

OT ORANGE TREE THEATRE

A powerhouse of independent theatre



ANNUAL REVIEW 2018/19

ORANGE TREE THEATRE 2018/19 IN NUMBERS



2018/19 OT AUDIENCE

21%

VISITED FOR THE FIRST TIME

3,681

UNDER ♥ 30S

9,590

PEOPLE SAW NEW PLAYS

WE WERE NOMINATED FOR

11

THEATRE INDUSTRY AWARDS



WE WON MOST WELCOMING THEATRE IN LONDON

2018 UK THEATRE AWARDS



PERFORMERS EMPLOYED

77



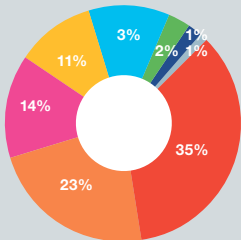
CREATIVES EMPLOYED

108

MEMBERSHIP & FUNDRAISING

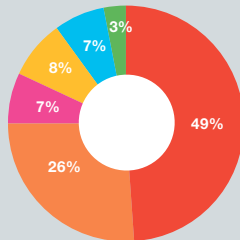
£409,397

TOTAL RAISED



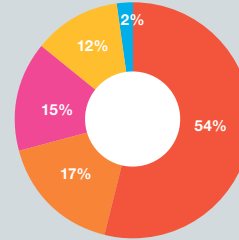
Fundraised income 2018/19

- Membership & individual donations 35%
- Trusts/Foundation 23%
- Events 14%
- Arts Council England 11%
- DISCOVER 3%
- Corporate 3%
- Legacies 2%
- Community 1%



Incoming resources 2018/19

- Ticket Sales 49%
- Fundraising 26%
- Bar & merchandise sales 7%
- Education & Participation income 8%
- LBRuT 7%
- Theatre Tax Relief 3%



Resources expended 2018/19

- Artistic Programme 54%
- Education & Participation Programme 17%
- Support costs 15%
- Cost of generating funds 12%
- Governance costs 2%

Welcome

To look back on the Orange Tree's output over the course of 2018/19 offers an almost vertiginous experience: our small team, combined with the myriad creative artists and freelance workers of all kinds who come here to work, have made a dazzling array of theatrical events happen. I'm proud that the range, depth and variety of our work, its integrity, its reach and its excellence, is stronger than ever. And at its core is a programme that offers rare glimpses of our theatrical past that give depth to our perceptions of the modern world, a world increasingly reflected in our new and contemporary work.

Later in this Review Guy Jones, our Literary Associate, strikingly celebrates our new writing, and exceptional writing is at the heart of who we are. But nothing is possible without actors, and what actors we have seen this year! I'll let just four performances between them represent the year: Michael Gould's unsettling charm in *Dealing with Clair*, Iniki Mariano's extraordinary imagination as young Jessie in *Can't Wait for Christmas!*, Kalungi Ssebandeke's powerful pent-up energy in *Blood Knot*, and Dorothea Myer-Bennett's brilliant reinvention of Mabel Crum as a feminist icon in *While the Sun Shines*.

And there needs be no trade-off between excellence and relevance: right at the centre of what we believe the Orange Tree is all about is our Education & Participation Programme that connects up all our work and engages with 10,000 people every year. It is unique in scope for a theatre of our scale.

Unusually for a theatre receiving no regular Arts Council funding, and with only 180 seats, we produce and co-produce everything that we do: what you see here has been made here, by us, and created for our space and for our audience. The core team is small but mighty, and this year saw a big change. After four years in post, and having overseen radical change at the OT, Sarah Nicholson

stood down as Executive Director to take up a senior position at the National Theatre. We have been delighted to welcome Hanna Streeter from Paines Plough as our new Executive Director: this smooth transition underlines our success as an independent producing powerhouse.

We manage all this through our audiences' continued fervent support, through the invaluable support of all our Patrons, donors and Members, and the many trusts and foundations who help us achieve so much. Richmond Council continue to offer us sterling support which recognises our place in the community here. And the year in fundraising has glittered with special events too, including Dame June Whitfield and Sir Derek Jacobi's unforgettably moving Q+As with Gyles Brandreth; John Simm and Philip Glenister's hilarious double-act; plus of course our *A Midsummer's Night* in June.

**On behalf of everyone here at the Orange Tree,
I welcome you to our Annual Review of 2018/19
and I thank you all for your continuing enthusiasm
for what we do: we couldn't be prouder!**

Paul Miller, *Artistic Director*

★★★★★ a resonant and powerful play...
What a clever writer Martin Crimp is! And
how smart of the Orange Tree Theatre
to revive his breakthrough play 30 years
after it premiered at the same venue

Sarah Crompton, *WhatsOnStage*



Artistic highlights



Losing Venice

The first major revival of transgender playwright Jo Clifford's play since it was the surprise smash hit of the 1985 Edinburgh Festival, *Losing Venice* opened our 2019 Season. Directed by Artistic Director Paul Miller, the production was a resonant revival, using a deliberately anachronistic lens to take aim at the absurdity of machismo and deranged nationalism.

'shot through with playful contemporary references'

Miriam Gillinson, *The Guardian*

'such a charming comedy that has masculinity, power structures, and the toxicity of war in its crosshairs. I loved its spirit, its absurdism, its blend of history and the modern'

Victoria Sadler

OFFIE (Off West End Award) Nomination:
Best Male Performance – Chris Logan



Dealing with Clair

Thirty years after its premiere at the Orange Tree Theatre, Martin Crimp's play was given a landmark revival in this co-production with English Touring Theatre (ETT). Directed by ETT Artistic Director Richard Twyman, the production was lauded for its razor-sharp satire of middle class snobbery and its chilling observations of women experiencing predatory male behaviour.

★★★★ 'entirely modern... Chilling stuff'

Ann Treneman, *The Times*

★★★★ 'Richard Twyman's marvellous production... the corrupting business of buying a house, the greed, the gazumping, the turning of a home into an investment. Thirty years ago this may have been an alarm; it now seems central to the way society has been skewed' Susannah Clapp, *The Observer*

★★★★ 'what's particularly striking is the play's enduring topicality'

Dominic Cavendish, *The Telegraph*



The Double Dealer

Throughout December and January, William Congreve's rarely-produced early play, restoration comedy *The Double Dealer* played at the OT. Selina Cadell, returning to the Orange Tree after her lauded performance in *Humble Boy* earlier in the year, directed this classic Orange Tree rediscovery, which delighted audiences with its whimsical cast of characters.

'such a good, sharp, twisty play. Restoration romcom meets country house weekend'

David Jays

★★★★ 'adds to the Orange Tree's reputation of rediscovering classics in an exciting way'

David Guest, *The Reviews Hub*

The Orange Tree is a seedbed for new talent

Zoe Paskett, *Evening Standard*





Can't Wait for Christmas!

Over the holiday period, we premiered a new play for everyone aged 3–10 and their families: *Can't Wait for Christmas!* created by OT Education Director Imogen Bond & composer Tarek Merchant. Audiences joined the character of Jessie in her countdown to Christmas as she delighted in the festive treats behind her advent calendar windows, featuring original live music and gentle audience participation.

★★★★ **'Magically brought to life'**

Jo Caird, *The Stage*

'Enchanting... live music, laughter, excited shouting and plenty of audience participation'

Linda Heffernan, *Essential Surrey*

'Lovely inventive performance; really engaging and very festive. My two (6&4) were transfixed'

Audience member



Cougar

In our third co-production with ETT, director Chelsea Walker and designer Rosanna Vize returned to the OT, following their highly-praised production *Low Level Panic* in 2017, to bring rising playwright Rose Lewenstein's vital new play to the stage. An all-female creative team worked on this two-hander, which used a series of rapid, impressionistic snapshots to dissect how wasteful consumption affects not just climate change, but also the relationships with the people in our lives.

'The play is a powerful dissection of how we live today that raises many questions about individual responsibility in an increasingly complex world... Rosanna Vize's well-pitched hotel room set heightens the feeling of claustrophobia'

Sally Hales, *Exeunt*



Blood Knot

In the spring, acclaimed director Matthew Xia explored brotherhood, racism and prejudice in apartheid-era South Africa in a revival of Athol Fugard's *Blood Knot*. A chillingly relevant two-hander, Xia's production was a critical success, receiving great reviews and being nominated for 5 Off West End Awards.

★★★★ **'compelling... relevant, and resonant, for our times'**

Arifa Akbar, *The Guardian*

★★★★ **'Beautifully acted – tender and bruising – the play is also stealthily shocking... fiercely focused and devastatingly effective'**

Sam Marlowe, *The Times*

5 OFFIE Nominations

Best Male Performance in a Play –
Kalungi Ssebadeke

Best Director – Matthew Xia

Best Set Design – Basia Bińkowska

Best Lighting Design – Ciarán Cunningham

Best Sound Design – Xana



Out of Water

In April, Zoe Cooper, the playwright behind our 2016 hit *Jess and Joe Forever*, returned with *Out of Water*, a boundary-breaking new play commissioned by the OT in association with the Royal Shakespeare Company. Directed by Orange Tree Literary Associate Guy Jones (*Mayfly*), this was the first time an Orange Tree Theatre commission has been developed into a full production, and was nominated for two Off West End Awards, including one in the category of 'Best Performance (non-binary) in a Play', which was created especially for *Out of Water*.

2 OFFIE Nominations

Best Performance (non-binary) in a Play –
Tilda Wickham

Best Female Performance –
Lucy Briggs-Owen

★★★★ **'Zoe Cooper's wonderful new play... It's great to see a play that puts a lesbian couple at its centre and deals so thoughtfully with gender identity... what makes this play truly sing is the hope at its heart'**

Tom Wicker, *Time Out*

★★★★ **'It is so refreshing when a theatre embraces its ability to make interesting creative decisions. *Out of Water* is one of the best examples of the power of theatre to spark thought, debate and, hopefully, acceptance.'**

Aliya Al-Hasan, *Broadway World*



While the Sun Shines

Celebrating his fifth year at the helm of the Orange Tree, Artistic Director Paul Miller closed the Season with the first-major London revival of Terence Rattigan's *While the Sun Shines*. Following his critically acclaimed production of Rattigan's *French Without Tears*, which played two sold-out runs at the Orange Tree before going on tour across the country, this charming comedy was a smash hit, becoming the highest selling production ever in the OT's history.

★★★★ **'Paul Miller's delightful production fizzles with fun and skilfully teases out all the nuances of a deceptively complex drama full of craftily buried home truths on the home front... Make hay with a glorious night of theatre'**

Fiona Mountford, *Evening Standard*

'Artistic Director Paul Miller confirms a gift for mining the canon afresh'

Matt Wolf, *i*

★★★★ this 1943 farce comes up fresh as paint in Paul Miller's strongly cast production

Michael Billington, *The Guardian*



Artistic Director Paul Miller has led an extraordinary string of successes at the Orange Tree

Victoria Sadler (November 2017)



The first 5 years under Paul Miller

'The small but mighty Orange Tree. The west London theatre kept many of its larger brethren on their toes in its skillful programming of work from across the repertoire.'

Matt Wolf, *ArtsDesk* (December 2017)

'Good programming is an art, and Paul Miller – artistic director of the Orange Tree Theatre – is clearly on a continuous roll with his inspired mixing of the old and the new, forgotten classics and new voices, revivals and premieres.'

Aleks Sierz, *ArtsDesk* (March 2018)

'I am left, once again, marvelling at the vision and quality control of this little powerhouse of a theatre as Paul Miller and his team have, yet again, created a stunning production that not only feels fresh and new, but also is extremely delicate and cleverly complex in its representation of the many manifestations of pain and sorrow.'

Victoria Sadler on *Mayfly* (April 2018)

The Orange Tree, under artistic director Paul Miller is all heart. It's a theatre I keep returning to, in the hope that I might stop thinking so much about theatre and let myself feel

Miriam Gillianson, *Exeunt* (April 2018)

'Fast forward to 2018 and [the Orange Tree is] one of the most in-form venues in the capital thanks to Miller's inspired programming, which is some of the most astute and strategic around. He has made the Orange Tree blossom once more.'

Fiona Mountford, *Evening Standard* (May 2018)

'Talk about revitalisation: Paul Miller in just a few short years has taken the reins at the Orange Tree Theatre and turned the safe-seeming west London venue into a producing powerhouse.'

h100 Awards (Summer 2018)

2014 – 2019 5 YEARS IN NUMBERS

69 SHOWS IN RICHMOND SEEN BY

214,879

12 OT PRODUCTIONS ELSEWHERE
WITH A TOTAL AUDIENCE OF

72,494

73,414

PEOPLE SAW NEW PLAYS

15,629

TICKETS SOLD TO UNDER 30s

WE HAVE WORKED WITH:

23

DIRECTORS

12 female · 11 male

16

CO-PRODUCERS

WE HAVE PRODUCED

21 NEW PLAYS

WE HAVE WON

27

MAJOR
INDUSTRY AWARDS

WE RECEIVED

60

AWARD
NOMINATIONS

In 2018-19, the Orange Tree continued to be a producer and developer of ground-breaking new plays and playwrights. Our new work this year covered some of the most important subjects of our time including climate change and gender identity, and introduced audiences to stories, characters and voices they had never seen before. Our new work is recognised in industry awards, and draws new audiences to the OT. Behind the scenes, we develop and champion the work of the playwrights of the future.



Literary

PHOTOS: OUT OF WATER; GUY JONES THE OTHER RICHARD



Programming

Cougar by Rose Lewenstein, in co-production with English Touring Theatre, dealt with a relationship between a man and a woman in hotel rooms across the world. The play looked at the climate emergency, exploring the human appetite for consumption: an unconventional all-consuming relationship spins out of control while the world heats up.

Out of Water, presented in association with the RSC with whom we co-commissioned the play in 2017, was the much-anticipated follow up to Zoe Cooper's hugely popular OT-hit *Jess and Joe Forever*. The play told the story of a couple moving from London to South Shields to have a baby, and learning the cost of putting too sharp a division between their personal life and their work. Zoe was shortlisted for the **Evening Standard Award** for Most Promising Playwright for *Out of Water*, and the play was a finalist for the 2020 **Susan Smith Blackburn Prize**. The OT's production was also shortlisted for the Best New Production of a Play for the **BroadwayWorld Awards**.

PHOTO: OUT OF WATER THE OTHER RICHARD

Channel 4 Playwrights' Scheme

Sonali Bhattacharyya, an alumna of the Orange Tree Writers Collective, was awarded an attachment to the OT through the Channel 4 Playwrights' Scheme. The scheme grants a writer a paid attachment to the theatre while they develop their craft and write a new play for that theatre. As our Channel 4 Playwright, Sonali was a vital member of the creative team in the recruitment and running of the Writers Collective. She has written a new play for the Orange Tree, *Chasing Hares*, which deals with the Bengali folk-theatre tradition Jatra.

Chasing Hares has won the Sonia Friedman Productions Award, selected from all of the recipients of the Channel 4 Playwrights' Scheme 2018.

'I am overwhelmed by the success of new work at the Orange Tree this year. In these uncertain times, writers – with their passion, curiosity and ingenuity – are asking us the most important questions, and making sure we are discovering untold stories about the world in which we live. It's such a treat to see audiences meeting these new voices and stories in our theatre, and to hear our work talked about in the bar, and then out in the wider world.' OT Literary Associate Guy Jones

ORANGE TREE THEATRE EDUCATION & PARTICIPATION

10,127 TOTAL PARTICIPANTS

4,354
RICHMOND RESIDENTS

5,773
FROM BEYOND RICHMOND

including

3,562
IN SCHOOL



IN-SCHOOL SHAKESPEARE PROJECTS

90%
VERY SATISFIED

7%
SATISFIED

YOUNG PEOPLE FROM
97

schools & colleges took part
in our Shakespeare projects

62%
OF SCHOOLS WHO
PARTICIPATED IN 2017/18
TOOK PART AGAIN IN 2018/19

Young people report that arts and cultural learning in school can act as a valve for releasing the pressures they experience elsewhere in their lives, improving their health, wellbeing and happiness. ¹

“The arts can be a powerful and cost-effective agent of better health and wellbeing During [childhood, adolescence and young adulthood], arts engagement contributes to an improved environment and leads to enhancements in health and wellbeing.” ²

Participation in structured arts activities can increase cognitive abilities by 17%. Improving children’s cognitive skills makes them better learners, more able to apply the knowledge they acquire. ³

Employability of students who study arts subjects is higher and they are more likely to stay in employment.

The creative economy accounts for one in 11 jobs in the UK. ⁴ NESTA found in 2015 that 87% of highly creative jobs are at low or no risk of automation, compared with 40% of jobs in the UK workforce as a whole. ⁵

Many leaders across business and civic society told us how creativity helps young people to generate ideas, to apply their knowledge to new circumstances, to have the courage to fail and try again. Many others talked about the value of creativity in terms of personal resilience and happiness. At a time when the mental health of children and young people is of concern, there is ample evidence of the value and importance of creativity in supporting wellbeing. Young people can find strength, inspiration, consolation and community in their shared experience of creativity. ⁶

¹ The Tracking Arts Learning and Engagement Project (TALE), Time To Listen Summary Report (<https://researchtale.files.wordpress.com/2018/10/time-to-listen-report2.pdf>, p.2)

² All-Party Parliamentary Group on Arts, Health and Wellbeing Inquiry Report, Creative Health: The Arts for Health and Wellbeing July 2017 (http://www.artshealthandwellbeing.org.uk/appg-inquiry/Publications/Creative_Health_Inquiry_Report_2017.pdf, p.99)

³ Culture and Sport Evidence Programme (CASE), Understanding the impact of engagement in culture and sport (London: DCMS, 2010, p.29)

⁴ Department for Culture, Media & Sport (DCMS), Creative Industries Focus on Employment (London: DCMS, 2016, p.5).

⁵ Cultural Learning Alliance, Key Research Findings, Finding 5: Employability (<https://culturallearningalliance.org.uk/evidence/key-research-findings-the-case-for-cultural-learning/finding-5-employability/>)

⁶ Durham Commission on Creativity and Education (Arts Council England and Durham University, 2019, p.40) <https://www.dur.ac.uk/resources/creativitycommission/DurhamReport.pdf>

Education & Participation

Education Director Imogen Bond talks through Education & Participation at the OT in 2018–19

We are a small department with a big reach, working with over 10,000 people every year in Richmond Borough and beyond. The projects we offer reach beyond the classroom to offer cultural experiences that nurture creativity; grow resilience, team work and communication skills; support positive mental wellbeing, and help young people better understand themselves and the world around them.

In October 2019, The Durham Commission's final report on Creativity in Education was published. The report, carried out jointly by Arts Council England and Durham University, looked at the role creativity should play in the education of young people.

It suggests that whilst successive governments have attempted to improve academic standards, this has been at the expense of nurturing the creativity of young people, neglecting the development of the skills, knowledge, understanding and experiences they will need in the world beyond school; and which our economy, culture and society need to flourish. Notably, it found that it is among young people from disadvantaged backgrounds and those at risk of being culturally marginalised where opportunities for creativity are now most limited.

At the OT we think all young people deserve an education that truly prepares them for the world beyond school, and this year we have used our platform to shout loudly about the positive impact that the arts can have on young people's lives.

Primary Shakespeare, our longest running project, was the subject of a special report on BBC London News on how education cuts

have negatively impacted the arts in schools; whilst an in-depth article in *The Guardian* documented the way the project encourages children to deepen their social understanding by exploring the complex relationships and themes in one of Shakespeare's plays through practical drama activities.

Both pieces highlighted how our projects use a powerful combination of experiencing a play in an immersive setting alongside participation in actor-led drama workshops to allow young people room to debate big, human ideas.

Further recognition for the Programme was received when longstanding supporter Lord Haskel spoke in the House of Lords about the impact of our work, and the importance of investment in arts in education.

The following pages feature a cross section of the projects we delivered this year, alongside personal stories from those that took part. The individual is at the heart of everything we do, and we measure the success of our projects by charting the ways in which taking part changes unique individuals' lives, in both big and small ways. By any measure 2018–19 has been a heart-warming season, full of successes.



Primary Shakespeare: *The Tempest*

Our longest running project was delivered this year by an all-female team – cast and creatives.

4,256 children from 50 different Primary Schools took part, an increase on last year. We offered nearly 300 free tickets to schools who have high proportions of pupil premium (the government measure of pupils from disadvantaged backgrounds), and who had already booked for one year group to take part, meaning that more local pupils who were least able to afford cultural activities could participate.

‘Although all of our students loved the workshop, the effect it had on one student in particular stood out to me. This term we have had a new student join us who came to the school with no English. Although he continues to pick up English and communicates well with his peers, I have not yet seen him volunteering to participate in class. During our workshop however, he was beyond keen to join in. Our workshop actor, Jess, presented the story in such a way that he not only followed along with the story but was volunteering answers and even took on a role. It was wonderful to see him participating with his peers, playing an active role in group activities and enjoying himself whilst learning. To me, this workshop really highlighted the importance and possibilities of drama in teaching. It is an afternoon that will stay with me and, I am sure, all of my students.’

Nelson Primary School

Flute Theatre

Our partnership with Flute Theatre, who specialise in making accessible participatory Shakespeare projects for people with Autism Spectrum Conditions continued into its third year, playing to over 200 participants. This year there was a marked increase in the speed with which school groups booked – despite many being new to the OT – with many teachers attributing hearing of the positive impact from fellow teachers or parents.

Having noted that no schools or organisations from Richmond were able to book this year, we sought a closer relationship with Strathmore School – our local special school – to ensure that the project reaches those who would most benefit within our local community, as well as further afield.

‘It was transformative for both staff and students. A genuine little piece of magic that engaged everyone at the highest possible level...Superb content delivered with maximum engagement.’

Frederick Hugh House school

Shakespeare Up Close: *Macbeth*

Now in its fourth year, Up Close played to 4,100 students - over 500 students more than last year: the project’s largest audience to date. The production plays at the OT and tours into schools where it is accompanied by an interactive workshop. In addition, half term performances at the OT were seen by 785 people – many of them under 18.

Around a third of the 37 schools booking were from Richmond; the project also reached out to students from 14 different boroughs, including schools in Ealing, Croydon and Hounslow.

Directed by Nathan Powell, appointed via an open call for applications, the production took inspiration from London gang culture, taking care to emphasise and not glamorise the toll that violence and toxic masculinity take on young men’s mental health. Using Drill music, a live DJ, and performed by a diverse cast reflective of multicultural London, the production was a hit with students as well as teachers.

‘We loved that it was such a modern interpretation and this really appealed to our students, the students also enjoyed the diversity of the actors that they felt they could identify with.’

Featherstone High



Youth Theatre, Young Company and Over 60s

'It is a great privilege to be closely associated with a professional theatre, in a group led by a professional director and staff. Thank you for the support you have given us over the past year, and for making me, a comparative newcomer, feel so welcome.' Over 60s participant

Our weekly participation groups offer over 150 people the chance to develop their creativity, build their teamworking skills and develop new friendships.

Many young people attending these groups struggle with the pressures placed on them at school, but coming to their weekly session provides a safe place to unwind and express their thoughts and feelings. Members of the Over 60s group have shared how attending has impacted their lives, improving their sense of and wellbeing and self-confidence.

This year we developed monitoring to gather feedback not just about participants' experiences of their activities in the group itself, but also how this impacts on their lives away from the OT. For example, 87% of participants in our Over 60s group and 83% of our Young Company, agreed or strongly agreed that that attending helped them face difficult situations more positively, whilst 80% of Youth Theatre attendees agreed or strongly agreed that it helped them understand other people's point of view.

MA Theatre Directing

This year brought to a close our Masters programme run in partnership with St Mary's University. Four directors: Ellie Goodall, Georgia Green, Wiebke Green and Gianluca Lello spent the year with us, assisting on productions, attending weekly practical sessions and learning from being immersed in a busy producing theatre. The final Festival of their work was extremely well received, and enabled them to show the range and breadth of their skill. Georgia Green's production of *The Mikvah Project*, first seen at the Festival will return as part of the main season programming next Spring.

In our final exam board for the course, external examiner Dr Tom Cornford, wrote that the programme was:

'Among the best [courses] I have seen [delivering] high quality professional training and rigorously assessed practice alongside advanced knowledge of the field [...] There is an impressive engagement with the realities of directorial practice [...] Students' work was extremely professionally presented...worthy of the excellent marks they received.'

Over the three years of the course we have enabled 12 emerging directors to each develop their own unique style, whilst instilling them with OT values, prizing collaborative generosity in the rehearsal room, and putting the actor-audience relationship at the centre of the work.





:DISCOVER

Three years ago the :DISCOVER campaign was launched allowing the OT to develop emerging writers, produce new and contemporary plays that you wouldn't see anywhere else and tour the UK.

Through :DISCOVER, OT audiences are invited to:

EXPERIENCE the next generation of theatre talent

EXPERIMENT with ground-breaking new plays and

EXPLORE lesser-known contemporary plays that inspire theatremakers today.

Arts Council England matched donations to :DISCOVER £1 to £1 through the Catalyst: Evolve investment. Over its first three years, :DISCOVER raised over £166,000 and a further £24,000 in Gift Aid to directly impact the work we produce on stage.

Since its launch, the support of :DISCOVER donors ensured we could develop 17 new writers and 12 new directors, produce 12 new plays you wouldn't see anywhere else and tour to 42 venues across the UK.





EXPERIENCE

Experience the next generation of theatre talent at work

- Tilda Wickham made their professional acting debut in Zoe Cooper's *Out of Water* in April 2019. Tilda's performance received an Off West End nomination in a new category, Performance (non-binary), created in response to their performance. This new category recognizes actors in our community who identify as non-binary. Tilda's next role was in *Either* at the Hampstead Theatre this past autumn. Both of these plays were directed by the OT's literary associate, Guy Jones.
- Kalungi Ssebandeke joined us straight from Guildhall School of Music and Drama to play Zach from Athol Fugard's *Blood Knot*. He has recently followed this up with the role of Malatesta in the Almeida's production of *The Duchess of Malfi*.



EXPERIMENT

Experiment with ground-breaking new plays

- Produced our first original Christmas show, created by Tarek Merchant and OT Education Director Imogen Bond, *Can't Wait for Christmas!*.
- Co-produced *Cougar*, a new play by Rose Lewenstein with English Touring Theatre. Director, Chelsea Walker and an all-female creative team brought this explosive play about climate change and relationships to life. It was nominated for two Off West End Awards.
- Produced *Out of Water* by Zoe Cooper, an OT co-commission with the RSC, and the first commission that we have taken through to a full production.



EXPLORE

Explore lesser-known contemporary plays that inspire theatre-makers today

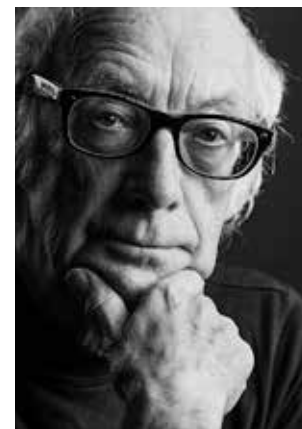
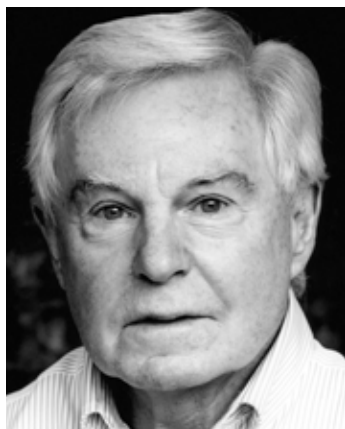
- *Dealing with Clair* by Martin Crimp receiving its first major London revival following its world premiere at the OT in 1988. Seen by over 6,600 people in its five week run at the OT, it was a sell-out success.
- Athol Fugard's *Blood Knot* was directed Matthew Xia, played to an audience of over 5,000 people and was nominated for 5 Off West End Awards.

We would like to thank everyone who supported :DISCOVER for the past three years: you ensured the success of this ambitious programme, which garnered nominations for an incredible 36 Off West End Awards, an Evening Standard Award for Most Promising Playwright and the Susan Smith Blackburn Prize.

As a result of this success, the :DISCOVER campaign will continue for the next three years. Our aim is to raise £120,000 to ensure we can further invest in new work and new artists, and bring the best new and contemporary drama to you, our audiences and supporters, for years to come.

Find out more at [orangetreetheatre.co.uk/support-us/discover](https://www.orangetreetheatre.co.uk/support-us/discover)

Events & Extras



Under the Orange Tree

Our hugely popular *Under the Orange Tree* series of events continued, featuring discussions with Philip Glenister & John Simm, interviewed by Paul Miller, and Derek Jacobi interviewed by OT Ambassador Gyles Brandreth.

These one-of-a-kind opportunities to see distinguished actors up-close in our unique auditorium raised over £12,000 for the Orange Tree's work.

A Midsummer's Night

Following the success of *A Midsummer's Night* in 2018, the OT held another spectacular fundraising evening on Thursday 13 June 2019. Hosted by OT Ambassador Samantha Bond, this event at the Royal Mid-Surrey Golf Club featured performances from actor and lip-sync artist Dickie Beau and renowned singer Barb Jungr, readings by esteemed guests Julian Glover CBE and Isla Blair, plus pop-up performances from members of our talented Young Company.

A live auction, hosted by actor Christian Brassington (*Poldark*) and OT Artistic Director Paul Miller, saw guests bidding on unique experiences such as a day on the set of the multi-award winning series *The Crown*, a unique day Golfing at the exclusive Beaverbrook Golf Club with European Masters winner Chris Moody, and the reprise of one of last years' highly sort after prizes: an answerphone message in the unmistakable voice of Samantha Bond.

The event raised more than £37,000 towards the OT's :DISCOVER campaign.

OT Extras

Throughout 2018/19 the OT's Artistic Programme was complemented by OT Extras – our series of performances of the best music, theatre and comedy, curated by Matthew Poxon.

We were pleased to welcome a variety of artists performing at the OT for the first time, including actor Paterson Joseph with his show *Sancho: An Act of Remembrance*, jazz singer Elaine Delmar, and poet Roger McGough. 2018/19 also saw the return of popular favourites including character comedian Kieran Hodgson and poet Wendy Cope.



Into 2019/2020

Artistic Programme

Amsterdam

The UK Premiere of Maya Arad Yasur's strikingly original *Amsterdam*, launched the 2019/20 Season, in co-production with Actors Touring Company and Theatre Royal Plymouth. Touring in Spring 2020, *Amsterdam* was also filmed for online streaming in collaboration with The Space, launching OT On Screen: the first time an OT production has been filmed for public broadcast.

Little Baby Jesus

In partnership with the prestigious JMK Award for emerging directors, in October we produced Arinzé Kene's *Little Baby Jesus*, directed by 2019 JMK Award-winner Tristan Fynn-Aiduenu. Critically acclaimed and a sell-out success, the production attracted a first-time visitor attendance of 44%.

★★★★★ 'Here is a play that will be racing through you, making you laugh and think, long after you've left the theatre... The energy levels in Tristan Fynn-Aiduenu's live-wire production are something else...'

Miriam Gillinson, *The Guardian* on *Little Baby Jesus*

Education & Participation

OT Youth Theatre Elsewhere – New collaboration with Culture 4 Keeps

In September we introduced a new Youth Theatre group specifically for children in care, in collaboration with Culture 4 Keeps, part of Richmond Council's Achieving for Children programme.

This project uses fun participatory drama exercises to promote positive mental health, provide social activity outside school and to help young people understand themselves and the world around them.

Events

Under the Orange Tree returned in the autumn with some of our most distinguished actors talking about the people they've worked with, admired and learnt from.

In October, we welcomed David Suchet to the OT stage in an event hosted by Gyles Brandreth; and in November, Dame Penelope Wilton was hosted by OT Artistic Director Paul Miller.

Both of these special events raised essential funds for the OT.

Imogen Bond steps down as OT Education Director

In January 2020 we said farewell to **Imogen Bond**, Education Director of the OT since 2013, as she moved on to a new role as Director of Drama St Mary's at St Mary's University, Twickenham.

'Imogen's contribution to the Orange Tree has been enormous and her impact on tens of thousands of young people through our Education work is incalculable. Her productions for Primary Shakespeare were consistent highlights of the year: intelligent, fun, joyously participatory events. The two shows she devised and directed for young ones, *Extra Yarn* and *Can't Wait for Christmas!* were wonderfully imaginative and original treats at Christmas.

Her visionary management of the entire department's output has ensured that our Education & Participation Programme has grown in size and reputation with every year. We owe her a great deal and will miss her, but wish her all the very best in her new role.

We are very fortunate indeed to have appointed Bec Martin-Williams to succeed her. Bec has until recently been Participation Manager at the Arcola Theatre and producer at the Vaults Festival: we are very much looking forward to welcoming her to start on the next chapter of the OT's continuing development.' Paul Miller



The Orange Tree would like to thank the following for their support in 2018/19:



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With special thanks to Philip Glenister, John Simm and Derek Jacobi, our *Under the Orange Tree* guests; Baroness Ronny van Dedem; Rob Devey; The *A Midsummer's Night* Committee, Samantha Bond, our event sponsors Petersham Nurseries and Zonin 1821, and everyone who made *A Midsummer's Night* such a success; and to our Members and Patrons, whose regular support is vital to the long-term success of the Orange Tree Theatre. Thank you.

Company of 2018/19



Adeyinka Akinnade, Gabriel Akuwudike, Nicholas Armfield, Jessica Bailes, Tia Bannon, Sabrina Bartlett, Marc Benga, Lucy Briggs-Frascona, Jonathan Broadbent, Remus Brooks, Tamara Camacho, Lakesha Cammock, Simon Chandler, Jonathan Coy, Tim Delap, Matthew Douglas, Montel Douglas, Josh-Susan Enright, Lloyd Everitt, Eleanor Fanyinka, Roseanna Frasca, Shereena Glean, Michael Gould, Cate Harner, John Hudson, Conrad Kira, Philip Labey, Nyla Levy, Christopher Logan, Michael Lumsden, Luke MacGregor, Edward MacIlam, Iniki Mariano, Dylan Mason, Nathan McMullen, Jordan Mitsud, Julian Moore-Cook, Tom Mothersdale, Dorothea Myer-Bennett, Robert Neumark Jones, Mike Noble, Dharmesh Patel, Sabi Perez, Eve Ponsosny, Jenny Rainsford, Charlotte Randle, Andre Refig, Paul Reid, Florence Roberts, Gyuri Sarossy, Kalungi Ssebandeke, Hannah Stokely, David Verrey, Zoë Waites, Lizzy Watts, Nathan Welsh, Zoe West, Ayla Wheatley, Dan Wheeler, Tilda Wickham, Hara Yannas.

The Orange Tree continues to go from strength to strength under the leadership of artistic director Paul Miller.

Productions that impressed critics and pulled in audiences in 2019 included a revival of *Little Baby Jesus*, actor Arinzé Kene's debut play, directed by Tristan Fynn-Aiduenu. The production, which was awarded five stars by *The Stage*, ran at the theatre as part of the JMK Award, of which Fynn-Aiduenu was the winner.

The 2019 season also included Zoe Cooper's new play *Out of Water*, starring Lucy Briggs-Owen, which was described as "captivating" and "sharply funny" by critics. Meanwhile, Actors Touring Company artistic director Matthew Xia staged two bold productions at the Richmond venue – *Blood Knot* by Athol Fugard and *Amsterdam*, the UK premiere of a play by Israeli playwright Maya Arad Yasur. Miller himself directed a fine revival of Terence Rattigan's *While the Sun Shines*.

Under its OT New Artists scheme, the theatre is committed to discovering and nurturing the next generation of theatre artists. This includes a writers collective, where emerging writers are able to share skills and techniques.

Only five years ago the future of this organisation was under threat after it lost its Arts Council England funding. Since then, it has transformed itself into a vibrant and forward-looking producing house and a key part of the UK's small-scale theatre ecology.