



J.K. ROWLING'S

Harry Potter
AND THE
CURSED CHILD

CURSED CHILD 101



OVERVIEW



“When Producers Sonia Friedman and Colin Callender first proposed their idea for a new play, exploring the themes of family and loss at the heart of the Harry Potter stories, I was intrigued. For years I’d turned down proposals to adapt the books for the stage, but this was something different, something new.”

- J.K. Rowling

19 YEARS

[Click image to watch trailer](#)



“We both knew, without question, it was never going to be an adaptation of the books. Let’s do a new play, a new story inspired by the themes and ideas around the Harry Potter stories.”

- Sonia Friedman, Producer

“How did this boy—this boy living under the stairs who didn’t know who his parents were, who didn’t know he was a wizard, with an aunt and uncle and cousin who were awful to him—how did that boy grow up to be an adult and a father?”

- Colin Callender, Producer



THE 8TH STORY

J.K. ROWLING'S
Harry Potter
 AND THE
 CURSED CHILD

Harry Potter and the Cursed Child (HPATCC) is the 8th story in the *Harry Potter* series, beginning where the 7th story left off ("19 years" after the Battle of Hogwarts at Platform 9 ¾), following Harry, Ron, Hermione, Draco and their children



SAME

CHARACTERS



SAME

LOCATIONS



SAME

UNIVERSE



FANTASTIC
 BEASTS

FANTASTIC BEASTS
 THE CRIMES OF
 GRINDELWALD

Harry Potter AND THE PRISONER OF AZKABAN

Harry Potter AND THE CHAMBER OF SECRETS

Harry Potter AND THE GOBLET OF FIRE

Harry Potter AND THE ORDER OF THE PHOENIX

Harry Potter AND THE DEATHLY HALLOWS

Harry Potter AND THE PHILOSOPHER'S STONE

Harry Potter AND THE CURSED CHILD



Global Wizarding War

First Wizarding War

Second Wizarding War

Harry Potter and the Cursed Child, the **8th story in the Harry Potter series**, picks up where the story leaves off in the epilogue of Harry Potter and the Deathly Hallows, **nineteen years after the events at the battle of Hogwarts** in which Harry Potter finally vanquishes Lord Voldemort.



Harry, now an adult, is married to Ginny Weasley with a family of their own. The Potters, alongside Ron and Hermione, also married with a family, are sending their children off to Hogwarts to begin their magical education. **Harry's son Albus is anxious to go, afraid he won't live up to his father's large shadow, but he makes a friend on the Hogwarts Express – Scorpius Malfoy, the child of Harry's once nemesis, Draco.** Albus quickly finds his Hogwarts experience to be quite different from his father's – sorted into Slytherin and behind his peers in terms of magical skill, Albus is ostracized by the rest of his Hogwarts class, with Scorpius as his only reprieve from the constant bullying.

In Albus's fourth year, he creates an opportunity to prove himself to his father and his classmates when he overhears an aged **Amos Diggory** ask **Harry to use a new Time-Turner, rumored to have been just discovered, to go back in time and save his son Cedric**, who died at the hands of Lord Voldemort just as he and Harry had won the Triwizard Tournament when Harry was a fourth year student. Though he knows the rumor is in fact true, Harry denies the existence of a Time-Turner, and tells Amos he can't help him – time is too dangerous to disrupt that way. However, **Albus, who has overheard the conversation, resolves to help Amos instead**, dragging Scorpius, as well as Amos's niece, Delphi, into his schemes to find the Time-Turner and go back to save Cedric.



Albus, Scorpius, and Delphi decide that the best way to save Cedric is **ensure he does not win the Triwizard Tournament**. On their first attempt at changing time, they manage to sabotage Cedric's success in the first task, but not enough to change his ultimate fate. And worse, this slight change of time has had a **ripple effect in the future**, creating new problems to be set right.

So Albus and Scorpius go back in time again - this time to the second task to try and save Cedric once more. But **their actions set off an unexpected chain of events that create a reality in which Voldemort was victorious at the Battle of Hogwarts.** The Dark Lord now openly rules the wizarding world (with the aid of mysterious figure called the Augury), **Harry Potter is dead, and his children - Albus included - have ceased to exist.**



Scorpius, alone in a world of darkness, discovers that in this reality, Professor Snape was not killed at the Battle of Hogwarts, and he has been secretly hiding Hermione and Ron at Hogwarts. This unlikely trio work with Scorpius to **go back in time once more to undo his and Albus' mistakes,** which thankfully sets the world aright.

Albus, now returned, and Scorpius resolve to no longer meddle with time - but **Delphi, revealing that she in fact is not a Diggory but rather the secret child of Voldemort and Bellatrix Lestrange** (and the Augury of the dark timeline) - has other plans in mind. She forces Albus and Scorpius back in time to meddle with the third task, but when (thanks to the help of Cedric himself) this plan fails, **she takes the duo back further and then destroys the Time-Turner,** leaving Albus and Scorpius stranded in time.



Albus and Scorpius realize that **Delphi, who has disappeared, has taken them back to 1981**, the year that Voldemort's spell on Harry backfired. Using their ingenuity, they manage to get a message to their parents in the present day, who, thanks to another illegal Time-Turner that Draco has kept hidden, are able to **travel back in time to save their sons**.

The group realizes that **Delphi is trying to prevent Voldemort from ever attempting to kill baby Harry** (so as to not set the prophecy in motion), but after an intense final battle, they manage to capture her before she can reach him - effectively letting the past stay in tact and **saving the wizarding world once more**.

With the world once again righted, **Harry and Albus begin to mend their frayed relationship**, finding new understanding in one another. The play ends as they visit the grave of Cedric and grieve the losses of those who fought for what was right, but are comforted by their love for their friends, families, and each other.





ICONIC ELEMENTS FROM CURSED CHILD

The play builds-upon common elements from the *Harry Potter* stories and reimagines iconic characters, locations, events and more for the stage

CHARACTERS

FAMILIAR HEROES



RON WEASLEY, HARRY POTTER, HERMIONE GRANGER-WEASLEY

THE NEXT GENERATION



SCORPIUS MALFOY, ALBUS SEVERUS POTTER, ROSE GRANGER-WEASLEY

A NEW DARKNESS



DELPHI DIGGORY (AKA VOLDEMORT'S DAUGHTER)

LOCATIONS

PLATFORM 9 3/4



HOGWARTS



GODRIC'S HOLLOW



EVENTS

"19 YEARS LATER"



TRIWIZARD TOURNAMENT



POTTERS' SACRIFICE



MAGIC

TIME-TURNER



SPELLS



DUELS



ICONS

HOUSE CRESTS



DARK MARK



SORTING HAT



THEMES

Family & Identity

Friendships

Time

A New Generation





Cursed Child had its world premiere in London in 2016

Since then, productions have opened all across the globe, with productions currently running in London, New York, Hamburg, and Tokyo, and a North American Tour to launch in 2024.



A GLOBAL PHENOMENON



THE MOST AWARDED NEW PLAY IN THEATRE HISTORY

- In the UK, the production has won 24 major theatre awards
- In the US, the production has won 25 major awards with six Tony Awards including Best Play.

RECORD BREAKING

Holds the Guinness World Record for:

- Highest all-time weekly box-office gross of any play on Broadway.
- The most successful play ever at the Laurence Olivier Awards winning 9 out of 11 categories.
- The most copies of a play script sold since record began (just under 4 million copies)



CURSED CHILD BY NUMBERS

We are currently in **4 international markets:**

London, New York, Hamburg, and Tokyo, with a touring production due to launch in North America in 2024

What remains consistent for our audience in all markets is **affluence, event craving, destination seekers and younger** than a typical theatregoer (25-44yrs)

Each theatre plays eight performances a week, with a weekly average turnover of **13,000** audience members, renewing every week

A global audience of over **7 million** paying audience members of the show since opening



AUDIENCE DEMOGRAPHICS

The average household income of the audience is

\$100K

per year, with an over index in \$200K+ earners. These are entertainment seekers who willing to spend for experiences and franchises they love, as evidenced by having to purchase two tickets per person for the show.



Cursed Child audiences are roughly 60% female and 40% male, compared to 70% female and 30% male for average theatre goers, indicating that the brand helps drive a more even level of interest from men and women.

The average age of a Cursed Child ticket holder is

25-44

which is younger than the average theatre goer, 45-65. This indicates that the show resonates with the phenomenon generation of fans.

The vast majority of our audience plan their trip at a minimum of

3-6 weeks out

from performance, which is a longer window than the 2-4 weeks other shows tend to see. The time and financial commitment are two challenges that make seeing our show more of a planning activity vs a last minute decision.

Over **50%** of ticket holders are parents.

However, the average purchase order (2 tickets) shows most aren't actually bringing their kids with them to the show, potentially due to cost or time commitment.

CRITICS AGREE:



'The **MAGICAL MARVEL** we've been waiting for'

The Sunday Times | London



'Mind-bending, jaw-dropping **BRILLIANCE**'

Sunday Mirror | London



'British theatre hasn't known anything like it for **DECADES**'

The Daily Telegraph | London



'For once the so-called **THEATRICAL EVENT OF THE YEAR** really is just that'

London Evening Standard | London



'It is **OUT OF THIS WORLD**, it's magic, and it's a hit'

The Times | London



'There are moments when you simply **CANNOT BELIEVE THE EVIDENCE OF YOUR OWN EYES**'

Daily Express | London



'All the more mind-blowing for unravelling in the theatre, where **THE MAGIC IS REAL**'

Mail On Sunday | London



'Never before has Rowling's world felt so **VIVIDLY, GASPINGLY, JOYOUSLY REAL.**'

Time Out | London

'It is, quite simply, **SPELLBINDING: The Show That Lived Up to Expectations — and Then Some.**'

Variety | New York

'Some of **THE BEST STAGECRAFT ON EARTH.** You'll be on the edge of your seat'

Theatremania | New York

'Leaves the **AUDIENCE GASPING IN WONDER** at the magic of it all.'

Time Magazine | New York

'Phenomenal! **BELIEVE THE HYPE.** It's just that good'

NY1 | New York

'**ACHIEVES THE IMPOSSIBLE!** Magical doesn't even begin to describe it'

Entertainment Weekly | New York

'**LEAVES THE AUDIENCE AWESTRUCK,** spellbound and deeply satisfied.'

Time Out | New York

'**VISUALLY DAZZLING AND IMPECCABLY ACTED.** Reminds us that there are more things in heaven and earth than are dreamed of in our mortal philosophy'

The New York Times | New York

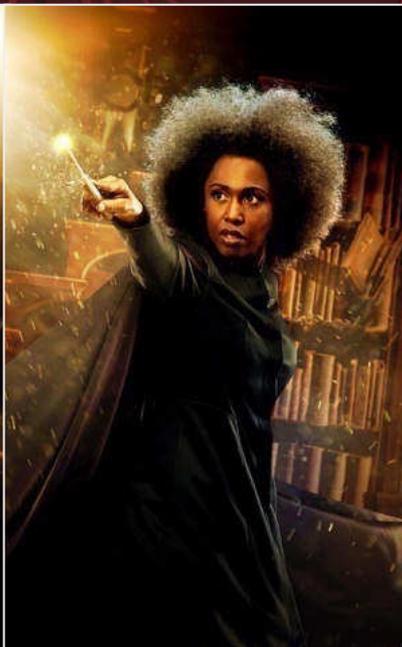
'**WIZARDRY THAT DELIGHTS** and surprises the eye!'

The New Yorker | New York

THEMES

NINETEEN YEARS LATER

Harry Potter and the Cursed Child picks up 19 years after the final book ends. When we meet Harry, Ron, Hermione, Ginny and Draco, they are adults with families of their own. Although two decades have gone by, our beloved characters have remained true to themselves and each other.

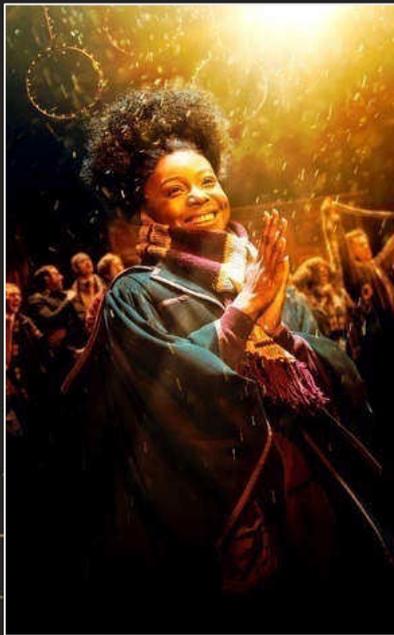




[Click image to watch video](#)

A NEW CLASS AT HOGWARTS

Just as we joined Harry, Ron and Hermione on their adventures at Hogwarts, we now join their children as the next generation of wizards begin their journey. Albus Potter, Rose Granger-Weasley and Scorpius Malfoy have every ounce of their parents' courage, heart and taste for adventure.



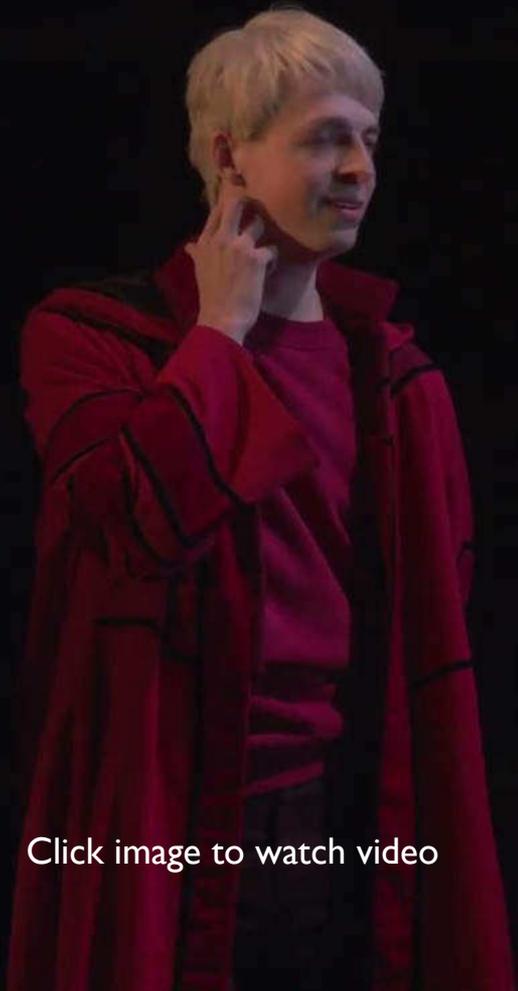


[Click image to watch video](#)

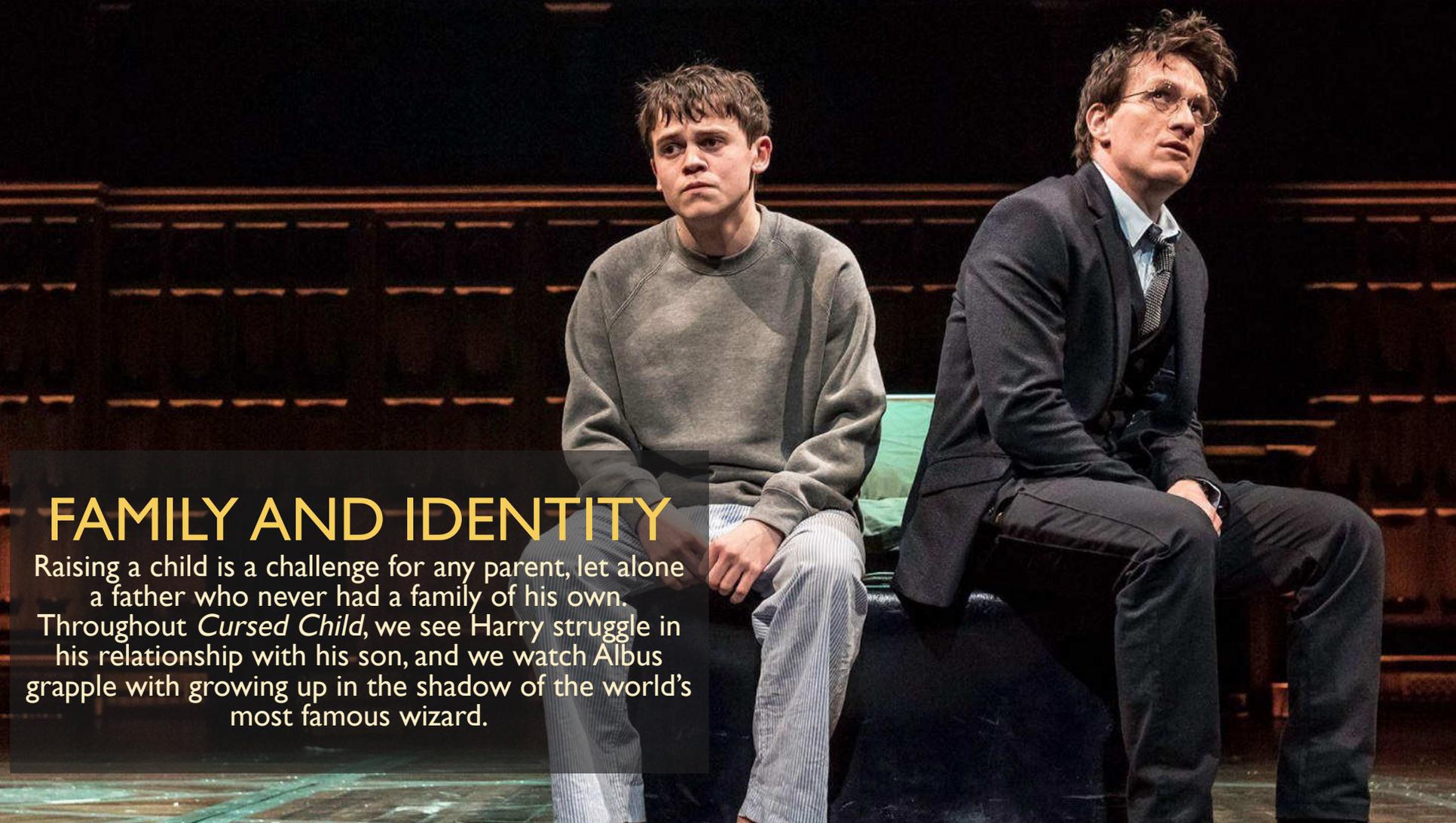


A WRINKLE IN TIME

With the help of an illegal Time-Turner, Albus and Scorpius play a dangerous game, traveling through time and setting alternate realities in motion. Through the magic of time travel, past events and long-lost characters come back to glorious onstage life.



[Click image to watch video](#)



FAMILY AND IDENTITY

Raising a child is a challenge for any parent, let alone a father who never had a family of his own. Throughout *Cursed Child*, we see Harry struggle in his relationship with his son, and we watch Albus grapple with growing up in the shadow of the world's most famous wizard.



[Click image to watch video](#)

BRINGING THE MAGIC TO LIFE

THE WIZARDING WORLD ON STAGE

Somewhere between the literal, CGI fueled universe depicted in the Harry Potter films, and the individually imagined world of the books, lies *Harry Potter and the Cursed Child*.

The creative team knew that recreating J.K. Rowling's world of witches and wizards brick by brick would not only be a Herculean task, but would leave little up to the audience's imagination, and where is the fun in that?

In partnership with the design team, director John Tiffany gives the audience just enough material to build the wizarding world in their heads. A well-placed clock places you at Platform 9 $\frac{3}{4}$. A stack of suitcases becomes the Hogwarts Express. Four banners transport you into Hogwarts' Great Hall where a simple bowler becomes the famed Sorting Hat.

Once the imagination is engaged, the world of Harry Potter is limitless.



MAGIC ON A GRAND SCALE

Although the basic design principles are simple and elegant, the show delivers illusions and magic at a scale never-before-seen in live theatre. A brilliant combination of Victorian stagecraft and state-of-the-art technology bring electrifying duels, fantastic spells and time travel itself to thrilling theatrical life.



While there were many challenges when it came to recreating the magic of the wizarding world for live theatre, one of the more iconic elements they took on was showcasing a Polyjuice Potion transformation right in front of the audience's eyes. While there might not be bubbling of skin and morphing of features, this is a piece of stage magic that elicits gasps from the audience every performance.



A key element in the staging of Cursed Child is the many movement sequences seen throughout the show. Movement is used in theatre to drive plot forward, to set mood and tone, and even to transition between scenes. The “swishing of a cloak” is an iconic element of the wizarding world, so visualizing this onstage was a crucial way to connect Cursed Child to the wider series.



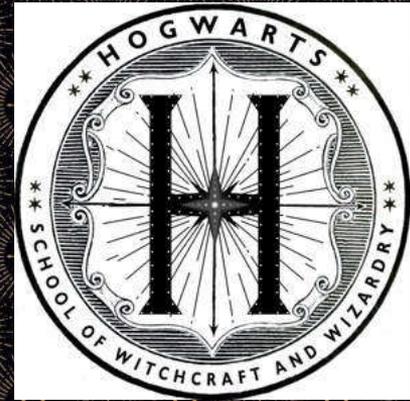


[Click image to watch video](#)



The four Hogwarts house crests were reimagined for the show, utilizing a familiar color scheme but more freeform designs that highlight the house's mascot

The Hogwarts seal features a simple “H” design in front of a starburst, and is utilized in elements throughout the theatre, from the wallpaper to the carpet to even the drop curtain used on stage. Four simple house banners are flown in and suddenly we are transported to the Great Hall.



The Ministry, which also received a show specific logo design, now helmed by Hermione as Minister for Magic, is lit onstage in cooler, mysterious hues, with witches and wizards bustling in and out with a swish of a cloak, going about their workdays.



The Dark Mark received a unique new design as well, with more angular elements that nod to historical authoritarian flags and icons.

The costume design, staging, and movement of the Death Eaters is also a loose parallel to the uniforms, physicality, and marching associated with fascist regimes.





[Click image to watch video](#)

In his original vision for Cursed Child, director John Tiffany wanted to create the kind of theatre that children could recreate at home with items borrowed from their parents - suitcases as train seating, trench coats as wizarding cloaks.



So when it came to recreating the iconic Sorting Hat, he decided that instead of attempting a talking, animatronic hat, he would go for the unexpected - a simple bowler, which begins the show suspended in midair, but eventually sits atop an actor who is responsible for bringing the ancient hat to life.



Fans will and have noticed that the Time-Turner used in *Cursed Child* is quite different from the Time-Turner described in the books or featured in the films. This intentional redesign was not only for practical reasons - to register to audiences sitting the back of the auditorium, the prop would need to be of a certain size - but also because this Time-Turner is canonically different from the ones in stories 1-7. The Time-Turner in *Cursed Child* is an illegal device developed not to travel back hours, but rather years.

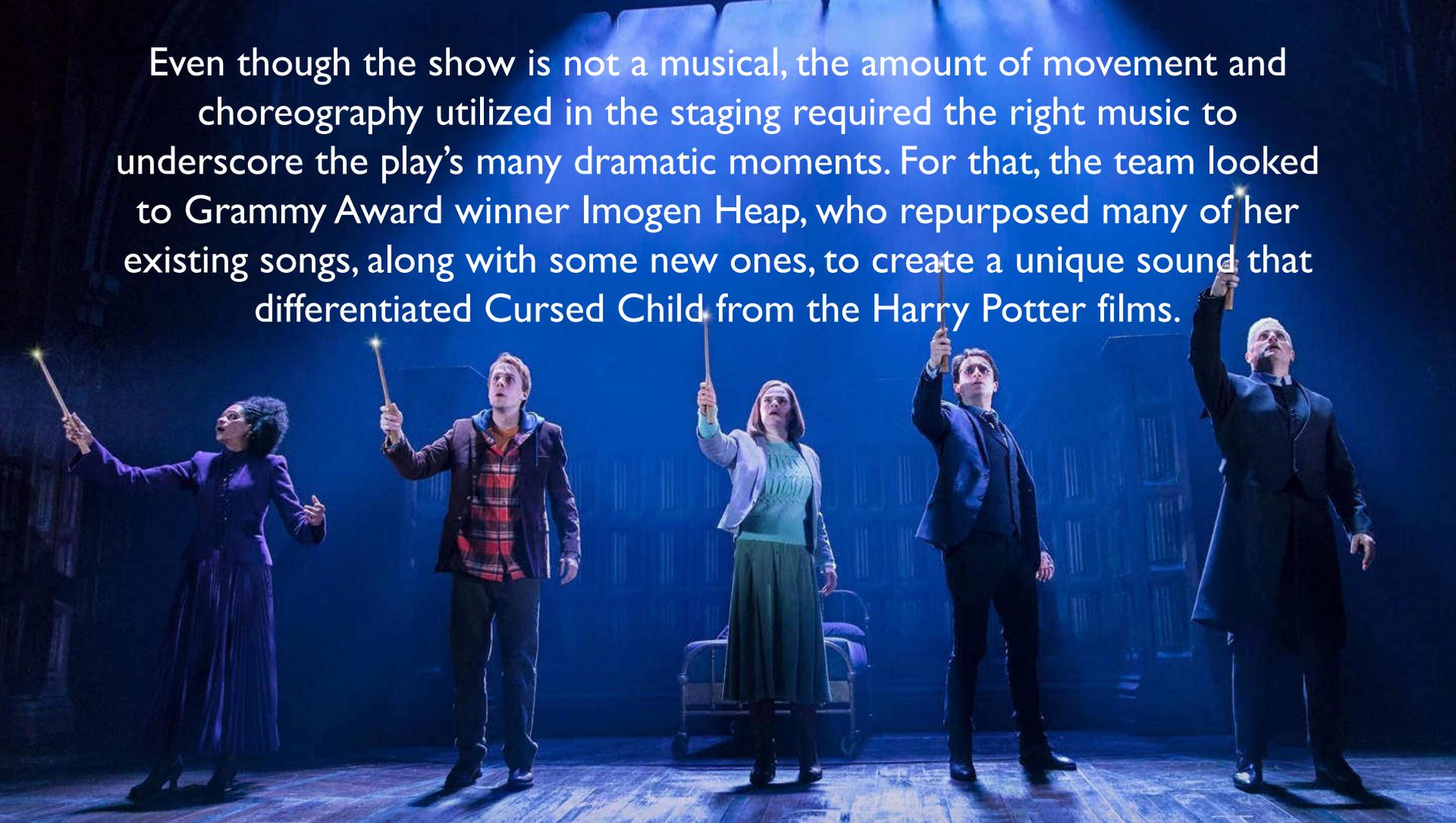




To bring Snape's Patronus to life on stage, the team created a doe shaped, puppet like device operated by a member of the cast that burns with real white-blue flames.

A Patronus mural was also designed for use in the theatre lobbies by graphic artist Peter Strain. The mural features main characters' Patronuses that are comprised of iconic lines they say in the show.

Even though the show is not a musical, the amount of movement and choreography utilized in the staging required the right music to underscore the play's many dramatic moments. For that, the team looked to Grammy Award winner Imogen Heap, who repurposed many of her existing songs, along with some new ones, to create a unique sound that differentiated *Cursed Child* from the *Harry Potter* films.





[Click image to watch video](#)

BEYOND THE FOOTLIGHTS

The world of *Cursed Child* casts its spell long before the curtain rises. The creative team wanted to create a thoroughly transportive experience the moment audiences walk through the doors. From the lavishly adorned lobby, to themed gift shops, to the stunning auditorium, no detail has been overlooked.



WORKING WITH CURSED CHILD

ACTIVATIONS

As a live event with control of our **own channels**, access to our **performers, creative team** and the **theatres** themselves, there are numerous ways in which we can align ourselves with and **promote partners** to our **audiences around the world**. These are broken down in the following categories:



- Digital Marketing
- Sales promotions & Competitions
- Theatre/venue presence
- In-theatre experience
- Off-site Activations
- Access

Owned and In-Venue Activations

Digital Marketing

Social

Content Inclusion

Custom content promoting a partnership adopting *Cursed Child's* unique brand look and voice

Video content featuring cast endorsements of partner products or experiences.

Integration into existing Cursed Child social activities and games

CRM

Newsletter: Inclusion in monthly newsletter with a spotlight feature alongside *Cursed Child* content. Alternatively a semi-permanent CTA footer

Pre-trip email: Featured partner CTA with link to partner website or point of purchase

Promotional metric on paperless ticket(s) in territories where this applies

Tickets for use in Sales Promotions & Competitions

Exclusive partner ticket incentives to closed groups or for buyouts.

Merchandise product discounts with packages etc.

Competitions for tickets to the show, access to the cast for meet and greets on-stage and money can't buy elements added on based on the value on the coverage and promotion

In theatre Experience

Presence

Signage and presence at POS, on the theatre frontage and across digital screens within the venue where possible.

Distribution of print collateral alongside merchandise and POS where possible.
Advertising space within Playbills and show programmes

Off-site Activations & Access



Kings Cross Station, Wand Dance performance



Foyles Window Display, Potter Family Costumes

Performances

When entirely appropriate and aligned with the partnership correctly, there is a promotional performance of the Wand Dance which involves a limited amount of the younger adult cast-members. This is typically used as a pop-up to a product with strong affiliation to the *Wizarding World* and an expectation of being heavily promoted prior the event.

Exhibitions

There are currently two sets of costumes for promotional use across all territories, these are in use in Tokyo and London for the foreseeable but others can be arranged for semi-permanent installations.

Access

With an award-winning creative team, we can grant behind the curtain access to a myriad of talent to provide seminars, webinars, post-show talks and Q&A's to give exclusive insight into the *Cursed Child* production and a glimpse into the world of theatre.

CREATIVE ASSETS

As a **global brand** under the branch of one of the **biggest entertainment franchises** of all time, there is a growing toolkit of creative assets available for partners to use, curation of these assets across partner platforms are in close collaboration with the *Cursed Child* team.

Artwork Toolkit

Brand guidelines with all graphic designed layered assets, *Cursed Child* and *Wizarding World* logos and rules of implementing all of these into partner brands

Production Photography

Each territory has a selection of approved production photography which can be incorporated into campaigns and used to give context and scale of the show, or as an alternative use to core artwork

Video Content

A global trailer of various lengths is available to use, amongst the ability for bespoke video content with case being possible

Soundtrack

The music to [Harry Potter and the Cursed Child](#) by Imogen Heap is an available soundtrack that can be used within creative assets that specifically promote *Cursed Child* production(s)

The Journey

The Journey is the [official behind the scenes book](#) recording the staggering path the show took from conception to stage.





Thank you!

For more information, please contact:

Shannon Kingett
Global Marketing Director
shannonkingett@harrypotteronstage.com



APPENDIX



PARTNERSHIP CASE STUDIES

Content: SYFY Wire video series

HPATCC collaborated with SYFY, one of the networks that air the Harry Potter films in the US, to create a suite of content for use on SYFYWire.com and to be broadcast in interstitials on air.

The local team collaborated with SYFY on four different videos that were rolled out over the course of four months. SYFY was given access to cast, backstage, and rehearsal studios to capture a full behind-the-scenes look at the show.

The pieces included: What Know Before Seeing HPATCC, Dark Arts Costumes, Behind the Curtain, and 7 Easter Eggs at the Lyric Theatre



[Click image to watch video](#)

Performances: Back to Hogwarts, King's Cross Station

For the Back to Hogwarts franchise tentpole in September of 2019, the London cast of Cursed Child joined other WIZARDING WORLD partners in King's Cross for a live performance of the Wand Dance.

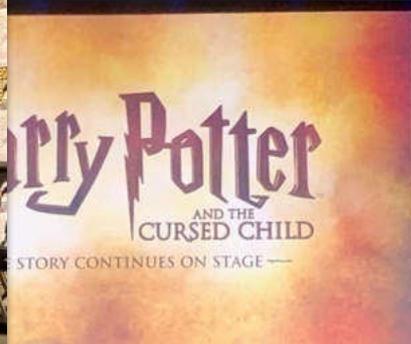
Footage was then distributed across HPATCC and WWD social channels to showcase to fans who were not present for the live event.



Cast Access: Comic Con

Access to cast and creative team has been utilized for a variety of activations, from hosting trivia at themed events to meet and greets with prize winners, but most notably as part of panels at Comic Con events.

The original leading cast was featured in a Q&A panel at New York Comic Con in October 2018. The following summer, Illusions Designer Jamie Harrison led a magic focused panel for San Diego Comic-Con. And the movement department was highlighted in a panel at New York Comic Con 2019 - the first ever panel in the conference's history to feature pyrotechnics!



Venue Access: Hogwarts Legacy Preview Event

To support the launch of the video game *Hogwarts Legacy*, Warner Brothers hosted a special preview event of the game at the Mehr! Theatre, home of *Harry Potter and the Cursed Child* in Hamburg, Germany. Influencers were given space to test the game and then do interviews with some of the creative development team. To further enrich their experience, the HPCC team provided special merchandise and a behind-the-scenes tour of the lobby space.



In-Theatre: Instagram AR

HPCC partnered with Meta to create an interactive AR experience in the lobby of the Lyric Theatre in NY. Audience members are able to scan elements of the theatre, like the dome of the ceiling or the murals of the Patronus room to animate them as if they've come to life. After launch, these interactive elements were incorporated in the rest of the theatres and are available to audience members across the globe.



[Click image to watch video](#)

Social Media: Holiday Gift Guide

In December 2019 the US social channels partnered with the Warner Brothers Consumer Products team and its partners to create a “Holiday Gift Guide” piece of content that highlighted the best gifts to get Wizarding World fans.

The piece was produced by the HPATCC social team and crossposted with WVD and the Harry Potter/Fantastic Beast film channels.



CRM: Harry Potter at Home

To support the Spring 2020 Harry Potter at Home initiative in which fans could listen to audio or watch video of celebrities and Wizarding World favorites reading chapters from the first book in the series, HPATCC sent a promotional newsletter to the full global list of 900K+ subscribers when the Broadway cast did a read along of Chapter 6, “The Journey from Platform 9 ³/₄.”

Emails saw a 42% open rate and 2.5% CTR (on par with average metrics).



J.K. ROWLING'S
Harry Potter
AND THE
CURSED CHILD

CURSED CHILD CAST READ CHAPTER SIX
OF HARRY POTTER BOOK ONE

CHAPTER
6

Harry Potter
AT HOME

Earlier this year, J.K. Rowling and Wizarding World introduced **Harry Potter At Home** to help us add a touch of magic to our daily lives.

The latest addition sees videos of famous fans and friends of the Wizarding World, from Daniel Radcliffe to Stephen Fry, taking turns to read the 17 chapters of the first Harry Potter book from their homes. Chapters One to Five are available to watch [here](#).

Cursed Child cast members read Chapter Six

And now, we're delighted to announce that Chapter Six: 'The Journey from Platform Nine and Three-Quarters' is being read by *Cursed Child's* original stage Harry, Jamie Parker, and members of the Broadway cast.

Prepare for spells, toads and Chocolate Frogs in this exciting chapter...

Plus, don't miss this [handy guide](#) about all of the *Cursed Child* readers in Chapter Six.

WATCH NOW

Sweepstakes: Sorcerer's Stone 20th Anniversary

To celebrate the 20th Anniversary of the publishing of Harry Potter and the Sorcerer's Stone in the US, the NY production partnered with Scholastic to provide prizeing for an "ultimate fan weekend in NYC" sweepstakes.

The sweepstakes was announced on the Today Show and the trip took place in October 2018. Cursed Child provided premium tickets to the show to three pairs of winners, as well as a pre-show meet and greet with the show's principle cast members.



Exhibition: A History of Magic

HPATCC was featured in the “A History of Magic” exhibit that first premiered at the British Library in London and then transferred to the New York Historical Society in NYC.

Cursed Child provided four costumes as well as the set and auditorium scale models for the display.





CREATIVE TEAM BIOS

STORY & STAGING



J.K. Rowling

J.K. Rowling (Original Story) is the author of the seven Harry Potter novels and three companion books, which have sold over 500 million copies, been translated into over 80 languages, and been made into eight blockbuster films. Her other books include *The Casual Vacancy*, a novel for adults, and, written under the pseudonym Robert Galbraith, the *Cormoran Strike* crime novels, which have been adapted for BBC television. J.K. Rowling is also a screenwriter, making her debut in 2016 with the film *Fantastic Beasts and Where to Find Them*. The second in this five-film series, *Fantastic Beasts: The Crimes of Grindelwald*, was released in November 2018.



Jack Thorne

Jack Thorne is a Tony®, Olivier and BAFTA Award winner who writes for theatre, film, television and radio. His theatre credits include *Hope* and *Let The Right One In*, *Woyzeck* at the Old Vic, *Junkyard*, a Headlong, Rose Theatre Kingston, Bristol Old Vic and Theatr Clwyd co-production, *The Solid Life of Sugarwater* for the Graeae Theatre Company and the National Theatre, *Bunny* for the Edinburgh Fringe Festival, *Stacy* for the Trafalgar Studios, *2nd May 1997* and *When You Cure Me* for the Bush. In 2017 he won a BAFTA and an RTS Television award for Best Mini-Series. He won 2016 BAFTAs for Best Mini-Series and Best Single Drama, and in 2012 won Best Series and Best Serial.



John Tiffany

John Tiffany directed *Once* for which he was the recipient of multiple awards both in the West End and on Broadway. As Associate Director of the Royal Court, his work includes *Road*, *The Twits*, *Hope* and *The Pass*. He was the director of *Let The Right One In* for the National Theatre of Scotland, which transferred to the Royal Court, West End and St. Ann's Warehouse. His other work for the National Theatre of Scotland includes *Macbeth* (also Broadway), *Enquirer*, *The Missing*, *Peter Pan*, *The House of Bernarda Alba*, *Transform Caithness: Hunter*, *Be Near Me*, *Nobody Will Ever Forgive Us*, *The Bacchae*, *Black Watch*, for which he won the Olivier and Critics' Circle Best Director Awards, *Elizabeth Gordon Quinn* and *Home: Glasgow*.

MUSIC & MOVEMENT



Imogen Heap

Self-produced British recording artist for 20 years, Imogen Heap (Composer & Arranger) has released four solo albums, another as one half of Frou Frou and collaborated with countless and varied artists including Taylor Swift, Deadmau5, Nitin Sawhney, Jeff Beck and Jon Hopkins. Her compositions and songs pop up in blockbuster and indie films as well as countless TV shows, are sampled to the hilt with underground rap and dance music and feature in one of the first ever internet memes, 'Dear Sister.' Heap was nominated for an Olivier for *Harry Potter and the Cursed Child*, has won two Grammys, an Ivor Novello and is recognized as a major pioneer in music and technology for her gestural music ware, the MiMu gloves system.



Steven Hoggett

Steven Hoggett (Movement Director) has previously collaborated with John Tiffany on *The Twits* for the Royal Court, *Let The Right One In* and *Black Watch* for the National Theatre of Scotland, *The Glass Menagerie* at A.R.T. and on Broadway, and *Once* on Broadway and in the West End. Other recent credits include *American Idiot*, *Peter and the Starcatcher*, *The Last Ship*, *Rocky the Musical* and *The Crucoible* n Broadway; *St Joan* at The Public; *Close to You* at NYTW and the Criterion; *The Light Princess* for the National Theatre; *Dr. Dee* for the Manchester International Festival; and *Rigoletto* for the Metropolitan Opera. Hoggett was a founding co-artistic director of Frantic Assembly for which his credits include *The Curious Incident of the Dog in the Night-Time*.

SETS & COSTUMES



Christine Jones

Christine Jones (Set Design) is a Tony Award-winning scenographer and the Artistic Director of the critically-acclaimed Theatre for One in New York. Her West End scenography credits include *Close to You*, *Let The Right One In* and *Spring Awakening*. On Broadway her credits include *American Idiot*, for which she won the Tony Award for Best Scenic Design of a Musical in 2009, *Old Times*, *Hands on a Hardbody*, *On a Clear Day You Can See Forever*, *Every Day Rapture*, *Spring Awakening*, for which she was Tony nominated, and *The Green Bird* directed by Julie Taymor. Jones made her debut at The Metropolitan Opera in 2012 with her designs for *Rigoletto*.



Katrina Lindsay

Katrina Lindsay's (Costume Design) recent design credits include *Bend It Like Beckham* at the Phoenix Theatre (Olivier nomination for Best Costume Design), *wonder.land* for MIF and the National Theatre and *American Psycho* for the Almeida Theatre and Broadway (Outer Critics Circle and Drama Desk nominations for Best Costume Design). She designed costumes for Lyndsey Turner's production of *Hamlet* at the Barbican with Benedict Cumberbatch in the title role. She has also designed costumes for many operas including Terry Gilliam's productions of *Damnation of Faust* and *Benvenuto Cellini* for the ENO, which have been performed around the world. As a set and costume designer, she has designed many shows at the National Theatre.

LIGHTING, SOUND & ILLUSIONS



Neil Austin

Neil Austin's (Lighting Design) most recent West End theatre credits include *Labour of Love*, *Ink*, *Woyzeck*, *The Goat*, *Travesties*, *The Entertainer*, *The Winter's Tale*, *Photograph 51*, *Bend It Like Beckham*, *Shakespeare in Love*, *Great Britain*, *Henry V* and *The Children's Hour*. Austin has also worked extensively for the National Theatre, Donmar Warehouse and Almeida Theatre. On Broadway his credits include *Hughie*, *Cat on a Hot Tin Roof*, *Evita*, *Red*, *Hamlet*, *The Seafarer* and *Frost/Nixon*. He was the recipient of the 2017 Olivier Award and the 2017 Whatsonstage Award for *Harry Potter and the Cursed Child*, the 2010 Tony Award and Drama Desk Award for *Red* on Broadway, and the 2011 Olivier Award for *The White Guard* at the National Theatre.



Gareth Fry

Olivier Award-winning Gareth Fry's (Sound Design) recent theatre credits include *Road* at the Royal Court, *Cat on a Hot Tin Roof* at the Apollo, *Barbershop Chronicles* at the National Theatre, *Woyzeck* at the Old Vic, *The Encounter* for Complicite. Other productions include *John* for DV8, *Waves* at the National Theatre, *David Bowie Is* for the V&A and *Black Watch* for the National Theatre of Scotland. Gareth designed the sound effects for the Opening Ceremony of the 2012 Olympic Games.



Jamie Harrison

Jamie Harrison's (Illusions & Magic) recent credits include *Flight* commissioned by Edinburgh International Festival, *Charlie and the Chocolate Factory* at the Theatre Royal Drury Lane, *Tomorrow* for Brighton Festival, *The Wheel* and *Peter Pan* for the National Theatre of Scotland, *Dragon* for the Edinburgh International Festival, *A Christmas Carol* and *The Cherry Orchard* for the Dundee Rep Theatre, *A Conversation with Carmel* for the Barrowland Ballet and *Pinocchio* for the Royal Lyceum. Harrison is the co-artistic director of the award-winning theatre company Vox Motus.