

Thank you for booking tickets to the Trafalgar Studios' audio-described performance of **Admissions**, written by Joshua Harmon and directed by Daniel Aukin.

The audio described performance is on Thursday 25 April at 7.30 pm, with a touch tour at 6.15 pm. It takes place in the larger of the two studios, Studio 1. The performance runs for approximately one hour and 40 minutes, and please note, there is no interval. Your describer is Roz Chalmers.

Touch tours are completely free and last about 20 minutes. They give you an opportunity to explore the set and handle some of the props. There will also be an opportunity to meet some of the people who bring the play to the stage. If you're coming to the tour on your own, we can arrange for a member of staff to accompany you. Guide dogs are welcome at Trafalgar Studios and are allowed in the auditorium, if they do not obstruct an aisle. Staff will be happy to take care of your dog during the performance if required. If you are bringing a dog, please could you let the theatre know if you have not already done so. Please call the Access bookings line on 0800 912 6971.

Please join us in the foyer at 6.00 in time for the 6.15 pm touch tour.

If you have any other queries about your visit, please call the Theatre Manager, Martin Scorer or the Deputy Theatre Manager, Christina Horsepool, on 020 7321 5400.

The play is set in America in 2015 -16 in the months between December and Easter.

There is an all-white cast of five characters, three women and two men.

The set is open to us when we enter the auditorium. It's a composite of two rooms. At the front of the space is an office in a school, and at the rear, the kitchen of a family home. The two rooms are enclosed within three white-painted walls, each around four metres high, and are given cohesion by the same floor, made of boards of dark wood running front to back. Characters can pass from one room to other with ease, giving the play a smooth fluidity.

The office is represented by a rectangular table on the front right-hand side of the space that serves as a desk. It has a wooden top and slender black metal legs, and it's set side on to us. There's a small, slim laptop on top, along with a clear plastic cup filled with yellow smoothie with a straw sticking out. There's a stylish black leather and chrome chair behind the table and facing it on the other side, a plain wooden chair with a blue upholstered seat. Behind the table is a window covered by a white venetian blind. A standard uplighter with a white shade is beyond the table. Closer to us is a light wood filing cabinet with an anglepoise lamp, a pen and a notepad on top. Facing the table against the left-hand wall is a dark grey two-seater couch. There's a cushion with a black-and-grey design of triangles. Draped over the low back is a woman's grey, silky cardigan. Beside the couch is a square occasional table with a box of tissues and a lamp with a grey shade on top. The couch has the same fluidity as the characters and is sometimes used by those in the kitchen.

There are two doorways into the room, one in the centre of the left-hand wall and one in the right.

This is the office of **Sherri Rosen-Mason**, Admissions Officer of Hillcrest School a second tier, on-the-cusp-of-being-a-first-tier prep school in rural New Hampshire in the US. Sherri is in her early fifties. She's part of a secular Jewish family, with her husband and teenage son. Sherri is medium height and slim, with auburn hair that curls naturally into corkscrew tendrils. She wears it pinned up on top of her head in a bun but some curls escape to frame her face. Her eyes are clear and green, and her lips are lightly slicked with pink lipstick.

She's dressed in sophisticated, understated clothes. At the beginning of the play she wears a pale grey jacket with a faint check over an olive-green shirt and fringed scarf. She wears these with black trousers and black boots. She has a red plastic bangle on her wrist. As the time passes, Sherri discards the scarf and jacket, and at home, relaxes in a blue shirt and oversized grey cardigan. On her feet are white trainers. She moves with fretful haste, her shoulders tense.

As the play begins, Sherri's at work in her office in Hillcrest, speaking to another member of staff, **Roberta**, who works in development.

Roberta is in her seventies, a slightly harassed woman with flyaway grey hair caught up into a chignon with a wispy fringe over her brow. She has a fine bone structure with well-defined high cheekbones, but her grey eyes are tired, and she wears little make up.

Roberta's muffled from the winter cold in a navy-blue quilted jacket with a pink patterned shawl. When she takes this off, she has a roomy grey waistcoat with many pockets over a white long-sleeved shirt. Her straight, calf-length skirt is blue denim and she wears thick grey tights and soft dark blue ankle boots. Later she changes the skirt to a diamond patterned one in shades of brown. Roberta bustles around, carrying a big red and black plaid shopping bag.

From the office we move to Sherri's well-appointed kitchen at the rear of the space. The back wall is made of white-painted wooden slats. A long staircase leads up from the floor towards the left, disappearing out of sight. It has white turned banister railings and a wooden handrail. Against the back wall of the kitchen are white Shaker-style floor units with metal handles and a dark wooden worktop. Some hold drawers, others are single or double cupboards, one is a wine rack with a few bottles in it. There is a deep butler sink to the left with a window above it, covered by another white venetian blind. The units continue onto to the left-hand wall where there is an oven with oven gloves hanging over the door handle. A white-tiled splashback runs around the wall above the floor units.

Above these units are wall units. Open shelves tucked under the slope of the stairs are stacked with cookery books and bottles of herbs, and another small wine rack. More cupboards flank the window and line the left-hand wall.

The worktops are covered with kitchen equipment and white china storage jars. By the oven is a large green bowl and chopping boards. There's a food mixer and a knife block in the left-hand corner and a pot plant stands by the sink. To the right is a silver chrome kettle and a foot-square white cardboard box stands next to a bottle of red wine and a half full glass. In the corner under the stairs is a low white fruit bowl and a pestle and mortar.

In the centre of the kitchen is an island unit where food is prepared and eaten, and wine is drunk. Like the rest of the units it's white with a dark wood top. It has six deep drawers in the side facing us and at either end is a chrome bar stool with a circular white top. Above it hangs three lights with glass shades.

Sherri welcomes a friend into her kitchen. This is **Ginnie Peters**, who has a son at school with Sherri's son. The two boys are close friends. Ginnie is a petite woman, like Sherri, in her early fifties. Her blonde hair is pulled up in a messy bun. She has a cheerful face with a bright smile and sparkling blue eyes. Ginnie is dressed for warmth in tight-fitting blue jeans and a pink and white hooped shirt with a cream fleece bodywarmer. She wears brown boots with white laces. She's animated and bubbling with enthusiasm.

Sherri's husband **Bill Mason** is the headmaster of Hillcrest school. He's around the same age as his wife, a tall well-built man with a shaven head and a greying beard and moustache. Bill's eyes are shrewd and he has the stillness of a predator. Arriving home in a thick brown jacket and scarf, he keeps his grey quilted gilet on in the house over a blue and white checked shirt and indigo blue jeans. Bill's horn-rimmed glasses are as often found on the top of his head as on his eyes. Later he smartens up in a brown blazer, white shirt and cream chinos.

Sherri and Bill's son **Charlie** is seventeen and a senior in Hillcrest. He's waiting for the results of his college applications. Charlie has a long, sensitive face with a mop of black curls and thick dark eyebrows over piercing blue eyes. He arrives straight from the sports field bundled in a dark blue parka with a fur trimmed hood. He leaves it zipped up, only revealing black shorts with scarlet piping worn over black leggings. His trainers are white. Later, Charlie wears a beige T-shirt and jeans and a grey hoodie. He slopes around with his head down and hands jammed into his pockets.

Cast and production credits

Sherri Rosen-Mason is played by Alex Kingston

Her husband Bill Mason by Andrew Woodall

Her son Charlie by Ben Edelman

Sherri's colleague Roberta is played by Margot Leicester

Her friend Ginnie Peters by Sarah Hadland

The Set and Costume designer is Paul Wills

Lighting Designer Oliver Fenwick

Sound Designer Gregory Clarke

The Director is Faniel Aukin