

ALMEIDA THEATRE

PRESS RELEASE

Friday 20 January 2017

The Almeida Theatre today announces a new season and a major new digital film project exploring leadership in crisis and the power of words:

- ***THE TREATMENT***, Martin Crimp's contemporary satire, receives its first London revival after 24 years, directed by Lyndsey Turner

The cast includes Aisling Loftus as Anne and Matthew Needham as Simon

- ***INK***, a new play by James Graham, directed by Almeida Artistic Director Rupert Goold, explores the birth of this country's most influential paper, The Sun, and the mythical world of Fleet Street in the 1960s
- Ben Whishaw returns to the Almeida in ***AGAINST***, a gripping new play about how we come to know ourselves honestly by Christopher Shinn, directed by Ian Rickson
- ***Figures of Speech*** - a major new digital film project which will interrogate the vitality of speech, rhetoric, and what visionary leadership sounds like - launches today at 12pm with Vanessa Redgrave reading Václav Havel's '*Words on Words*'

Throughout 2017 ***Figures of Speech*** will put history's greatest speeches back on the map through a series of films read by an army of actors and young leaders released online, in partnership with the Guardian

- Performer and lip synch artist Dickie Beau will haunt the set of the Almeida's ***Hamlet*** for two performances in March with his new show, ***RE-MEMBER ME***
- Robert Icke and Duncan Macmillan's Olivier Award-nominated production of ***1984***, seen by over 400,000 people worldwide, will tour Australia in 2017 playing major seasons in Adelaide, Melbourne, Brisbane, Sydney, Canberra and Perth
- Aspen will continue its principal partnership with the Almeida for four years, building towards a decade as the Almeida's most significant corporate supporter

Rupert Goold, Almeida Artistic Director said: “At the end of 2016, as our new season materialised and we looked back on a year of mendacious politics, ambition and international polarisation, one recurring theme emerged: truth.

Who owns the truth? What happens when the truth comes second to narrative – exploited for personal, commercial, political gain? How did facts suddenly become subjective? And is the truth explosive in the wrong hands?

*The Almeida’s new season interrogates the reality behind fiction – the line between truth and art, words and action, money and meaning. Coruscating, satirical and frighteningly prophetic, **The Treatment**, **Ink** and **Against** all deal with the slippery and seemingly subjective nature of truth. These plays speak to our societies’ anxiety and uncertainty about the world we’re living in now.*

*In the wake of 2016’s political events and ahead of the vast wave of international elections in 2017 - beginning today alongside the inauguration of the new leader of the free world - **Figures of Speech** will unearth the world’s most vital speeches for a new audience. We want to remember what leadership sounds like. At the Almeida we believe what changes opinion, narrative, momentum, are words. Words carefully crafted and meticulously delivered by inspirational women and men, wherever a meaningful audience can be found.*

It is up to us who hear these words, and watch these plays, to discover the truth.”

THE SEASON

Monday 24 April – Saturday 10 June

THE TREATMENT

by Martin Crimp

directed by Lyndsey Turner

Press night: Friday 28 April at 7pm

New York. A film studio. A young woman has an urgent story to tell.

But here, people are products, movies are money and sex sells. And the rights to your life can be a dangerous commodity to exploit.

Martin Crimp’s contemporary satire is directed by **Lyndsey Turner**, who returns to the Almeida following her award-winning production of *Chimerica*.

The cast includes **Aisling Loftus** as Anne and **Matthew Needham** as Simon. *The Treatment* will be designed by **Giles Cadle**, with lighting by **Neil Austin**, composition by **Rupert Cross**, fight direction by **Bret Yount**, sound by **Chris Shutt**, and voice coaching by **Charmian Hoare**. Casting is by **Julia Horan**.

Aisling Loftus’ theatre credits include *Touched* at Nottingham Playhouse; *Noises Off* at the Old Vic; *Spur of the Moment* at the Royal Court; and *The Hotel Plays* at the Langham Hotel. Television credits include *War and Peace*; *Mr Selfridge*; *Dive*; *Public Enemies*; *Good Cop*; *The Borrowers*; *Page Eight*; *Five Daughters* and upcoming *Broken*. Film credits include *Pride and Prejudice and Zombies*; *Death of a Superhero*; *Oranges and Sunshine* and upcoming *Property of the State* and *Salty*. Her short film *Jade*

was nominated for a BAFTA film award for Short Film in 2010.

Matthew Needham's theatre credits include *Imogen*; *The Comedy of Errors*; *Titus Andronicus*; and *The Knight of the Burning Pestle* at Shakespeare's Globe; *Henry IV Parts I & II*; *Love's Sacrifice*; *The Jew of Malta*; *Candide*; and *Titus Andronicus* for the RSC; *Our Country's Good* for Out of Joint; *There is a War* at the National Theatre; *Bingo*; and *The Grapes of Wrath* at Chichester Festival Theatre; and *Shades* at the Royal Court. Television includes *Endeavour*; *The Hollow Crown*; *Monroe*; and *Sherlock*. Film includes *The Ritual*.

Martin Crimp's work in the UK has been produced by the Almeida (a translation of Marivaux's *The Triumph of Love*); RSC, National Theatre Young Vic, Barbican, Théâtre de Complicité, and the Royal Court. His plays include *In the Republic of Happiness*; *Play House*; *The City*; *Fewer Emergencies*; *Cruel and Tender* (written for director Luc Bondy); *Face to the Wall*; *The Country*; *Attempts on her Life*; *Getting Attention*; *No One Sees the Video*; *Play with Repeats*; *Dealing with Clair*; and *Definitely the Bahamas*. His translations include Botho Strauss's *Gross und Klein*; Ionesco's *Rhinoceros*; Marivaux's *The False Servant*; Genet's *The Maids*; Ionesco's *The Chairs*; Koltès's *Roberto Zucco*; a new version of Chekhov's *The Seagull* for the National Theatre; and Molière's *The Misanthrope*. His work has been translated into many languages and produced at venues outside the UK including Milan's Piccolo Teatro, the Sala Beckett in Barcelona, at the Vienna Festival, the Théâtre des Bouffes du Nord, the Théâtre de la Ville, by the Berliner Ensemble, at Berlin's Schaubühne, and at the Festival d'Automne in Paris. His work for opera includes *Into the Little Hill* and *Written on Skin* (written for George Benjamin). In New York his work has been seen at the Public Theater, at Classic Stage, on Broadway (a translation of *The Chairs*, directed by Simon McBurney), and at the Metropolitan Opera. In 2007 *Attempts on her Life* was revived on the Lyttleton stage of the National Theatre, directed by Katie Mitchell; and in 2013 his latest play, *The rest will be familiar to you from cinema*, opened at the Schauspielhaus, Hamburg, where it was voted by Germany's *Theater heute* best foreign play of the year. In 2005 Crimp received Italy's Premio Ubu for the *Fewer Emergencies* trilogy. *The Treatment* was winner of the 1993 John Whiting Award.

Lyndsey Turner previously directed *Chimerica* for the Almeida, which then transferred to the West End and won 5 Olivier Awards including Best Director and Best New Play. Other theatre credits include *Faith Healer*; *Fathers and Sons*; and *Philadelphia, Here I Come!* at the Donmar Warehouse; *Tipping The Velvet* at the Lyric Hammersmith; *Hamlet* at the Barbican; *Posh*; and *Contractions* at the Royal Court; and *Light Shining in Buckinghamshire* at the National Theatre where Lyndsey is an Associate Director.

Alongside *The Treatment*, **Almeida Participation** will produce a new piece of work in response to the play's themes and provocations. A community company ranging in age between 18 - 70 will work with Resident Director **Jo Tyabji** and a dynamic creative team to develop their performance skills, culminating in an original piece of theatre to be performed on the Almeida stage.

Saturday 17 June – Saturday 5 August

INK

a new play by James Graham

directed by Rupert Goold

Press night: Tuesday 27 June at 7pm

Fleet Street. 1969. The Sun rises.

James Graham's ruthless, red-topped new play leads with the birth of this country's most influential newspaper – when a young and rebellious Rupert Murdoch asked the impossible and launched its first editor's quest, against all odds, to give the people what they want.

INK will be designed by **Bunny Christie**, with lighting by **Neil Austin**. Casting is by **Anne McNulty**.

Ink is **James Graham's** Almeida debut. His work for theatre, television and film includes *This House*, which had two sell-out runs at the National Theatre, was broadcast to cinemas internationally by NT Live, and is currently playing at the Garrick Theatre in the West End; *Finding Neverland* (book) on Broadway; *Privacy* and *The Vote* (broadcast live on television on election night 2015) at the Donmar Warehouse; *Coalition* for Channel 4; *Monster Raving Loony* for Theatre Royal Plymouth and Soho Theatre, and *The Whisky Taster* at the Bush Theatre. He remains the writer in residence at the Finborough Theatre. His first feature film *X+Y* for BBC Films was selected for the Toronto International Film Festival and the London Film Festival before an international cinema release in Spring 2015. James has been commissioned to write a TV drama set around the events of the 2016 Referendum, and a film adaptation of *1984*.

Rupert Goold is the Almeida's Artistic Director where he has previously directed *Richard III*, which was broadcast live to cinemas around the world in July 2016, *Medea*, *The Merchant of Venice*, *King Charles III* and *American Psycho*, which opened on Broadway in April 2016. He was Artistic Director of Headlong from 2005 until 2013 where his work included *The Effect*, *ENRON*, *Earthquakes in London* and *Decade*. Other theatre credits include *Made in Dagenham* in the West End; *The Last Days of Judas Iscariot* at the Almeida; *Macbeth* at Chichester Festival Theatre, in the West End and on Broadway; and *No Man's Land* at The Gate, Dublin and in the West End. He has twice been the recipient of the Laurence Olivier, Critics' Circle and Evening Standard Awards for Best Director. He was Associate Director at the Royal Shakespeare Company from 2009 to 2012 and was Artistic Director of Northampton Theatres from 2002 to 2005. On film he directed the BAFTA nominated *Richard II*, part of *The Hollow Crown*, and *Macbeth* for the BBC, feature *True Story*, starring James Franco and Jonah Hill, and an adaptation of his production of Mike Bartlett's *King Charles III* for BBC Two, which will air later this year. Rupert was awarded a CBE for services to drama in the 2017 New Year's Honours.

Saturday 12 August – Saturday 30 September

AGAINST

a new play by Christopher Shinn

directed by Ian Rickson

Press night: Friday 18 August at 7pm

Silicon Valley. The future. A rocket launches.

Luke is an aerospace billionaire who can talk to anyone. But God is talking to him. He sets out to change the world. Only violence stands in his way.

Christopher Shinn's gripping new play, directed by Ian Rickson, features Ben Whishaw as Luke.

Against is designed by **Utz**. Casting is by **Sophie Holland**.

Ben Whishaw previously appeared in *Bakkhai* at the Almeida. Other theatre credits include *The Crucible* on Broadway; *Mojo* and *Peter and Alice* in the West End; *Cock* at the Royal Court; *His Dark Materials*; *The Seagull*; and *The Idiot* at the National Theatre; and *Hamlet* at the Old Vic. His film credits include *A Hologram for the King*; *The Danish Girl*; *The Lobster*; *In The Heart of the Sea*; *Suffragette*; James Bond films *Spectre* and *Skyfall* as Q; *Paddington*; *Lilting*; *Enduring Love*; *Layer Cake*; *Perfume*; *Stoned*; *I'm Not There*; *Brideshead Revisited*; *Bright Star*; *The Tempest*; and *Cloud Atlas*. For television he won a BAFTA for the BBC adaptation of *Richard II*, directed by Rupert Goold. Other television includes *London Spy*; *The Hour*; *Nathan Barley*; and *Criminal Justice*, for which he won Best Actor Awards at the Emmys and the Royal Television Awards.

Christopher Shinn, who makes his Almeida debut with *Against*, is the author of twelve plays including *Now or Later* (shortlisted for the Evening Standard Theatre Award for Best Play); *Dying City* (Pulitzer Prize Finalist); and *Where Do We Live* (Obie in Playwriting). His play *Teddy Ferrara* was produced at the Donmar Warehouse in 2015 directed by Dominic Cooke, and his adaptation of *Hedda Gabler* premiered on Broadway in 2009, directed by Ian Rickson. Five of his plays received their world premiere at the Royal Court, and his work has also been produced by Soho Theatre, Lincoln Center Theater, Manhattan Theatre Club, Vineyard Theatre, Playwrights Horizons, Goodman Theatre, South Coast Rep, and Hartford Stage. He has written short plays for Headlong and the Bush Theatre. A Guggenheim Fellow, he teaches playwriting at the New School.

Ian Rickson previously directed *Parlour Song* at the Almeida. Ian was Artistic Director at the Royal Court from 1998 to 2006, during which time he directed *Krapp's Last Tape*; *The Winterling*; *Alice Trilogy*; *The Sweetest Swing in Baseball*; *Fallout*; *The Night Heron*; *Boy Gets Girl*; *Mouth to Mouth* (also in the West End); *Dublin Carol*; *The Weir* (also in the West End and on Broadway); *The Lights*; *Pale Horse*; *Mojo* (also at the Steppenwolf Theatre, Chicago); *Ashes & Sand*; *Some Voices*; and *Killers*. His final Royal Court production of *The Seagull* also transferred to Broadway. Other theatre includes *The Nest* at the Lyric, Belfast and Young Vic; *Evening At The Talkhouse*; *The Red Lion*; *The Hothouse* and *The Day*

I Stood Still at the National Theatre; *The River* at the Royal Court and on Broadway, *Electra* at the Old Vic; *Mojo*; *Old Times*; *Betrayal*; and *The Children's Hour* in the West End; *Hamlet* at the Young Vic; *Jerusalem* at the Royal Court, West End and Broadway; *Hedda Gabler* at the Roundabout Theatre, New York; *The House of Yes* at the Gate; and *Me & My Friend* at Chichester Festival Theatre. Film includes *Fallout*; *Krapp's Last Tape*; and *The Clear Road Ahead*. Radio includes *In Therapy* for Radio 4.

FIGURES OF SPEECH

Figures of Speech is a provocative anthology of digital films exploring the voices behind visionary leadership. From 20 January, the day of the inauguration of the 45th President of the United States of America, the Almeida will release a series of films online over the coming weeks, in partnership with the Guardian. Launching at 12pm today with **Vanessa Redgrave** reading **Václav Havel's 'Words on Words'**, an army of actors and young leaders will build a tapestry of dynamic voices and ideas from unique spaces across the world as a dramatic response to social crisis. *Figures of Speech* is conceived and directed by **Rupert Goold** and **Anthony Almeida**.

2016. A divided politics, a divided country, a divided people.

2017. If we don't speak now, when?

This year the Almeida is on a quest to rediscover leadership, to put history's greatest speeches back on the map, to come together and experience the moments when men and women stood in front of people to find that words are electric, hope is immortal and ideas can carve a path through history and into the future. To accompany the growing anthology of speeches released online, inspiring young leaders aged 15 - 25 from across London will be invited to respond and deliver a speech of their own on the theme to be broadcast online, as part of the Almeida's extensive Participation programme. This work will allow unheard voices to also have a platform.

The films will be available for free through a dedicated microsite, alongside additional material on the themes explored through the speeches, creating a platform for a wider interrogation on what leadership means in the 21st century. **Films can be viewed here: speech.almeida.co.uk**

Figures of Speech is the Almeida's third marathon theatre event, following day-long durational readings of *The Iliad* and *The Odyssey* in 2015, which inspired audiences of over 50,000 people across the UK and around the world.

Anthony Almeida was the Resident Director of the Almeida in 2015 where his work as associate director included: *The Odyssey*; *The Iliad*; *Oresteia* (also West End); and *Game*.

Figures of Speech is funded by a number of generous Almeida Supporters.

Sunday 19 and Sunday 26 March at 6pm

RE-MEMBER ME

A Dickie Beau show

devised and performed by Dickie Beau

directed by Jan-willem van den Bosch

Award-winning performer and lip synch maestro **Dickie Beau's** new solo show, **RE-MEMBER ME** will haunt the set of the Almeida's *Hamlet* for two performances in March.

When Dickie realised he might never play The Dane, he decided instead to turn himself into a human Hamlet mix-tape. He would channel audio recordings of great historical performances of theatre's most famous role, to "re-member" the ghosts of Hamlet from the past. Part documentary theatre, part twenty first century séance, this is a personal adventure in cultural archaeology and a very contemporary ghost story. *Re-Member Me* is an ode to the impermanence of personhood, procrastination, and the presence of absence on the haunted stage.

Dickie Beau is a pioneer of playback performance, emerging from the drag tradition of lip-synching. His work combines elements of physical theatre, clowning, vaudeville, dance, drag and mime. He has presented his work at venues including the Royal Vauxhall Tavern, the Royal Festival Hall, Cafe de Paris, and the art galleries of the Place des Vosges, the British Film Institute, Bethnal Green Working Men's Club. In 2014, Dickie was the recipient of the Oxford Samuel Beckett Theatre Trust award. Dickie is an Associate Research Fellow at both Queen Mary University of London School of English and Drama and at the Birkbeck Centre for Contemporary Theatre, University of London.

Jan-willem van den Bosch is a writer and director based in London, who grew up in The Netherlands. At the Almeida he was Assistant Director on *Puntilla and his Man Matti*; and *The Government Inspector*. His award-winning theatrical work has been produced all over the world including Britain, China, Germany, Russia, Nigeria and Uzbekistan. His work as a translator includes Lee Hall's adaptation of *Mother Courage*, for which he also acted as Assistant Director; and Thomas Bernhard's *Destination*. He co-directed *Destination* with Kathryn Hunter, with whom he has assisted on *Pericles* at Shakespeare's Globe; and *The Glory of Living* at the Royal Court. He has adapted and directed Margaret Mitchell's *Gone with the Wind*, for the Dailes Theatre, Riga; E.T.A Hoffman's story *The Golden Pot*, for Liepaja Theatre, Latvia and Stanislaw Lem's *Solaris* for Kosice Theatre, Slovakia.

1984 AUSTRALIAN TOUR

Robert Icke and **Duncan McMillan's** production of **George Orwell's** dystopian masterpiece **1984** will tour Australia in 2017. The Olivier Award nominated production has been seen by over 400,000 people worldwide and will play major seasons in Adelaide, Melbourne, Brisbane, Sydney, Canberra and Perth over a four month period.

The critically acclaimed production, adapted and directed by Robert Icke and Duncan Macmillan, and produced by Headlong, the Almeida Theatre and Nottingham Playhouse, has been a theatrical phenomenon, with three hugely successful seasons in the West End, extensive UK and US touring and international festival appearances, including a sold-out season at the 2015 Melbourne Festival.

The Australian tour of *1984* will feature a new Australian cast under the direction of **Australian Associate Director Corey McMahon** who worked with Robert Icke on the most recent West End season. The production is spearheaded by Ambassador Theatre Group, GWB Entertainment and State Theatre Company South Australia and involves partnerships with the Adelaide Festival Centre, Queensland Performing Arts Centre, Sydney Theatre Company, Canberra Theatre Centre and Perth Theatre Trust.

1984 is designed by **Chloe Lamford**, with lighting by **Natasha Chivers**, sound by **Tom Gibbons** and video by **Tim Reid**. The cast includes: **Paul Blackwell, Terence Crawford, Renato Musolino, Yalin Ozucelik** and **Fiona Press**.

Set in a world where an invasive government keeps a malevolently watchful eye on its citizens, this radical and richly praised staging explores surveillance, identity and why Orwell's vision of the future is as relevant now as ever. It is a timely reminder of the dangers posed by the digital age and society's subconscious cooperation in the invasion of our own privacy.

1984 received a nomination for Best New Play at the Olivier Awards, and won a UK Theatre Award for Best Direction.

Published in 1949, *1984* is one of the most influential novels of all time, with its depiction of perpetual war, pervasive government tracking, mind control and the corruption of language and history. Its ideas have become our ideas, and Orwell's fiction is often said to be our reality. Many of the terms coined by Orwell in the book have entered the English language, with the entity of Big Brother becoming one of the most iconic literary inventions and potent symbols of the 20th century. Even the recent US Presidential campaign evoked the legacy of the book when US Senator Bernie Sanders warned of an "Orwellian future" when responding to the rise of Wikileaks and the release of classified NSA files by Edward Snowden.

ASPEN WILL CONTINUE ITS PRINCIPAL PARTNERSHIP FOR FOUR YEARS, BUILDING TOWARDS A DECADE AS THE ALMEIDA'S MOST SIGNIFICANT CORPORATE SUPPORTER

The Almeida announces that Aspen will continue its Principal Partnership as the Almeida's most significant corporate supporter for another four years. Aspen was established in 2002 and is a leading global insurance and reinsurance company. This will be the third term of Principal Partnership between Aspen and the Almeida.

Rupert Goold said: “*The Almeida is incredibly grateful to Aspen for this fantastic commitment of significant long term support. Aspen’s Principal Partnership enables us to programme bold and ambitious projects and to nurture the next generation of artists and new plays to their full potential. In Aspen we have found a likeminded partner that it’s a pleasure to work with. A decade of partnership is a real cause for celebration.*”

ENDS

For all press enquiries and images, contact Susie Newbery, Press and Media Relations Manager, on 020 7288 4911 or snewbery@almeida.co.uk

Tickets for *The Treatment* and *Ink* go on sale to the public on Thursday 2 February.

Priority Booking will open to Almeida Members at Designers’ Circle level and above on Tuesday 24 January.

Booking for Almeida members at Friends level opens on Thursday 26 January.

Box Office: 020 7359 4404 (10am – 7pm)

Online: almeida.co.uk

Tickets for *AGAINST* will go on sale in May with a Priority Booking period for members ahead of public booking. On sale dates to be announced.

Memberships start from £50.

For more information about memberships or to join at any level, call the **Development Team** on 020 7288 4930 or email: supporters@almeida.co.uk.

ALMEIDA LISTINGS INFORMATION

Friday 17 February – Saturday 8 April

HAMLET

by William Shakespeare

directed by Robert Icke

Press night: Tuesday 28 February, 7pm

Sunday 19 and Sunday 26 March

RE-MEMBER ME

A Dickie Beau show

devised and performed by Dickie Beau

directed by Jan-willem van den Bosch

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Press night: Tuesday 27 June, 7pm
Saturday 12 August – Saturday 30 September
AGAINST
by Christopher Shinn
directed by Ian Rickson
Press night: Friday 18 August, 7pm

Address Almeida Theatre, Almeida Street, London, N1 1TA

Café Bar The Almeida Café Bar is open from 11.30am -11.00pm, Monday to Saturday

Box Office **Online** almeida.co.uk

Phone 020 7359 4404 (10am – 7pm Monday – Saturday)

In person 10am – 7pm, Monday – Saturday

Nearest Tube: Angel / Highbury & Islington

Wednesday and Saturday Matinees at 2.30pm (**Hamlet** matinees begin at 1.30pm)
Evening performances at 7.30pm (**Hamlet** begins at 7pm)

Website almeida.co.uk
Twitter @AlmeidaTheatre
Facebook [facebook.com/almeidatheatre](https://www.facebook.com/almeidatheatre)
Instagram @almeida_theatre

Access **Hamlet** Audio Described performance:
Saturday 1 April at 1.30pm (Touch Tour at 11.15am)
Hamlet Captioned performance: Thursday 23 March at 7pm

The Treatment Audio Described performance:
Saturday 20 May at 2.30pm (Touch Tour at 12.45pm)
The Treatment Captioned performance:
Thursday 1 June at 7.30pm

Ink Audio Described performance:
Saturday 15 July at 2.30pm (Touch Tour at 12.45pm)
Ink Captioned performance:
Thursday 27 July at 7.30pm

Against Captioned performance:
Thursday 14 September at 7.30pm
Against Audio Described performance:
Saturday 16th September at 2.30pm (Touch Tour at 12.45pm)

Almeida Questions An eclectic programme of pre-show discussions which consider some of the questions raised by the work on our stage.

Playing Hamlet Thursday 6 April at 2pm
Andrew Scott joins Almeida Associate Director Robert Icke to discuss playing Hamlet in our 2017 production.

Talkback Post-show discussion with members of the company
Free to same day ticket holders

Hamlet Thursday 23 March

The Treatment Thursday 1 June

Ink Monday 24 July

Against Thursday 21 September

Notes to Editors

ABOUT THE ALMEIDA THEATRE

The Almeida Theatre exists to launch the next generation of British artists onto the world stage. A small room with an international reputation, the Almeida began life as a literary and scientific society – complete with library, lecture theatre and laboratory. From the beginning, the building existed to investigate the world. Today, the Almeida makes brave new work that asks big questions: of plays, of theatre and of the world around us.

The Almeida brings together the most exciting artists to take risks; to provoke, inspire and surprise audiences; to interrogate the present, dig up the past and imagine the future. Whether new work or reinvigorated classic, whether in the theatre, on the road or online, the Almeida makes live art to excite, enliven and entertain. The Almeida makes argument for theatre as an essential force in an increasingly fragmented society.

Founded by Pierre Audi in 1980, his successors were Jonathan Kent and Ian McDiarmid in 1990, and Michael Attenborough in 2002. Productions including *Hamlet* with Ralph Fiennes in 2005, Rufus Norris' *Festen*, *Ruined* by Lynn Nottage and most recently *Chimerica*, *Ghosts* and *King Charles III* have given the theatre international renown.

In summer 2013, Rupert Goold joined the Almeida as Artistic Director. His first production was *American Psycho: a new musical thriller*, which transferred to Broadway in 2016. In 2014 the Almeida productions of *Ghosts* and *Chimerica* won eight Olivier Awards including Best Actress, Best Actor in a Supporting Role, Best New Play, Best Director and Best Revival and enjoyed transfers to the West End and Broadway respectively. This was followed by *King Charles III*, which transferred to the West End at the Wyndham's Theatre and won the Olivier Award for Best New Play in 2015, transferred to Broadway, and toured the UK and Sydney. Other notable productions as Artistic Director include *The Merchant of Venice*, *Medea* and *Richard III*, which in July 2016 was broadcast to cinemas around the world via Almeida Theatre Live.

In summer 2015, the Almeida presented *Almeida Greeks*, which included three major new productions of *Oresteia*, *Bakkhai* and *Medea*, the latter of which was directed by Goold, with a festival of events, performances, talks and readings running alongside.

He co-directed *The Iliad* and *The Odyssey* with Almeida Associate Director Robert Icke. Involving more than 60 readers, *The Iliad* reached an audience of over 50,000 people across the world, watching online, or in person at the British Museum and the Almeida Theatre. *The Odyssey* followed the huge success of *The Iliad*, and involved an army of artists in various locations around London. As with *The Iliad*, both theatrical events were live streamed throughout and achieved ground-breaking levels of online engagement.

The Almeida is grateful to its Principal Partner Aspen, in its second term as the Almeida's most significant corporate supporter. Aspen was established in 2002 and is a leading global insurance and reinsurance company.

www.aspen.co

The Almeida is supported using public funding by Arts Council England.