

FINBOROUGH THEATRE



PRODUCING AT THE FINBOROUGH THEATRE



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www.finboroughtheatre.co.uk



WINNER – LONDON PUB THEATRE OF THE YEAR 2022 AND FOUR OTHER AWARDS INCLUDING BEST PRODUCTION



WINNER – LONDON PUB THEATRE OF THE YEAR 2020



WINNER – THE STAGE 100 – FRINGE THEATRE OF THE YEAR 2010



WINNER – TIME OUT BEST FRINGE SHOW OF 2011



WINNER – EIGHT AWARDS AT THE OFF WEST END AWARDS 2012



OLIVIER AWARD NOMINATIONS FOR *IT IS EASY TO BE DEAD* 2017 AND *SCHISM* 2019

WINNER – THE EMPTY SPACE PETER BROOK AWARD 2010 AND 2012 – AND NOMINATIONS IN 2023 AND 2024

WINNER – BEST VENUE UK STUDIO THEATRE AWARDS 2016

ARTISTIC DIRECTOR NEIL McPHERSON AWARDED THE CRITICS' CIRCLE SPECIAL AWARD FOR SERVICES TO THEATRE 2019.

ABOUT US

"Probably the most influential fringe theatre in the world." *Time Out*

"Not just a theatre, but a miracle." *Metro*

"Under Neil McPherson, possibly the most unsung of all major artistic directors in Britain, the Finborough has continued to plough a fertile path of new plays and rare revivals that gives it an influence disproportionate to its tiny 50-seat size." Mark Shenton, *The Stage*

"The mighty little Finborough which, under Neil McPherson, continues to offer a mixture of neglected classics and new writing in a cannily curated mix." Lyn Gardner, *The Stage*,

"No small theatre in Britain has a larger impact on the theatrical ecology than the tiny Finborough in Earl's Court... Even the National and Royal Court are hard pressed to make as many discoveries (or rediscoveries) as it routinely does...The disproportionately influential Finborough Theatre." Mark Shenton, *The Stage*
Mark Shenton, *The Stage* – Top Venues 2016

"Audacious and successful...West London's Finborough Theatre is one of the best in the entire world. Its programme of new writing and obscure rediscoveries remains 'jaw-droppingly good'". *Time Out / The Hospital Club*

"The tiny but mighty Finborough...one of the best batting averages of any London company" Ben Brantley, *The New York Times*

"One of the most stimulating venues in London, fielding a programme that is a bold mix of trenchant, politically thought-provoking new drama and shrewdly chosen revivals of neglected works from the past." *The Independent*

"A disproportionately valuable component of the London theatre ecology. Its programme combines new writing and revivals, in selections intelligent and audacious." *Financial Times*

"A blazing beacon of intelligent endeavour, nurturing new writers while finding and reviving neglected curiosities from home and abroad." *The Daily Telegraph*

"London's tiny but invaluable Finborough Theatre" Matt Wolf, *Broadway.com*

"Hurrah for the Finborough, for its recovery of old dramas." In 'Best Theatre of the Year', Susannah Clapp, *The Observer*

"The Finborough Theatre, under the artistic direction of Neil McPherson, has been earning a place on the must-visit list with its eclectic, smartly curated slate of new works and neglected masterpieces." *Vogue*

"Whole theatres in London have become genteel outlets for the financial services. That's why everyone so admires the Finborough. It has the proper pirate spirit of the fringe." Sir David Hare, *The Spectator*

"*Vibrant* is the centre of the world for English-speaking, text-based playwrights – the altar at which we lay offerings of new, trembling work. The festival, like its curator Neil McPherson, is a fearless, non-prescriptive, safely unsafe place that demands playwrights worship something which includes ourselves but is also larger than ourselves: the investigation of the human condition." Playwright Colleen Murphy



Left: Tracy Ifeachor in *Alpha Beta*, 2015. Image Giulia Savorelli.

Founded in 1980, the multi-award-winning Finborough Theatre presents plays and music theatre, concentrated exclusively on vibrant new writing and unique rediscoveries from the 19th and 20th centuries, both in our 154 year old home and online with our #FinboroughFrontier digital initiative.

Our programme is unique – we never present work that has been seen anywhere in London during the last 25 years. Behind the scenes, we continue to discover and develop a new generation of theatre makers.

Despite remaining completely unsubsidised, the Finborough Theatre has an unparalleled track record for attracting the finest talent who go on to become leading voices in British

theatre. Under Artistic Director Neil McPherson, it has discovered some of the UK's most exciting new playwrights including Laura Wade, James Graham, Mike Bartlett, Jack Thorne, Nicholas de Jongh and Anders Lustgarten, and directors including Tamara Harvey, Caitriona McLaughlin, Justin Audibert, Robert Hastie, Blanche McIntyre, Kate Wasserberg and Sam Yates.

Artists working at the theatre in the 1980s included Clive Barker, Rory Bremner, Nica Burns, Kathy Burke, Ken Campbell, Jane Horrocks and Claire Dowie. In the 1990s, the Finborough Theatre first became known for new writing including Naomi Wallace's first play *The War Boys*; Rachel Weisz in David Farr's *Neville Southall's Washbag*; four plays by Anthony Neilson including *Penetrator* and *The Censor*, both of which transferred to the Royal Court Theatre; and new plays by Richard Bean, Lucinda Coxon, David Eldridge, Tony Marchant and Mark Ravenhill. New writing development included the premieres of modern classics such as Mark Ravenhill's *Shopping and F***king*, Conor McPherson's *This Lime Tree Bower*, Naomi Wallace's *Slaughter City* and Martin McDonagh's *The Pillowman*.

Right: Athena Stevens in the Olivier Award nominated *Schism* 2016

Since 2000, new British plays have included Laura Wade's



London debut *Young Emma* (commissioned by the Finborough Theatre), James Graham's London debut *Albert's Boy* with Victor Spinetti and four of his first plays, Sarah Grochala's *S27*, Athena Stevens' *Schism* which was nominated for an Olivier Award, and West End transfers for Joy Wilkinson's *Fair*, Nicholas de Jongh's *Plague Over England*, Jack Thorne's *Fanny and Faggot*, Neil McPherson's Olivier Award nominated *It Is Easy To Be Dead*, and Dawn King's *Foxfinder*.

UK premieres of foreign plays have included plays by Lanford Wilson, Larry Kramer, Tennessee Williams, Suzan-Lori Parks, the English premieres of two Scots language classics by Robert McLellan, and more Canadian plays than any other theatre in Europe, with West End transfers for Frank McGuinness' *Gates of Gold* with William Gaunt, Craig Higginson's *Dream of the Dog* with Dame Janet Suzman, and Jordan Tannahill's *Late Company*. In December 2022, *Pussycat in Memory of Darkness* was the first play performed by a foreign theatre in Ukraine since the Russian invasion.

Rediscoveries of neglected work – most commissioned by the Finborough Theatre – have included the first London revivals of Rolf Hochhuth's *Soldiers* and *The Representative*, both parts of Keith Dewhurst's *Lark Rise to Candleford*, *Etta Jenks* with Clarke Peters, three rediscoveries from Noël Coward, Terence Rattigan's *Variation On A Theme* with Rachael Stirling, and Lennox Robinson's *Drama at Inish* with Celia Imrie and Paul O'Grady. Transfers have included Emlyn Williams' *Accolade*, John Van Druten's *London Wall*, and J. B. Priestley's *Cornelius* which had a sell-out Off-Broadway run in New York City.

Music Theatre has included West End transfers for Adam Gwon's *Ordinary Days* and the UK premiere of Rodgers and Hammerstein's *State Fair*. Playlists of Finborough Theatre music theatre are available to listen to for free on Spotify.

The Finborough Theatre won the 2020 and 2022 *London Pub Theatres* Pub Theatre of the Year Award, *The Stage* Fringe Theatre of the Year Award in 2011, the Empty Space Peter Brook Award in 2010 and 2012 (and nominated in both 2023 and 2024), and was nominated for an Olivier Award in 2017 and 2019. Artistic Director Neil McPherson was awarded the Critics' Circle Special Award for Services to Theatre in 2019. It is the only non-public funded theatre ever to be awarded the Channel 4 Playwrights Scheme bursary twelve times.



PROGRAMMING AT THE FINBOROUGH THEATRE

Left: Saskia Wickham and Aden Gillett in *Accolade* 2011

The Finborough Theatre believes in supporting companies and individuals in their artistic development, and building a long-term partnership. The vast majority of work presented at the Finborough Theatre has been made and developed by artists with whom we have an ongoing relationship, and many companies and individuals produce a series of productions with us.

We operate as both a producing theatre and a presenting house on a rental basis.

The Finborough Theatre is a registered charity, and receives no regular funding, or

funding from the local Council or the Arts Council. As an unsubsidised venue, it is extremely unlikely that we would be able to produce your production (i.e. taking your project, paying for it and then putting it on the stage as a Finborough Theatre production) without a long-term ongoing collaborative relationship already in place. In some special cases, though, we might be able to suggest some potential collaborators to you. We also welcome and work with regional theatres, overseas companies, and touring companies to create co-productions.

On a rental deal, however, we deliberately keep our rental fee as low as we possibly can and offer detailed and extensive support (both artistically and organisationally) to work very closely with you in a straightforward no-nonsense way to help and encourage you to stage your work to the highest possible professional standards. We are extremely selective about which rental projects we accept and only offer the theatre to external companies if we genuinely believe in their project. All external productions that perform here are announced as “in association with the Finborough Theatre”, and are as important to us as our own productions.

We are always interested in building a dialogue with artists and we like to get to know your work. Do please invite us to work you are doing, though do please give us realistic notice. Do tell us why we should come – are you planning another production which might be right for us? (Remember we never transfer productions which have already been on in London).

We have a very small staff, so every single production gets our personal attention. All of our productions are personally mentored by Artistic Director Neil McPherson who has been at the Finborough Theatre for twenty years and has won many awards for his

work (including twice winning the Best Artistic Director Award in the OffWestEnd Awards, an Olivier Award nomination, and the Critics' Circle Special Award for Services to Theatre in 2019).

People with whom we work tend to know our venue and its ethos and know why they want their production here. It is a good idea to invite us to see your work elsewhere if at all possible, and also to do your research about us too. Do, of course, come and see some of our productions, and visit our website at www.finboroughtheatre.co.uk to get a better idea of the theatre and our work.

ARTISTIC POLICY

Below: Paul McGann and Niall Buggy in *The Gigli Concert* 2005



We programme:

- Full length new plays from the UK, with a bias towards work on political, social, historical and cultural issues.
- UK premieres of work from overseas, with a slight bias towards plays from the English-speaking world.
- Genuine unique rediscoveries of neglected drama.
- Adaptations of neglected books.
- Music theatre.
- Plays about the local area, local history or personalities.
- Plays in the indigenous languages of the British Isles (Scots Gaelic, Scots, Welsh, Cornish, Manx, Irish).

We welcome big ambitious plays with large casts, and we are particularly looking for "theatrical" plays, not work better suited for film, radio or

television.

We positively encourage productions that place diversity at their heart, whether from Global Majority artists, artists with a disability, or tackling gender equality and representation. We strive not to be "London-centric" in our programming, and particularly welcome stories from around the British Isles and from overseas which may not be regularly represented on London stages. For example, we regularly programme work in the indigenous languages of the British Isles including plays in Welsh, Scots and Scots Gaelic.

We do not programme:

● We do not present any play that has been on anywhere in London in the last 25 years, including transfers from other London venues.

- We occasionally present regional or overseas transfers, but generally prefer work created for us.
- We rarely programme historical or biographical plays. On the rare occasions when we do, the plays we programme are generally on obscure historical events or relatively unknown people. In particular, we are not interested in biographical or historical plays set before 1800; biographical plays about very famous historical figures such as Shakespeare, Oscar Wilde, members of the royal family or Hollywood film stars; or plays that feature a number of historical or literary figures in one work.
- We very rarely programme one person shows.
- We are looking for original work only. We do not programme adaptations of famous works, versions or reimaginings of other plays, works inspired by or written in response to other plays, sequels to other plays or work using characters from other plays - i.e. Shakespeare, Buchner, Goethe, Greek or Roman myths, fairy tales etc
- We do not programme works which are clearly best suited to a commercial theatre - i.e. thrillers, farces, commercial comedies etc.
- We rarely programme plays about urban middle-class professionals and their relationship/emotional problems.
- We very rarely programme plays set in a dystopian near-future.
- We are not programming plays about paedophilia for the foreseeable future. This includes works not specifically about that subject, but using it as a plot catalyst or as a last minute revelation.
- Productions that are rehearsed in the evenings and weekends.
- We never programme physical theatre, devised theatre, stand-up or sketch comedy, scratch nights or "works-in-progress", evenings of very short plays, drama school showcases or amateur productions.

If we are interested in working with you, but the play isn't quite right for us, we are very happy to suggest suitable plays to you, and we have had considerable success with this policy. Some of our most successful productions were originally suggestions from us.

Even if your production does not seem to fit our general policy, do please feel free to ask.



LOCATION

Left: Celia Imrie and Paul O'Grady in *Drama at Inish* 2011

The Finborough Theatre is situated above The Finborough Arms.

We are just five minutes from Earl's Court tube station (Underground Zone 1 – District and Piccadilly Lines) and West Brompton (National Rail and District Line), and just a short walk from both the Fulham Road and the King's Road.

TECHNICAL INFORMATION

Right: Daniela Nardini and Clarke Peters in *Etta Jenks* 2005

We are one of the few Off-West End theatres in London to offer a **completely flexible playing space** with comfortable yet easily movable seating which can be placed in various configurations including end-on, reverse end-on, thrust, traverse, in the round, promenade or – with consultation – a design of your own choosing.

The auditorium is **fully air-conditioned** and heated.

The maximum capacity of the theatre is 50. (See a note on seating capacity in the Financial Information section below).

Stage 6.7m x 4.5m. Height to grid 3.41m.

Lighting

ETC Element 40.

250 Control Channels soft-patchable to two universes (1024 addresses) of DMX.

Lanterns

(Please bear in mind that this list is subject to change and alteration)



PROFILES	Qty
ETC Source Four 36 deg	4
ETC Source Four 50 deg	5
ETC Source Four Junior Zoom	6
FRESNELS	
Selecon Acclaim	21
Chauvet Ovation F-415FC	4

OTHERS	
PAR 64 CP62	3
Source 4 PAR MFL	7
HOUSE LIGHTS AND WORKERS	
House Lights (Tube GU10 Black Multi Circuit Track Spot)	8
Working Lights (Euro Cube Spot LED 28.5W 4000K)	6

Sound

1 Mac Mini 2.6 GHz (OS X 10.9.3, 4GB RAM).

1 RME Fireface 800 interface.

QLab 5 with Pro Audio licence.

1 t.amp E4-130 (for 4 Control 1s). 1 Yamaha XS 350 amps (for Tannoy speakers only).

1 Mackie ProFX 16 mixer (8 independent outputs).

4 JBL Control 1 Pro (150W, 4 Ohm) (with hook clamps). 2 JBL Control 1 (150W, 4 Ohm) (without hook clamps).

2 Tannoy Puma (300W, 8 Ohm).

There is an audio Patch Panel in the auditorium providing outputs for 6 x NL2 and 2 x NL4.

Right: Callum Turner in *Hard Feelings*, 2013.

Keyboard

Roland Digital Piano RD-700SX.

One way cue light system.

We welcome smoke and haze machines. We have a show relay and a large dressing room.

We do not provide an operator for your production, but can suggest people to you.

Please ask for a copy of our latest Technical Specification for full information including plans of the various seating configurations.

PERFORMANCE INFORMATION

Right: Set for *Outward Bound* 2012

We normally only programme four-week runs with the very occasional three week run. We are very happy to consider longer runs. We do not offer one night bookings or shorter runs than three weeks.

Our productions run from Tuesday to Saturday evenings at 7.30pm, with Saturday and Sunday matinees at 3.00pm.

The option is also available to include midweek matinees and additional shows for sell-out shows at no additional charge. Productions at the Finborough Theatre end their run on a Saturday night and the get-out is carried out that night.



FINANCIAL INFORMATION

Below: Lucy Griffiths in *Atman* 2011

We heavily subsidise the cost of renting the theatre to make it as accessible as possible to the widest diversity of companies and people.

FOR ALL OUR FINANCIAL DEALS, THERE IS NOTHING TO PAY UPFRONT, EXCEPT FOR A £1 DEPOSIT.

We offer a variety of financial deals including:

Rental - £6500 per four week run. We believe that this is one of the cheapest rents in London for any venue which regularly attracts national reviewers.



Left: Lucy Griffiths in *Atman* 2011.

Guarantee and Box Office Split – A guaranteed first call amount to the theatre, and then a Box Office Split.

Box Office Split – Usually a straight 50/50 box office split of the net box office takings at the end of the run.

Obviously, we have less seats than many other London venues, but do bear in mind that many production companies recently have taken their productions to bigger venues with more seats – only to sell on average considerably under our capacity, but with all the increased costs of a bigger venue.

We take a deposit of £1 when you sign the contract, and all other costs are deducted from your share of the box office takings at the end of the run. We can sometimes

also allow you a grace period to pay any debts off if the run is unsuccessful.

On request, we are usually able to offer interest-free loans to visiting companies to assist with your cashflow if required.

We provide you with template budgets to assist you with your production budgeting. We also offer free designs for your printed publicity in our house style, and also access to greatly subsidised rehearsal space (currently about £300 for the entire four week rehearsal period). On request, we can also provide assistance with the writing of Arts Council funding applications, and Theatre Tax Relief calculations, for a small fee.

There are charges per ticket sold (except complimentary tickets) to cover all booking fees and credit card charges that our ticketing system charges to process transactions, but we do not charge VAT.

Left: Ariyon Bakare and Dame Janet Suzman in *Dream of the Dog* 2010

We operate a set pricing policy, based on twenty five years' experience of what the market will bear.

For the first week of the run, tickets are £20, £18 concessions.

Previews (first two performances) £15 all seats. We also usually offer £10 tickets for under 30s for performances from Tuesday to Sunday of the first week when booked online only, and £15 tickets for residents of the Royal Borough of Kensington and Chelsea on the first Saturday of the run only to help you build your audience in the first week. For weeks two and three of your run, prices increase to £23, £20 concessions, except Tuesday evenings £20 all seats. For the final week of the run, tickets increase again to £25, £23 concessions. No concessions on Friday or Saturday evenings.

We provide all box office services. All bookings are processed for us by Line Up. No booking fees are charged to customers.

You will receive a daily breakdown of your sales as soon as the production goes on sale. We make all payments within one month of



the end of the run (often much earlier) including a detailed breakdown of ticket and programme sales with your final returns payment, or by mutual agreement.

We also accept Theatre Tokens for which there is a commission charge of 10% of the face value of the tickets, but which is compensated for by national publicity for your show.

Many of our productions go on to enjoy a future life after their Finborough Theatre run. Recently, Finborough Theatre productions have transferred to the West End, UK national tours, Off-Broadway, the USA, South Africa, Greece, Iceland, Japan, South Korea, Canada, Turkey and Australia.

MARKETING INFORMATION

We produce a full-colour glossy season leaflet and poster for our productions with a long-established branding and house style across all our publicity.

For each season, we distribute the Finborough's mailing list which – as well as audience members – also goes to theatres in the UK, commercial and subsidised production companies, agents, casting directors, literary agents and leading theatres in the USA, Canada, Ireland, South Africa, New Zealand and Australia.

We maintain a distribution list covering not just the local area, but all of Greater London if you want to distribute handbills and posters yourself.

We have a wide social media presence with active channels on Facebook, Twitter, Instagram, YouTube, Spotify, Threads and TikTok. We currently have over 42,000 followers on Twitter.



Left: Alexander Knox in the Olivier Award nominated *It Is Easy To Be Dead* 2016

PRESS

We cannot guarantee press coverage of your production, but the Finborough Theatre regularly attracts the national (and international) press. Reviews for recent productions have appeared in *Time Out*, *The New York Times*, *The International Herald Tribune*, *The Times*, *The Guardian*, *The Telegraph*, *The Sunday Times*, *The Independent*, *The Financial Times*, *The Observer*, *The Independent on Sunday*, *The Sunday Telegraph*, *Jewish Chronicle*, *Irish World*, *The Morning Star*, *Socialist Worker*, *Metro*, and the *Evening Standard* as well as many internet review sites and Radio and TV including BBC Radio London, BBC Radio 4's *Front Row* and *Saturday Review*, ITV's *This Morning* and *London Tonight* and BBC1's *The One Show*. Working from

copy provided by you, we will type and design your press release and distribute it.



Left: *The Company* in Rodgers and Hammerstein's *State Fair*; 2009

THE PROFESSION

The Finborough Theatre regularly attracts the country's top agents, casting directors, directors and producers to see its productions.

PUBLISHING

Most of our productions have been published as programme playtexts by such publishers as Oberon Books, Nick Hern Books, Faber, Samuel French, and Methuen/Bloomsbury.

PRODUCERS

We provide extensive advice and support throughout the process of producing a show. We welcome first-time producers.

CASTING

We provide extensive free casting advice and guidance.

PLAYWRIGHTS

If you are a playwright and are not in a position to produce your own work, our Literary team accepts unsolicited scripts. Our Literary team works extensively with writers at all stages of their career in mentoring and development where required. For more information, see the Literary page of our website.

AVAILABILITY

Below: Sheila Atim in *Time is Love/Tiempo es Amor* 2019

We generally programme anywhere from two years to nine months in advance, but it is always worth checking with us in case we have last minute availability. **We recommend contacting us ASAP if you are interested in a slot.**

The availability dates below are for production slots that are not yet formally contracted. Please bear in mind, though, that negotiations may be far advanced, so if you are interested in a particular slot, please send in your proposal as soon as possible. Please note too that these dates may change at very short notice, according to circumstances. We are always very happy to consider proposals for longer runs.

Please note that we do not normally hire the theatre for one-off daytime events, rehearsals, filming etc.

All runs are for four weeks, unless otherwise stated.

2026

10 March – 28 March 2026 (three weeks)
31 March – 9 May 2026 (six weeks)
12 May – 6 June 2026
7 July – 1 August 2026
4 August – 29 August 2026
1 September – 26 September 2026
29 September – 24 October 2026
27 October – 21 November 2026
24 November – 19 December 2026

2027

5 January – 30 January 2027
2 February – 27 February 2027
2 March – 27 March 2027
30 March – 24 April 2027
27 April – 22 May 2027
25 May – 19 June 2027
22 June – 17 July 2027
20 July – 14 August 2027
17 August – 28 August 2027 (two weeks)
31 August – 25 September 2027
28 September – 23 October 2027
26 October – 20 November 2027
23 November – 18 December 2027

2028

8 February – 3 March 2028
7 March – 1 April 2028
4 April – 29 April 2028
2 May – 27 May 2028
30 May – 24 June 2028
26 June – 1 July 2028 (1 week)
4 July – 29 July 2028
1 August – 26 August 2028
29 August – 23 September 2028
26 September – 21 October 2028
24 October – 18 November 2028
21 November – 16 December 2028



WHAT TO DO NEXT?

If you would like to make a production proposal or have any questions, please e-mail the Artistic Director Neil McPherson directly on neilmcpherson@finboroughtheatre.co.uk

Please send us:

- A script and, if it's a musical, a link to a recording of the score. Please email your script. We will not read posted scripts or scripts delivered by hand. **Please note that we do need to read a full completed script before we can discuss programming a play.**
- Information about the company (previous productions, reviews etc if you have them).
- We need to know who will be working on your show, so please include CVs for any of the production team that you have in place (actors, director etc.). Please note that we much prefer full CVs to biographies. Don't worry if you don't have a team in place yet as we are very happy to suggest people you might want to collaborate with. In most cases, we positively prefer a proposal which does not have every role filled.
- Your preferred slot and acceptable alternative slots.
- Please provide an email address we can contact you on. We will acknowledge your proposal within one week, and aim to give you a definite yes or no as soon as we can. Please give us at least one month before chasing us up, but feel free to do so after that time.
- If we don't think that your proposal is right for us, please accept that the decision is final and we cannot give feedback or enter into correspondence on it. Do also bear in mind that a refusal doesn't always mean never – it may be that your particular project is just not right for us at this time.

CONTACT DETAILS

Please contact the Artistic Director, Neil McPherson, on:

Telephone 020 7244 7439 [from overseas: +44 (0) 20 7244 7439]

e-mail neilmcpherson@finboroughtheatre.co.uk (Email is always the best way to contact us)

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This information sheet does not constitute an offer, and is subject to contract without prejudice.

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The Urchins in *The Roar of the Greasepaint, The Smell of the Crowd* 2011