandora* (Etch, Pleasance); *The Session* (Soho Theatre); *The Five Steps*, *Primetime*, *Who Cares*, *Spaghetti Ocean* (Royal Court); *Lot and His God*, *Notes from the Underground* (Citizens Theatre); *Killer Joe*, *Conspiracy* (Royal Welsh College, the Gate); *The Wonderful World of Dissocia*, *The Angry Brigade* (Royal Conservatoire of Scotland); *Woman of the Year* (Oran Mor); *liberty, equality, fraternity* (Tron/Traverse); *PANORAMA*, *Roses Are Dead* (Arches), *Nights at the Circus* (Paradok).

**As Associate Director:** *Our Ladies of Perpetual Succour* (National Theatre of Scotland); *A Pacifist's Guide to the War on Cancer* (Complicité); *Constellations* (Royal Court - UK Tour); *Little on the Inside* (Clean Break).

**As Assistant Director:** *How to Hold Your Breath*, *Birdland*, *The Internet is Serious Business* (Royal Court); *The Maids*, *Sleeping Beauty* (Citizens); *Enquirer*, *A Doll's House* (National Theatre of Scotland).

#### **Naomi Wallace | Playwright**

**Theatre includes:** *In the Heart of America* (Bush theatre); *Slaughter City* (RSC); *One Flea Spare* (The Public Theater); *The Trestle at Pope Lick Creek*, *Things of Dry Hours* (New York Theater Workshop); *The Fever Chart: Three Vision of the Middle East* (Public theater); *And I and Silence*, *Night is a Room* (Signature Theater) *The Liquid Plain* (Oregon Shakespeare Festival); *Returning to Haifa* (Finborough Theater); *Birdy* (Lyric Hammersmith)

**Film includes:** *Lawn Dogs*, *The War Boys*, *Flying Blind*

### ***Spring Awakening***

#### **Caroline Byrne | Direction**

Theatre credits include *Alls Well That Ends Well* (Sam Wanamaker Playhouse) *Katie Roche* (Abbey Theatre), *Oliver Twist* (Regents Park Open Air Theatre), *The Taming of the Shrew* (Shakespeare's Globe), *Parallel Macbeth* (Clare Theatre, Young Vic) *Eclipsed* (Gate Theatre, London), *By Mr Farquhar* (Waterside Theatre, Derry); *Text Messages* (Project, Dublin) and *Shakespeare in a Suitcase* (co-directed with Tim Crouch for RSC). She has also directed for the Bush Theatre, Farnham Maltings and Durham Theatre, Berkeley, USA. Caroline was previously Associate Director at The Gate Theatre.

#### **Frank Wedekind | Playwright**

Frank Wedekind (1864-1918) was a German actor and dramatist who became an intense personal force in the German artistic world on the eve of World War I. The publication of *Spring Awakening* in 1891 caused a scandal in response to its controversial subject matter, and has often been censored.

Wedekind's other plays include: *Erdgeist* (1895); *Der Kammersänger* (1899); *Der Marquis von Keith* (1900); *König Nicolo oder So ist das Leben* (1901); *Die Büchse der Pandora* (1904); *Hidalla* (1904) and *Franziska* (1912).

## Listings

### ***Twelfth Night***

Tuesday 2 October – Saturday 17 November 2017

Main House, Young Vic, 66 The Cut, Waterloo, London, SE1 8LZ

Press Night: Monday 8 October at 7:00pm

Performances: Monday – Saturday at 7.30pm | Matinees on Wednesdays and Saturdays at 2.30pm

#### **Access Performances**

Captioned Performance: Thursday 1 November at 7.30pm

Audio Described Performance: Wednesday 7 November at 2.30pm

**Tickets:** Previews 2 – 6 October £10, £20, £25 | 9 October - 17 November £10, £20, £30, £40

Concessions available.

**Box Office:** [www.youngvic.org](http://www.youngvic.org) | 020 7922 2922

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### ***The Convert***

Friday 7 December 2018 – Saturday 19 January 2019

Main House, Young Vic, 66 The Cut, Waterloo, London, SE1 8LZ

Press Night: Friday 14 December 2018, 7.00pm

**Performances:** Monday – Saturday at 7.30pm (except 24, 25, 26, 31 December and 1 January) | Matinees on Wednesdays and Saturdays at 2:30pm (except 26 December). Additional Matinees on Monday 24 and 31 December at 2:30pm.

#### **Access Performances**

Captioned Performance: Thursday 10 January at 7.30pm

Audio Described Performance: Wednesday 16 January at 2:30pm

**Tickets:** Previews 7 – 13 December £10, £20, £25 | 15 December – 19 January £10, £20, £30, £40

Concessions available.

**Box Office:** [www.youngvic.org](http://www.youngvic.org) | 020 7922 2922

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### ***Jesus Hopped the 'A' Train***

Thursday 14 February – Saturday 30th March 2019

Main House, Young Vic, 66 The Cut, Waterloo, London, SE1 8LZ

Press Night: Wednesday 20 February, 7.00pm

**Performances:** Monday – Saturday at 7.30pm | Matinees on Wednesdays and Saturdays at 2.30pm

#### **Access Performances**

Captioned Performance: Thursday 14 March at 7.30pm

Audio Described Performance: Wednesday 20 March at 2.30pm

**Tickets:** Previews 14 – 19 February £10, £20, £25 | 21 February – 30 March £10, £20, £30, £40

Concessions available.

**Box Office:** [www.youngvic.org](http://www.youngvic.org) | 020 7922 2922

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### ***Things of Dry Hours***

Wednesday 15 August – Saturday 25 August 2018

The Clare, Young Vic, 66 The Cut, Waterloo, London, SE1 8LZ

**Performances:** Monday – Saturday at 7.45pm | Matinees on Wednesday 22 and Saturday 25 August at 2.45pm

**Tickets:** Previews 15 – 18 August £15

Concessions available.

**Box Office:** [www.youngvic.org](http://www.youngvic.org) | 020 7922 2922

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## **About the Young Vic**

The Young Vic produces classics, new plays, forgotten works, musicals and opera, and tours widely in the UK and internationally. It has deep roots in its neighbourhood and extensive co-producing relationships with leading theatres all over the world. The Young Vic's associate companies are Belarus Free Theatre, Good Chance Theatre, Crying in the Wilderness and the Regional Theatre Young Directors Scheme.

Artistic Director: Kwame Kwei-Armah

Interim Executive Director: Sarah Hall

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

## The Young Vic's Supporters

The Young Vic receives public subsidy from Arts Council England and Lambeth & Southwark Borough Councils.



## Genesis Foundation

The Genesis Foundation has supported the Young Vic for nearly 15 years, including the Young Vic's director's program since its inception. The Genesis Foundation is pleased to fund the Genesis Fellow and Genesis Fellow Production Fund, the Genesis Future Directors Awards and the Genesis Directors Network at the Young Vic.

Established by John Studzinski in 2001, the Genesis Foundation works in partnership with the leaders of prestigious UK arts organisations such as LAMDA, the National Theatre, The Sixteen and the Young Vic. Its largest funding commitment is to programmes that support directors, playwrights, actors and musicians in the early stages of their professional lives.

The theme of art & faith increasingly characterises aspects of the Foundation's work with choral commissions including James MacMillan's *Stabat mater* and the recent sponsorship of the British Museum's *Living with Gods* exhibition.

[genesisfoundation.org.uk](http://genesisfoundation.org.uk)



## Further information on *Draw Me Close*

*Draw Me Close* was created by award-winning playwright and filmmaker Jordan Tannahill, in a co-production between the NFB and the NT's Immersive Storytelling Studio, in collaboration with All Seeing Eye, with illustrations by Teva Harrison.

An early iteration of *Draw Me Close* was staged at Tribeca Film Festival 2017, whilst a later iteration entitled *Draw Me Close: A Memoir* was selected to compete at Venice International Film Festival 2017, as part of the first ever competition for films made in virtual reality at a major film festival.

## About the National Theatre's Immersive Storytelling Studio

The Immersive Storytelling Studio examines how Virtual Reality (VR), 360° film, augmented reality and other emerging technologies can widen and enhance the NT's remit to be a pioneer of dramatic storytelling and to enable an audience to stand in the shoes of another. The work is divided into two broad strands of activity: *Homegrown*, a series of projects originated entirely within the National Theatre and Partnerships, formal partnerships with creative, technical and commercial collaborators. Accenture is the National Theatre's 'Partner for Innovation' and supporter of the Immersive Storytelling Studio. They are providing both financial and in-kind support to enable digital innovation and will use their digital strategy and delivery expertise to help the Studio create unique, immersive theatrical experiences. For more information about Accenture's support please visit [www.nationaltheatre.org.uk/immersive](http://www.nationaltheatre.org.uk/immersive)

## About the National Film Board of Canada

The National Film Board of Canada (NFB) is one of the world's leading digital content hubs, creating groundbreaking interactive documentaries and animation, immersive stories, installations and participatory experiences. NFB interactive productions and digital platforms have won 100 awards, including 17 Webbys. To access acclaimed NFB content, visit [NFB.ca](http://NFB.ca) or download its apps for smartphones, tablets and connected TV.