

RAPTURE THEATRE
presents

The
REDLION
by
Patrick Marber



TOURING

08 MAY - 22 JUN

“Perfectly pitched”
Stage Review



Quote on Live Theatre's production

Why we need heroes more than ever.

In 1995, in my third year at drama school I managed to bag a cheap preview ticket for a production at the National Theatre of a new play: Dealers Choice by Patrick Marber. Directed by the author and featuring a stellar cast including Ray Winstone, Phil Daniels and Nigel Lindsay it used the exciting milieu of the poker night as a microcosm to explore large and mighty themes and ideas.

That experience at drama school: a combination of a quality piece of writing that explored themes and ideas in a compelling and exciting way, high production values and financial/geographic accessibility has become a template for Rapture Theatre and have enabled us to build audiences and create a sense of excitement and anticipation for audiences at the prospect of attending a theatre show.

We are also thrilled at the possibility of attracting audiences new to the theatre experience and this play with its setting of a the local football club we hope will attract regular football terrace attendees to try out a night at the theatre.

As a Director I feel the play is deeply relevant. The way the script explores the clash between the collective ethics versus individual ambition seems a perfect fit for the age of Brexit and the question of whether one stays part of a wider community or goes it alone!

One also, currently, hears the term "toxic masculinity" a lot, but what about the idea of "heroic" masculinity and a male energy and ambition focused on "good". It led me to think what, in today's society, would constitute a male hero? And what would happen if, like all the great Shakespearean heroes, pride, hubris or overarching ambition became his downfall?

For many kids from a working class background, like myself, playing for your boyhood football team seemed like the only way to become a hero and achieve heroic status, therefore the way the play ties up ideas of heroism with the skill and passion one displays on a football field always feels very true to me.

Many of my working class peers were also desperately looking for heroes or mentors in their own life and seemed to find them in either the local football star or football manager. Patrick's play brilliantly captures this need to find a mentor in ones life and to have a hero one can idolise

In our current world where villains political, cultural and in sport seem to be on the rise, perhaps we need to ask and explore what it means to be a hero and why, just now more than ever, we seem to need them.

Finally the play is very funny, a great night out and will fulfill Rapture's aim of both being stimulating and entertaining. We have a smashing cast and creative team - sit back and enjoy the show.

Michael Emans
Director

THE RED LION BY PATRICK MARBER

This play was first performed in 2015 at the National Theatre, London. The revised version was presented at Live Theatre, Newcastle in April 2017 and transferred to Trafalgar Studios, London, November 2017. This is the play's Scottish premiere.

SETTING THE SCENE:

Three Saturdays in winter.

1. Noon.
2. Dusk.
3. Night.

PLACE - A semi-professional football club in the North of England
The play is set in the home dressing room.

CAST:

YATES
JORDAN
KIDD

John McArdle
Harry McMullen
Brendan Charleson

CREATIVE TEAM:

Writer
Director
Designer
Lighting Designer
Composer & Sound Designer
Assistant Sound Designer

Patrick Marber
Michael Emans
Frances Collier
Mark Doubleday
Pippa Murphy
Owen McAllister

PRODUCTION TEAM:

Production Manager
Stage Manager
Deputy Stage Manager
Re-Lighter
Movement Director
Fight Director
Production Photography
Rehearsal Photography
Print Design
Digital/Video
Casting Director

Patrick Dalgety
Steven Scott-Fitzgerald
Becca Mitchell
Daniel Stote
Michael Sherin
Janet Lawson
Richarl Campbell
Christina Brownlee
Infinite Blue Designs
Unscene Productions Ltd
Jenkins & McShane Casting

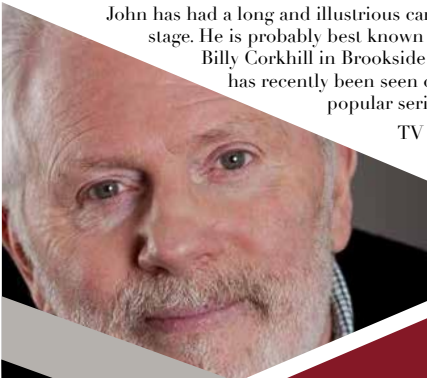
FOR RAPTURE THEATRE:

Co-Artistic Director
Co-Artistic Director
Education & Participation
Press & Marketing
Company Pets

Michael Emans
Lyn McAndrew
Christina Cox
Shirley Monteith
Ben and Teddy

John has had a long and illustrious career in television and stage. He is probably best known from his portrayal of Billy Corkhill in Brookside (C4) in the 1980s but has recently been seen on our screens in the popular series Emmerdale (ITV).

TV & Film include: New Tricks, Holby City, Merseybeat,



John McArdle

The Case, Waking the Dead, Casualty (BBC), Prime Suspect 5, Vera, Law & Order (ITV). Film: There's Only One Jimmy Grimble (2000) directed by John Hay.

Theatre includes: Things I Know to be True (Frantic Assembly/ UK Tour), An Enemy of the People, World Premiere of Two by Jim Cartwright, playing alongside Sue Johnston (Bolton Octagon), Our Countries Good (Liverpool Playhouse), Brassed Off (York Theatre Royal/The Touring Consortium), The Crucible (Sheffield Crucible Theatre).

Harry graduated from LAMDA in 2018.

Since graduating Harry has appeared in a number of popular TV series including Doctors, Moving On, All at Sea, Common and Massive (BBC).

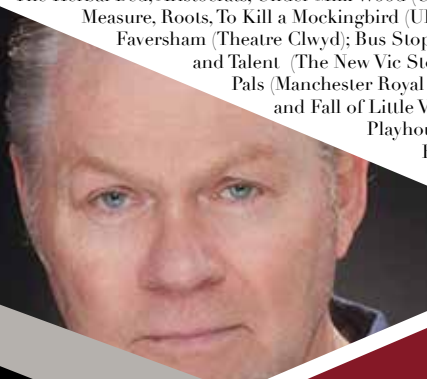


Harry McMullen

This is Harry's professional stage debut.

Brendan was born in Manchester and lives in Cardiff.

Theatre credits include: Uncle Vanya (Theatre Clwyd and Sheffield Crucible); Insignificance, Glengarry Glen Ross, Dancing at Lughnasa, The Herbal Bed, Aristocrats, Under Milk Wood (UK tour), Measure for Measure, Roots, To Kill a Mockingbird (UK tour) and Arden of Faversham (Theatre Clwyd); Bus Stop, Diana of Dobson's, and Talent (The New Vic Stoke); The Accrington Pals (Manchester Royal Exchange); The Rise and Fall of Little Voice (West Yorkshire Playhouse and Birmingham Rep); and Coriolanus (National Theatre of Wales).



Brendan Charleson

Film and TV credits include: Green Street, Killer Elite, Londongrad, Coronation Street, Waking the Dead, Casualty, Dalziel and Pascoe, The Palace, Doctors, Living It, Tracy Beaker, and Torchwood.

Radio and Voice Over credits include: Young Peter and Dangerous Visions for BBC 4, and The Animated Shakespeares - Richard III and Romeo and Juliet.



Patrick Marber (Photo: David Sanderson)

Patrick Marber

Marber's first play was Dealers Choice, which he also directed. It opened at the National Theatre in February 1995, and won the Evening Standard Award for Best Comedy. Also in 1995, After Miss Julie, a version of the Strindberg play Miss Julie, was broadcast on BBC TV. It was first performed in 2003 at the Donmar Warehouse, London & in 2009 at the American Airlines Theatre on Broadway.

His play Closer, a comedy of sex, dishonesty, and betrayal, opened at the National Theatre in 1997, again directed by Marber. This won the Evening Standard award for Best Comedy, Critics' Circle Theatre and Laurence Olivier awards for Best New Play. It has proved to be an international success, having been translated into thirty languages, and a screen adaptation, written by Marber, was released in 2004, directed by Mike Nichols. His next play Howard Katz, was first performed in 2001, at the National Theatre. His play for young people, The Musicians, about a school orchestra's visit to Russia, was performed for the National Theatre's Shell Connections programme in 2004, its first production being at the Sydney Opera House. Don Juan, his contemporary rendering of Molière's comedy Dom Juan, opened at the Donmar Warehouse in 2006, directed by Michael Grandage. He also co-wrote the screenplay for Asylum (2005), directed by David Mackenzie, and was sole screenwriter for the film Notes on a Scandal (2006), for which he was nominated for an Oscar.

Marber's theatre directing credits include Travesties (Menier Chocolate Factory, 2016), Blue remembered Hills (National Theatre), The Old Neighbourhood (Royal Court Theatre), The Caretaker (Comedy Theatre, London).

Marber is a director of Lewes FC, driving forward a scheme for the club to be community owned since July 2010.



MICHAEL EMANS

Michael trained at Rose Bruford College of Speech and Drama.

Previous Rapture Theatre: Richard III, Double Top, Boston Marriage, Twisted, Frankie and Johnny in the Clair de Lune, Proof, Misery, Blue/Orange, Damages, The Collection, Frozen, Broken Glass, Shining City, Betrayal (2008), Last of the Red Hot Lovers, Hamlet, Gagarin Way, The Sash, The Collection (2013), Shang A Lang (2013 and 2014), Uncle Varick, All My Sons, The Last Yankee,

Democracy, Who's Afraid of Virginia Woolf? and A Streetcar Named Desire, The Twelve Pound Look, The Browning Version and A Kind of Alaska.

Theatre includes: Uncle Varick and Six Black Candles (Royal Lyceum), Tom Jones (Lillian Bayliss Theatre) and The Finishing School (Nuffield Theatre, Southampton). He also directed the Orange Playwriting Award winning Magnum Opus at Oran Mor and the acclaimed Burns on the Solway.

FRANCES COLLIER

Frances Collier is a Glasgow based Theatre and Film Designer, who graduated from Birmingham City University in 2008 with a 1st class BA Hons Degree in Theatre Design and the Live Nation Event Design Student of the Year Award.

Her theatre work includes designs for Ceilidh (Theatre Gu Leòr); Othello and The Tempest (Stafford Festival Shakespeare); Rope, Communicating Doors, A Chorus of Disapproval, Present Laughter, Perfect Days, The Yellow on the Broom, Improbable Fiction, Pyrenees (Pitlochry Festival Theatre); Lady Fingers and Empire Biscuits (Rosanna Cade, GlasGAY! Festival); RISK! (Arches LIVE); Techfest Aberdeen; Mary Torphins, Sleepless in Seaton (Aberdeen

Students Show); Animal Farm (Acorn Theatre); Pandemonium Pirate Parade Peterhead (Theatre Modo), and Live Wire Productions (various). Frances has worked for the internationally renowned Birmingham Opera company on Idomeneo and Othello, and for the Birmingham School of Acting 2008-2009.

Film work includes production design for Isabel's Last Day and GlasASIAN Tales; costume design for Solis and Writer's Block, costume and creature design for The Quiet, and costume design for Whistle My Lad - for which she was nominated for a Scottish BAFTA New Talent Award in 2015.

This is her second production for Rapture Theatre, following 2017's 'Who's Afraid of Virginia Woolf?'.

MARK DOUBLEDAY

Mark has lit many theatre, opera and dance productions in the UK, Europe and the US. Recent work locally has been: Wendy and Peter Pan, Waiting for Godot, The Arabian Nights and Time and the Conways (Royal Lyceum Theatre,

Edinburgh). Ballyturk, The Lonesome West, The Three Sisters (Tron Theatre, Glasgow); Hansel and Gretel (Scottish Opera) The Glass Menagerie (Dundee Rep).

Mark lives in Edinburgh.

www.markdoubleday.net

PIPPA MURPHY

Pippa Murphy is an award-winning composer and sound designer who writes for theatre, dance, screen, choirs and orchestras. She has written music for BBC 2, Celtic Connections, Scottish Opera, SCO, BBCSSO, Edinburgh's Hogmanay and numerous theatre companies including The Royal Lyceum Edinburgh, Perth Horsecross, Dundee Rep, Birmingham Rep, Grid Iron, Stellar Quines, National Theatre Scotland, Traverse Theatre, 7:84.

Her sound design for Karine Polwart's 'Wind Resistance'

won the CATS Awards for Best Music & Sound 2018 and their album 'Pocket of Wind Resistance' was nominated for BBC Folk Album of the Year 2018. Her music to POP-UP Duets for Janis Claxton Dance has been awarded 5-star reviews is still on an extensive world tour.

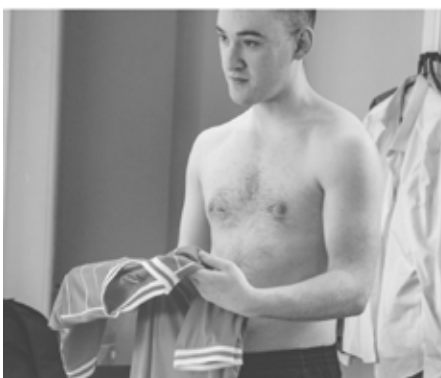
Pippa was classically trained on piano, violin and percussion from an early age and completed her BMus, MA and PhD composition at The University of Birmingham. She lectures at Edinburgh University and was Artist in Residence at the Scottish Parliament (2014).

OWEN MCALLISTER

Owen McAllister graduated from the University of Edinburgh in 2017 studying Music Technology, specialising in composition and winning the Andrew Grant award for

excellence in composition. He now works as a freelance audio engineer, producer and composer in Edinburgh, his work has been played on multiple BBC radio stations and been featured in publications including The Skinny, The List and The Scotsman.

THE RED LION TOUR



THE PALACE THEATRE **Kilmarnock** 08 - 09 May
THE BRUNTON **Musellburgh** 11 May
HOWDEN PARK CENTRE **Livingston** 16 May
TOLBOOTH **Stirling** 18 May
MOTHERWELL THEATRE **Motherwell** 20 May
BEACON ARTS CENTRE **Greenock** 23 May
LANARK MEMORIAL HALL **Lanark** 24 May
HARBOUR ARTS CENTRE **Irvine** 25 May

EASTWOOD PARK THEATRE **Giffnock** 26 May
VILLAGETHEATRE **East Kilbride** 28 May
RYAN CENTRE **Stranraer** 31 May
THEATRE ROYAL **Dumfries** 01 Jun
THE BYRE THEATRE **St Andrews** 07 - 08 Jun
FTH THEATRE **Falkirk** 13 Jun
ADAM SMITH THEATRE **Kirkcaldy** 15 Jun
THEATRE ROYAL **Glasgow** 18 - 22 Jun

Clybourne Park



BY
BRUCE NORRIS

TOURING THIS AUTUMN

RAPTURE THEATRE, AFTER ITS CRITICALLY ACCLAIMED PRODUCTIONS OF *Who's Afraid of Virginia Woolf?* and *A Streetcar Named Desire*, RETURNS WITH AN EXCITING NEW PRODUCTION OF ANOTHER MODERN AMERICAN CLASSIC.

IN 1959, BEV AND RUSS ARE MOVING AFTER THE TRAGIC DEATH OF THEIR SON. INADVERTENTLY, THEY HAVE SOLD THEIR HOUSE TO THE NEIGHBOURHOODS' FIRST BLACK FAMILY.

FIFTY YEARS LATER, IN 2009, THE ROLES ARE REVERSED WHEN A YOUNG WHITE COUPLE BUYS THE SAME HOUSE IN WHAT IS NOW A PREDOMINANTLY BLACK COMMUNITY.

IN BOTH INSTANCES, RACIAL TENSIONS ESCALATE, AND THE STAKES ARE RAISED.

WINNER OF THE PULITZER PRIZE AND TONY AWARD FOR BEST PLAY AND HAILED AS "SHOCKINGLY ENTERTAINING" AND "APPALLINGLY FUNNY", *CLYBOURNE PARK* IS A RAZOR-SHARP SATIRE ABOUT THE POLITICS OF RACE.

ABOUT RAPTURE

RAPTURE THEATRE, FORMED IN 2000 BY CO-ARTISTIC DIRECTORS MICHAEL EMANS AND LYN McANDREW, IS ONE OF SCOTLAND'S LEADING TOURING THEATRE COMPANIES. RAPTURE CREATES NEW AND EXCITING PRODUCTIONS OF EXISTING CLASSIC PLAYS.

THE COMPANY'S PRODUCTIONS ENTERTAIN AND STIMULATE AUDIENCES, ENABLING THE AUDIENCE TO MARVEL AT THE MODERN RELEVANCE AND THE TIMELESS NATURE OF EACH PLAY'S THEMES AND IDEAS.

RAPTURE'S WORK IS AIMED AT REGULAR THEATREGOERS, FIRST TIME ATTENDEES, AND BOTH YOUNG AND MATURE AUDIENCES. RAPTURE REGULARLY WORKS WITH PRESTIGIOUS AND POPULAR CASTS AND CREATIVE TEAMS AND TOURS ITS WORK ACROSS SCOTLAND.



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