

# ALMEIDA THEATRE

## PRESS RELEASE

Friday 24 February 2017

### THE ALMEIDA THEATRE ANNOUNCES THE FULL CAST FOR *THE TREATMENT*, MARTIN CRIMP'S CONTEMPORARY SATIRE, DIRECTED BY LYNDSEY TURNER

#### CHOREOGRAPHER ARTHUR PITA JOINS THE CREATIVE TEAM

Joining **Aisling Loftus** and **Matthew Needham** in *THE TREATMENT* will be **Gary Beadle**, **Ian Gelder**, **Ben Onwukwe**, **Julian Ovenden**, **Ellora Torchia**, **Indira Varma**, and **Hara Yannas**. *The Treatment* begins previews at the Almeida Theatre on Monday 24 April and runs until Saturday 10 June. The press night is Friday 28 April.

**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 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**. The choreographer is **Arthur Pita**. Casting is by **Julia Horan**.

#### ALMEIDA QUESTIONS

In response to *The Treatment* - where it's material that matters – *Whose Life Is It Anyway?* continues the Almeida's programme of pre-show discussions as a panel delves into the worldwide fascination with constructed realities in art and in life.

When you sell your story is your life still your own? In the golden age of social media - where immaculately contrived worlds are labelled as real life - what is the cost? Can truth be traced in art at all?

The panel includes Instagram star **Deliciously Stella**, *Made In Chelsea* producer **Nick Arnold**, and **Anita Biressi**, Professor of Media and Communications at Roehampton University. Almeida Questions is an eclectic programme of pre-show discussions which consider some of the questions raised by the work on our stage.

## ALMEIDA PARTICIPATION

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 from 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.

## THE TREATMENT CAST AND CREATIVE BIOGRAPHIES

**Gary Beadle's** theatre credits include *A Profoundly Affectionate*, *Passionate Devotion to Someone* and *Sucker Punch* at the Royal Court; *Now We Are Here* at the Young Vic; *Les Blancs* at the National Theatre; *Hapgood* at Hampstead Theatre; *The Whipping Man* at Theatre Royal; Plymouth; *We Know Where You Live* at the Finborough Theatre; *The Rise and Shine of Comrade Fiasco* at the Gate Theatre; *You Know Who You Are* for Talawa Theatre Company; *Blue Remembered Hills* at Chichester Festival Theatre; *Family Man* at Theatre Royal Stratford; *Top Dog Under Dog* and *Moby Dick* at Manchester Royal Exchange. Television includes *The Interceptor*, *Hustle*, *The Sarah Jane Adventures*, *Kerching!*, *Little Britain*, *EastEnders*, *Lenny Henry Show*, *Relative Strangers* and *Honeymoon*. Film includes *In the Heart of the Sea*, *Cockney vs Zombie*, *Til Death Do Us Part*, *Wit*, *The Imitators*, *Driven*, *Memoirs of a Survivor*, *Fords on Water*, *Absolute Beginners*, *Playing Away*, *Cresta Run*, and *White Mischief*.

**Ian Gelder** has appeared in *King Lear* at the Almeida. Other theatre includes *Human Animals*; *The Low Road*; and *Fireface* at the Royal Court Theatre; *Titus Andronicus* at Shakespeare's Globe; *Gods & Monsters* at the Southwark Playhouse; *Roots*; *Good*; and *Front Page* at the Donmar Warehouse; *Company* and *Racing Demon* at the Sheffield Crucible; *Precious Little Talent* at Trafalgar Studios; *Lingua Franca* at the Finborough Theatre and 59E59 Theatre, New York; *The Power of Yes*; *Henry IV Parts 1 and 2*; *His Dark Materials* and *Stuff Happens* at the National Theatre; *The Sound of Music* at the London Palladium; *The Crucible*; *Richard III*; *Titus Andronicus*; *The Merchant of Venice*; and *The Taming of the Shrew* for the RSC; *Mouth to Mouth* at the Albery Theatre; *Three Sisters* at Chichester Festival Theatre; and *Marvin's Room* at the Comedy Theatre. Television includes *Snatch*; *Riviera*; *Game of Thrones*; *Mr. Selfridge*; *Robin Hood*; *Kavanagh QC*; *Ripper Street*; *Torchwood*; *Psychoville*; and *The Day Today*. Film includes *Pope Joan*; *King Ralph*; *Jinnah*; *Little Dorrit*, and *The Fool*.

**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.

**Ben Onwukwe's** theatre credits include *The Shawshank Redemption* UK tour; *The Lion, The Witch and The Wardrobe* at the Royal Lyceum Edinburgh; *Sense of an Ending* and *Man in the Middle* at Theatre 503; *The After Dinner Joke* and *The Making of Moo* at the Orange Tree Theatre; *Hamlet* at the Citizens Theatre, Glasgow; *The Love Girl & The Innocent* at Southwark Playhouse; *Sunset Baby* at the Gate Theatre; *Pandora's Box* at the Arcola; *In Time* and *Walking Waterfall* for Eastern Angles and Tiata Fahodzi; *Days of Significance*; *Pericles* and *The Winter's Tale* for the RSC; *Macbeth* for Out of Joint; *Doctor of Honour* for Cheek by Jowl; *Greenland* and *The Emperor* at the Royal Court. Television includes *London's Burning*; *EastEnders*; *Coronation Street*; *Holby City*; *Law & Order UK*; *After You've Gone*; and *Between The Lines*. Film includes *Late Bloomers*.

**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*.

**Julian Ovenden's** theatre credits include *My Night With Reg* for the Donmar Warehouse and in the West End; *Showboat* for the New York Philharmonic; *Sunday in the Park with George* at the Théâtre du Châtelet; *Finding Neverland* on Broadway; *Death Takes a Holiday* at the Roundabout Theatre, New York; *Marguerite* and *A Woman of No Importance* at Theatre Royal, Haymarket; *Butley* at the Booth Theatre; *Grand Hotel* and *Merrily We Roll Along* at the Donmar Warehouse; and *King Lear* for the RSC. Television includes *Knightfall*; *Major Crimes*; *Death in Paradise*; *The Sound of Music Live!*; *Downton Abbey*; *Smash*; *Any Human Heart*; *Foyle's War*; *The Royal*; *The Forsyte Saga*; and *Come Together*. Film includes *The Confessions*; *The Colony*; and *Allies*.

**Ellora Torchia's** theatre includes *Boys Will Be Boys* at the Bush Theatre and for Headlong; and *Macbeth* for Out of Joint. Television includes *Broadchurch*; *Beowulf*; *Indian Summers*; *DCI Banks: Buried*; *The Suspicions of Mr Whicher*; *Spooks*. Film includes *Les Cowboys*. Ellora graduated from RADA in 2014.

**Indira Varma** has previously appeared in *Five Gold Rings* at the Almeida. Other theatre credits include *Man + Superman*; *Ivanov*; and *Othello* at the National Theatre; *Tiger Country* at Hampstead Theatre; *Titus Andronicus* at Shakespeare's Globe; *The Hothouse* for the Jamie Lloyd season at Trafalgar Studios; *Dance of Death*; *Twelfth Night*; *The Vortex*; and *Privates on Parade* at the Donmar Warehouse; *Hysteria* at the Theatre Royal, Haymarket; *Ingredient X* and *The Vertical Hour* at the Royal Court Theatre; *The Skin of Our Teeth* at the Young Vic; and *Celebration* on Broadway. Television includes *Paranoid*; *Game of Thrones*; *What Remains*; *Hunted*; *Silk*; *World Without End*; *Luther*; *Hustle*; *Moses*

*Jones; Torchwood; Waste of Shame; Broken News; Love Soup; and Rome. Film includes Exodus; Silent Hours; All You Need Is Kill; Mindscape; Risk Addiction; Bride & Prejudice; Jinnah; Sixth Happiness; Phoenix and Karma Sutra.*

**Hara Yannas** has previously appeared in *Oresteia; 1984;* and *The House of Bernarda Alba* at the Almeida. Other theatre includes *Mare Rider* for the Arcola and European Tour; *Britannicus* for Wilton's Music Hall; *Pericles* at Regent's Park Open Air Theatre; *Uncle Vanya* for the Arcola Theatre; *Tales of the Harrow Road* at the Soho Theatre; *A Midsummer Night's Dream* for Shakespeare's Globe; *It Felt Empty When The Heart Went At First But It's Alright Now* for Clean Break and the Arcola Theatre; and the *Scrooge* UK Tour. Television includes *Law & Order UK; The Smoke; The Bible; and Holby City.* Film includes *Patient Zero.*

**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.

**Arthur Pita** has choreographed *Becky Shaw* and *Caledonian Road* for the Almeida. Other choreographic work includes *Salome* for San Francisco Ballet; *The Ballad of Mack & Ginny* for the Royal

Ballet and New York City Center; *Run Mary Run* at Sadler's Wells; *Casse Noisette* for Paris Opera Ballet; *Stepmother/Stepfather* for Dance East and HeadSpace; *Little Match Girl* (Jerwood Dance House/DanceEast/UK tour/Sadlers Wells/Taiwan tour); *The Metamorphosis* for Royal Opera House and Joyce Theatre NY (Winner: South Bank Award for Dance, National Dance Award for Best Modern Choreography and Olivier nomination); *A dream within a Midsummer Night's Dream* (Olivier Award nomination) and *Cristaux* for Ballet Black; *Volver* for Men In Motion/ London Coliseum/La Versiliana Festival. Choreographic Collaboration includes *Saint Joan*, and *Les Liaisons Dangereuses* for the Donmar Warehouse; *Our Country's Good*, *Mappa Mundi*, *Women Beware Women*, and *Detroit* for the National Theatre; *La bohème*, and *Show Boat* for the Royal Albert Hall; *Carmen*; and *The Rise and Fall of the City of Mahogony* for the Royal Opera House; *The Winter's Tale* for the RSC; *The Glass Menagerie* for the Young Vic; and *The Joke* for Fuel.

## **ALMEIDA LISTINGS INFORMATION**

Monday 24 April – Saturday 10 June

### ***THE TREATMENT***

by Martin Crimp

directed by Lyndsey Turner

**Press night: Friday 28 April, 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](http://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  
Evening performances at 7.30pm

**Website** [almeida.co.uk](http://almeida.co.uk)

**Twitter** @AlmeidaTheatre

**Facebook** [facebook.com/almeidatheatre](https://facebook.com/almeidatheatre)

**Instagram** @almeida\_theatre

**Access** ***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

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

***Whose Life Is It Anyway?*** Thursday 25 May, at 6pm

**Talkback** Post-show discussion with members of the company



Free to same day ticket holders

***The Treatment*** Thursday 1 June

## **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](http://www.aspen.co)

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