

Large Print accompaniment to  
*Admissions* which brings Trafalgar  
Studio 1 to life until 25<sup>th</sup> May 2019



creating inclusivity and equality in disability

Welcome to this large print accompaniment to *Admissions* by Joshua Harmon which graces Trafalgar studio 1 in Whitehall, London until May the 25<sup>th</sup> 2019. With evening performances Monday to Saturday at 7:30pm and matinees on Thursday and Saturday at 2:30pm.

This is the first time it has been staged in the UK.

The running time is approximately 1 hour and 40 minutes without an interval. There is an audio described performance and a touch tour available on Thursday the 25<sup>th</sup> of April at 7:30pm and a touch tour beforehand.

There is a caption performance on Tuesday the 7<sup>th</sup> of May 2019 at 7:30pm.

For further information or to book for either of these please email [trafalgarbox@trafalgarentertainment.com](mailto:trafalgarbox@trafalgarentertainment.com) to book, putting either Audio Described or Captioned Performance in the subject line or enquire at the box office. To book tickets you can call the Access

line on 0800 912 6971. An audio version online and a cd of this is also available on request

This accompaniment gives you an overview of the synopsis, cast, stage, design, Props, costumes, visual ambience, an extract from the programme, production credits and theatre Information. It has been written, performed and edited by Tim Calvert of Calvert Creative Concepts.co.uk

The promotional material for the Play states;

**Alex Kingston** (*ER*, *Doctor Who*) and **Sarah Hadland** (*Miranda*) star in this award-winning and bitingly funny new comedy from the writer of acclaimed hit **Bad Jews**, direct from New York's Lincoln Centre, producers of **Oslo**.

Sherri is the Head of *Admissions* at a private school, fighting to diversify the student intake and she wants you to know about it.

When her son is deferred from his university of choice, and his best friend – who 'ticks more boxes' – is accepted, Sherri's personal ambition collides with her progressive values.

Piercing and provocative, *Admissions* dares to question whether the race to the top is ever simply black and white.

## ★★★★★ Time Out New York

*Admissions* is a rollercoaster of emotions that deals with a topical issue in a dramatic often amusing manner. The action is set in 2015 at Hillcrest, a prep/boarding school in New Hampshire.

As you enter the auditorium the stage is open to you, a very modern kitchen set is prominent at the back of the stage, very American in style that wouldn't look out of place in *Desperate Housewives*. A very spacious open plan area which has indiscreetly been divided into 2 different locations – firstly the family kitchen dominating back and centre stage and secondly downstage and at the front part, Sheri's office.

A table stage left and a small institutional sofa works for both locations with reversible cushions one side plane the other a textured design, this allows the drama of the piece to move effortlessly between the two places, a laptop is placed on the table to signify Sheri's office.

Inside the kitchen the walls and cupboards, are white, based on a New Hampshire shaker style kitchen. There is a dark wood floor and counter tops, the environment is exposing with every detail laid bare. The area is lavish which suggests wealth and simple sophistication, full of all the items you

would expect to find in a kitchen, There are multiple wooden wine shelves built into the units, stage left, the kitchen tiles are white brick creating a distinctive style that stands out, The cupboard's and walls have stylish light fittings scattered around to add depth and shape to the space, there is also a tall upside down cone like lamp stage left.

At the back is a long staircase made up of 23 steps and this leads to the upstairs. This has been made dramatically longer than a domestic staircase, in order to give the character of Charlie more impact and momentum as he journey's up the stairs with a sense of urgency when he first appears and during his final moments in the play.

The cupboards, drawers, tiles, island base unit, and stairway is a brilliant white.

There is one entrance and exit Stage left and stage right and a large kitchen island centre stage where a lot of interaction between the family takes place. A window stage left casts light through the blinds into the office, whilst the window upstage centre casts light into the kitchen. We can see the outside world through the blinds to help give a sense of time and season. The month where the action takes place is projected onto the natural glazed wooden stage floor and is embossed in bold lettering. The play starts in December,

Admissions is made up of five characters.

In order of appearance;

***Sherri Rosen Mason*** is portrayed by actress Alex Kingston, the character is white, early 50's, blue eyes, frizzy permed ginger/blond curls up in a bun. Her outfits are elegant and sophisticated ranging from a thin stylish olive sweater with a matching scarf with shades of blue, smart black trousers, an elegant black, a light grey blouse grey and white striped jacket, a blue/grey cardigan, black leather boots and white leisure shoes finished off with a chunky dark red bangle. She is very liberal, secular-Jewish, and head of Admissions for Hillcrest. Sheri throughout the play is seen on her laptop at the table and on sofa, drinking a yellow healthy smoothie in a see through plastic cup with a chunky yellow straw, a glass of red wine, a cuppa out of a white mug, she chops peppers and puts tachos in the oven and also uses an iPhone.

***Roberta***, portrayed by Margot Leicester is white with a mop of silver, grey wavy hair and metal rimmed glasses, which she takes out of a multi coloured glasses case, her outfits range from a shiny blue puff quilted jacket, a large purple pink blue and white floral print scarf, blue denim skirt, textured olive cardigan, mustard and black

patterned skirt, a cream blouse with little red flowers on, a thick beige cotton body warmer, she wears a gold wedding ring on her right hand, and often carries a large red tartan style shopping bag, she is in her early 70's, works in the development and administration department at Hillcrest.

**Ginnie Peters**, portrayed by Sarah Hadland is white, with pale skin, blue eyes and in her 50's, gold stud earrings with light-blond hair, her clothing is very casual and ranges from a blue purple and white stripe fleece shirt, dark blue long length cardigan, blue jeans, a white and peach striped sweatshirt plus a fleece sand and orange coloured body warmer, she is a very liberal, stay-at-home Mom, her son is Charlie's best friend. He and her husband are mentioned but never seen. In her first scene she brings in a large round carrot cake covered with marzipan carrots and white butter icing in a large white cardboard cake box which is placed on the brown wooded island top.

**Bill Mason**, portrayed by Andrew Woodall is married to Sherri and father to Charlie is white, early 50's, Light grey stubble, buffed polished bald head on top shaved grey at the side, Black rimmed glasses, his attire ranges from a blue and white classic cheque shirt, dark blue knitted jumper, blue jeans and a stylish sleeveless dark blue and grey

body warmer, he is very liberal and strong willed, School head at Hillcrest. He is seen drinking a large glass of red wine during the play and in another scene sitting on the sofa browsing on his laptop.

***Charlie Luther Mason***, portrayed by Ben Edelman is white and athletic and self-assured, 17 although he looks slightly older, he has a full mop of black hair, clothes are trendy and fashionable and range from a long length dark blue slim fitting parka with fake fur hood, black and red stripe sporty leggings, fashionable training shoes, a light grey with dark blue strip sweater and navy jeans, he is Bill & Sherri's son, and a high performing senior at Hillcrest.

Scene Break-downs – The actions takes places over 10 scenes, in December, February and April

### December

**Scene 1** – Is set in the Office, Sherri is sat at her desk. She is wearing a grey white and black smart cheque jacket, with Olive colour blouse and scarf, with black trousers and black leather boots

Roberta is stood stage right as she enters and is in a blue padded winter's coat, under it a white blouse with little red flowers on it, denim skirt, grey

leggings and purple floral scarf with a large red tartan work bag over her shoulder. She holds a colourful patterned glasses case in her hand, she is wearing a black leather strapped watch and an orange beaded necklace

**Scene 2** – Is set at Home, Sherri moves upstage in to her kitchen space and is wearing the same as in scene 1 minus the jacket, and at one stage takes her boots off,

Ginny enters stage left and crosses to down stage right wearing a Cream and red rugby top and sand and peach body warmer plus brown leather shoes. She is applying hand cream, and reaches for a smart phone in a case during the scene, she also makes two cups of tea in basic round white mugs. She enters carrying a large white box with a round carrot cake inside.

**Scene 3** – Is set at home, Ginny leaves, Sherri is dressed as in Scene 2, Bill enters stage right in his winter's coat, throwing down his Keys on the counter, he is wearing a black and white cheque under it a white t shirt, grey body warmer, jeans

and brown suede boots. He is wearing his glasses on his head but later takes them off and holds them in his hand, they both share in glasses of red wine. 90 minutes into the scene Charlie storms in past them both carrying a sports bag and races Upstairs, then back down again, Sheri follows him. Charlie is wearing a dark blue winter jacket, Black sporty leggings, blues shorts with red stripes on them, white socks and white running shoes, they all use the full use of the stage, especially Charlie as his performance becomes highly energetic, the more aggravated he becomes. He stands centre stage, then sits on a bar stool by the island bar eating milk and cookies, and later in the scene sits on the floor at the other end of it Sherri crouches round the corner, at the end of the scene he slowly walks up the stairs.

## February

**Scene 4** – Set in the Office Roberta is in a long green textured cardigan, a light blue blouse, beige body warmer, green patterned skirt, black slip on shoes, her tartan bag and patterned scarf. As the scene starts she is stood at Sherry's desk, Sheri is wearing the same as in the previous scene. They

both look at images on the laptop, towards the end of the scene, Sherri places a box of tissues on the table when Roberta gets more upset.

**Scene 5** – Home Ginny enters carrying a confectioner's cake box with cookies in it. She is wearing a winter's coat that she puts over one of the kitchen stools. Under it a striking red and blue Cheque fleece shirt, with a blue cardigan over it, blue jeggings, brown and white boots, Charlie enters from upstairs, carrying a lapyop and school folder, he is dressed casually, white t shirt, grey v neck sweater, blue hoody, navy jeans and red and white converse pumps, he sits on the sofa, Sherri is chopping vegetables and preparing tachos.

**Mid scene** – Charlie leaves and goes upstairs and later comes down half way and hovers listening to the conversation. Bill arrives home in a brown smart sports jacket carrying a bottle of wine, white striped shirt, chinos and brown loafers, He pours wine into three glasses and shares with Sheri and Charlie and they gather around the island, Sheri cooks tachos in the oven and towards the end of the scene takes off her cardigan.

April

**Scene 6** – Office, Sherri is at her desk in a smart black and white cheque jacket, black trousers and white trainers, she drinks out of a white mug, she ranges from sitting on the table her feet on the chair.

Facing off against Charlie centre stage and he sits on back of the sofa.

Charlie sits on the couch in his school uniform, consisting of white shirt, burgundy and blue striped tie, Beige chinos and smart black shoes.

**Scene 7** – In the office, Charlie leaves, and Bill enters, he is in semi-smart “teacher’s” attire the same as previous scene.

**Scene 8** – In the Office, Ginny is wearing a blue style parker with a fur hood, on top of the same clothes as previous scene, Sheri and Gennie stand centre stage opposite one another.

**Scene 9** – Home, Kitchen scene, Sherry, Bill and Charlie all at home in casual clothing, Lights are bright, scene starts with Bill and Sheri on couch on their laptops, Sheri wears the same clothes as

previous 2 scenes, Bill is wearing white t-shirt, over it he sports a smart blue sweater with zip, Olive coloured trousers, brown loafers and black leather strap watch, Charlie is in a grey jumper with black stripes, blue jeans and red and white pumps, They move from the sofa to the kitchen Island bar, towards the end of the scene Charlie slowly climbs the stairs, Sheri stands at the bottom looking up, white Bill watches American sport on his laptop before closing it and walking out.

**Scene 10** – In the Office, Roberta is in a blue patterned skirt embossed with red circles, white blouse, and a beige body warmer. She places a colourful school brochure on the table, Sheri is wearing the same attire as in the previous scene, she covers over the brochure getting emotional, As the play ends and all goes black, applause will be heard and all of the company take centre stage and bow, just Alex Kingston is alone for a moment taking a bow, before the rest come out to join her one final time.

Production credits (Taken from the Programme)

## ***Alex Kingston as Sheri.***

Theatre credits include: Lady Macbeth in Kenneth Branagh and

Rob Ashford's production of *Macbeth*; Nurse Ratchet in *One Flew Over the Cuckoo's Nest* (Garrick Theatre); Desdemona in *Othello* (Birmingham Repertory Theatre);

*Class* (RSC);

Cordelia in *King Lear* (RSC); Hero in *Much Ado About Nothing* (RSC); Emma in *Darwin's Flood* (the Bush Theatre);

Fraulein Muller in *The Tutor* (the Old Vic);

Titania in *A Midsummer Night's Dream* (Sheffield Crucible);

Cecily/Johanna in *Morning and Evening* (Hampstead Theatre);

Dol Common in *The Alchemist* (Birmingham Repertory Theatre);

Television credits includes:

Sarah Bishop in *A Discovery of Witches* (Bad Wolf);

River Song in *Doctor Who* (BBC);

Ruth Hattersley in *Chasing Shadows* (ITV);

Dinah Lance in *Arrow* (the CW);

Marla Thompkins in *Private Practice* (ABC);

Dr Elizabeth Corday in *ER* (NBC/Channel 4);

Mrs Bennet in *Lost in Austen* (ITV);

Patricia Alwick in *CSI: Crime Scene Investigation* (CBS);

Ellie in *Hope Springs* (BBC/Shed Productions) and

Helen Maynard in *Marchlands* (ITV).

## ***Sarah Hadland***

Theatre credits includes: Sophia in *Dance Nation* (Almeida Theatre); Foible in *The Way of the World* (Donmar Warehouse); *The War Has Not Yet Started* (Southwark Playhouse); Sarah in *The Norman Conquests* (Chichester Festival Theatre); Elizabeth in *What's in a Name?* (Birmingham Repertory Theatre); Rosy in *Raving* (Hampstead Theatre); Rhapsode in *Decor Without Production* (Royal Court);

Television credits includes: Stevie in *Miranda*, Miss Drusilla Clack in *The Moonstone*, Fran in *Inside No 9*, Pilates Instructor in *W1A*, Fiona in *Stop/Start*, Miss Primly Tightclench in *The Bleak Old Shop of Stuff*, Linda in *Waterloo Road*, Fiona in *Rades*, Karen in *How Not to Live Your Life*, Miss Dunderdale in *Beautiful People*, Lisa in *After You've Gone*, *That Mitchell and Webb Look*,

Fiona in *Learners*, Sarah in *Love Soup*, and Claire in *Broken News*,

### ***Ben Edelman***

Theatre credits includes: Charlie in *Admissions* (Lincoln Center Theater - Obie Award, Dorothy Loudon Award and Drama Desk nomination);  
Louis in *Angels in America* (Throughline Theatre)

Television credits includes: Edward in *Instinct*, Jed the Intern in *Braindead* and Ike Batch in *The Good Wife*.

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He is producing the upcoming feature documentary *Memphis*, which explores the intersection of disability, love and growing up. Ben also founded and runs the Commonground, an organization dedicated to introducing artists across disciplines.

Training: David Vadim - BFA Acting at Carnegie Mellon University.

### ***Margot Leicester***

Credits include: Mother/Natasha/Jenny in *Stories* (National Theatre); Cheryl in *Albion*, Barbarain *Knot of the Heart* (both Almeida Theatre); Emelia in *Seventeen*( Lyric Hammersmith); Camilla in *King Charles III* (Almeida, WestEnd & Broadway); Mrs Tabret in *The Sacred Flame* (English Touring Theatre); Barbara Milson in *A Conversation* (Royal ExchangeManchester);Anna in *TheLucky Ones* (Hampstead Theatre); Lynette in *Frame 312* (Donmar Warehouse); Kate Coker in *God Only Knows* (Vaudeville Theatre);

Television credits include: Norris in *Hanna* (Amazon), Camilla in *King Charles III*, Barbara in *New Tricks*, Dee Olden in *Frankie*, Catherine Mortimer in *Law & Order*, Cathy in *Margot*, Hazel Betts in *Five Days*, Kathy French in *Heartbeat*, Eileen Murdoch in *Waking the Dead*, Dawn Fisher/Norma Kilner in *Holby City*, Rita Blade in *Harbour Lights*, Auntie May in *Spooks*, Evelyn McArdle in *Messiah: The Harrowing*,

### ***Andrew Woodall***

Theatre credits include:

Major General John Shea in *First Light*  
 (Chichester Festival Theatre) Duke of Gloucester in  
*The Wars of the Roses*  
 (Rose Theatre Kingston), Mac McManaman in  
*Great Britain*  
 (National Theatre & Haymarket), Colin in  
*Benefactors* (Sheffield  
 Crucible), Dr Frobisher/Basil Spear in *The*  
*Browning Version/*  
*South Downs* (Chichester and Harold Pinter  
 Theatre), Harry/Nick  
 in *The Knowledge/Little Platoons* (Bush Theatre),  
 Judge Brack  
 in *Hedda Gabler* (Gate Theatre Dublin),

Television credits include: Clive Morton in  
*Grantchester*,  
 Xavier in *Miranda*, Major Scotter in *Silk*, Brian  
 Rutland in *New Tricks*,  
 David Rushton in *Above Suspicion*, Eddie in  
*Personal Affairs*, *Men Are Wonderful*, Jonathan  
 Pritchard in *Place of Execution*, Simon Langley-  
 Smythe in *Hearbeat*, Chas Green in *Harbour*  
*Lights*, Rick Cheesecloth in *Gimme Gimme Gimme*,  
 Tom in *Nature Boy*

Film credits include: *Where Is Anne Frank*,  
 Imperial Recruitment

Officer in *Solo: A Star Wars Story*, Alistair's Father in *The Riot Club*, Secretary in *Johnny English Reborn*, and Willard in *Regeneration*

Other credits

Writer Joshua Harmon

Director Daniel Aukin

Set and costume designer – Paul Wills

Lighting designer – Oliver Fenwick

Sound Designer –Gregory Clarke

Casting Director – Ginny Schiller

Associate Director – Sarah Meadows

Costume supervisor – Mary Charlton  
And Props supervisor – Lilly Mollgard

Producers – Simon friend entertainment, Trafalgar theatre productions, Eilene Davidson, Gavin Kalin productions, Bob Benton and stage one,

Extract from the programme

## A moment with Playwright Joshua Harmon

### **What inspired you to write *Admissions*?**

I don't believe writing is always a conscious act, so I'd be lying if I pretended to know for sure what had inspired the play, but I know I was looking to engage with questions of identity in a way I hadn't before. So much of what I think about not just in my work but in my life is identity, almost always in terms of religion, ethnicity and sexuality. I had not turned my attention in the same way to my racial identity, which probably speaks to the fact that when you are part of the majority, you have fewer reasons to confront your identity than when you live at the margins. In my own life, I straddle both lines, sometimes existing in a world of privilege, sometimes powerless as fellow citizens vote my rights away. Being Jewish, being gay - this has occupied so much more of my own consideration, but I wanted to write a play that forced me to examine what it means to be white, and to look at it in as many ways as I could: white privilege, white power, white anxiety, white guilt, all of it.

I always begin with character, and in this case, I started with Sherri Rosen-Mason. I knew a lot of Sherris growing up, and in my experience, it struck

me that often those who were the most vocal about a cause also tended to be the first to pick up the phone to call in a favor so their kid still got everything he wanted. I became interested in someone who publically said all the right things, and privately wasn't willing to give up anything. This play tries to hold up a mirror to white liberalism, while remaining very conscious of the fact that this is just one narrow slice of a much larger conversation.

I suppose I was also writing in reaction to something I've noticed in stories and films and plays which are purportedly about race. In my experience, white characters are often relegated to one of two roles: either they're monstrously insane psychopathic racist villains (think Michael Fassbender and Sarah Paulson in *12 Years a Slave*; James Woods in *Ghosts of Mississippi*; Bob Ewell in *To Kill A Mockingbird*) or they're saintly white saviors (think Atticus Finch; Brad Pitt in *12 Years a Slave*, Matthew McConaughey in *A Time to Kill*). There are many reasons for this phenomenon, going back to America's puritanical roots, and our desire to simply and quickly ferret out good from evil. Reducing characters in this way also provides clarity to the audience: we know exactly how we are meant to feel, and with whom we are meant to identify. But in real life, most people are not all good or all evil. Most of us live

somewhere in between those two extremes, whether or not we like to admit we do.

I wanted to try to capture an aspect of race as it pertains to white people that I hadn't seen onstage before, one which presents people who live in that grey area, and doesn't delineate between clear villains and saints. Often in stories with white casts, the audience is not overtly asked to contemplate race, as if the story being told is somehow racially neutral. I wanted to write a play where the characters' whiteness was actually a defining factor, where we see their whiteness and contemplate it openly. Sherri is constantly dealing with issues of race: at work, at home, in her marriage, in raising her child, in her friendships. None of us exist outside of history. We are bound up in it, always, even in our living rooms, even when we are alone.

It is always easier to point at someone else as the problem. We see it on the right, and we see it on the left. What we see too rarely is self-reflection. This play, I hope, creates a space for self-reflection, to look within, to consider the ways in which, even with the best of intentions, we can remain complicit in the perpetuation of something we simultaneously abhor.

## **Theatre information**

The Trafalgar studio's is situated on 14 Whitehall, in London, postcode SW1A 2DY not far from Charing Cross train station, and Trafalgar square

An audio introduction to each show is available on sound cloud searching for – Trafalgar Studios or by requesting a Cd using the email address above or visiting the box office. A large print version is also available.

There are bag checks at the Theatre on arrival and the box office is in close proximity to the entrance.

Studio 1 has around 380 seats in total and can be accessed upstairs and downstairs.

If you require any assistance please ask a member of staff.

There is an accessible toilet that can be reached by using the lift.

Guide dogs are permitted in the auditorium with prior arrangement and can also be looked after in

accordance with guide dogs for the blind guidelines.

To book tickets call the access line on 0800 912 6971

## Trafalgar Entertainment Group

Trafalgar Studios is owned and operated by Trafalgar Entertainment Group, a live entertainment business launched in 2017 by Sir Howard Panter and Dame Rosemary Squire DBE. For more information on the company and its flagship venue Trafalgar Studios, see [www.trafalgarentertainment.com](http://www.trafalgarentertainment.com) or follow us on Twitter, Facebook or Instagram.

The manager of the venue is Martin Scorer.

Coming soon to Trafalgar Studio 2:

Scary Bikers written by and directed by John Godber.

Stars John Godber and Jane Thornton.

Its runs in Trafalgar Studios 2 from April the 2<sup>nd</sup> until the 27<sup>th</sup> .

With evening performances Monday to Saturday at 7:45pm and a matinee on Thursday and Saturday at 3pm.

The Running time is 1 hour and 30 minutes plus a 20 minute interval

A new comedy about life, love and staying on your bike!

When retired miner Don and former private school teacher Carol meet by chance after both suffering a loss, they thought they'd found a new beginning. But a bike ride through Europe would test their budding romance, and the road to love is rocky when an unstoppable force meets an immovable object.

Join them on their hilarious and heartfelt journey, as they reconcile the past, debate the present and worry about the future. Whether they're saddle sore in Southampton, blistered in Bordeaux or frazzled in Florence, one thing is for sure – it takes two to tandem!

Starring the double BAFTA and Olivier Award-winning partnership of **John Godber** and **Jane Thornton**, whose feature film *Last Laugh* was released October 2017.

Touch tours are available on request, by emailing [access@trafalgarentertainment.com](mailto:access@trafalgarentertainment.com)

An audio introduction to each show is available around a week after opening on sound cloud searching for – Trafalgar Studios or by requesting a Cd using the email address above or visiting the box office. A large print version will also available.