

The Other Place

ALEXANDER ZELDIN



**Thursday 1 & Friday 2 October 2026 • 7.30pm
at the Grand Théâtre**

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Running time **1h20 (no intermission)**

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Introduction to the play by **Neel Chrillesen**
30 minutes before every performance (EN).

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Writer & Director **Alexander Zeldin**
Set & Costume Designer **Rosanna Vize**
Lighting Designer **James Farncombe**
Composer **Yannis Philippakis**
Sound Designer **Josh Anio Grigg**
Movement Director **Marcin Rudy**
Casting Director **Jacob Sparrow**
Intimacy Coordinator **Katharine Hardman for EK Intimacy**
Fight Director **Sam Lyon-Behan**
Associate Director **Sammy J Glover**
Associate Lighting Designer **Danny Vavrečka**
Associate Sound Designer **Jan Brzezinski**
Associate Costume Designer **Ethan Cheek**
Dramaturgs **Sacha Milavic Davies (National Theatre),
Faye Merralls (A Zeldin Company)**
Voice Coach **Cathleen McCarron**
Sibling Research – recruitment & participation
Michael Morris

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Performed by **Ella Bruccoleri, Alicia Charles, Imogen Elliott,
Nick Fletcher, Tylan Grant, Jerry Killick**

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Production Manager **Hannah Blamire**
Company Stage Manager **Pippa Meyer**
Deputy Stage Manager **Sussan Sanii**
Assistant Stage Manager **Tash Savidge**
Production Carpenter and Head of Stage **Christian Bawtree**
Deputy Production Manager **Tom Davis-Coleman**
Relighter and Production Electrician **Daniel Basnett**
Lighting Technician and Operator **Josie Ireland**

Production Sound Engineer and Operator **Neil McNally**
Sound 2 (Mic Technician) **Louisa Glading**
Wardrobe Supervisor **Jess Richardson-Smith**

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A Zeldin Company

Artistic Director **Alexander Zeldin**

Chief Executive **Faye Merralls**

General Manager & Associate Producer

Catherine Thornborrow

Executive and Production Assistant **Anna Larina Diba**

Participation Director **Emma Higham**

Fundraising Director **Gayle Bryans**

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Touring Production **A Zeldin Company**

Touring Production co-production **Théâtre de la Ville-Paris;**

Festival d'Automne; Les Théâtres de la Ville de Luxembourg; Comédie de Genève

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Original Production **National Theatre of Great Britain**

in association with **A Zeldin Company**

Alexander Zeldin's research for *The Other Place* was supported by **Onassis AiR**.

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A Zeldin Company is supported by the Astra Foundation, Nancy and Michael Timmers, Olivia Flatto, Paul and De Gray, and Melinda McMullen and Duncan Kime



Recommended age



Content of a sexual nature



Volume



Violence/Swearing

The Other Place

British playwright and director Alexander Zeldin is known for his deeply human, unflinchingly honest theatre, and his latest work, *The Other Place*, is no exception.

Inspired by Sophocles' *Antigone*, but far from a direct adaptation, Zeldin transposes the core themes of the Greek tragedy into the everyday tensions of a contemporary British family.

Two sisters reunite on the anniversary of their father's death. Their uncle, Chris, has remodelled the family home in an attempt to move forward, but the past refuses to stay buried. One sister's sudden return disrupts the fragile balance, demanding justice for old wounds and forcing the family to confront grief, guilt, and unspoken resentments. Set in a seemingly ordinary kitchen, the space becomes a battleground for competing memories, power struggles, and unhealed scars.

The Other Place masterfully blends raw emotional intensity with surprising moments of dark humour. A gripping psychological drama, *The Other Place* challenges us to ask: when faced with the suffering of those closest to us, can we truly look away?

Interview with Alexander Zeldin

Why did you draw on *Antigone* when conceiving this play?

It was a proposal put to me by the National Theatre of Great Britain, one of London's major state-funded theatres; a proposal I accepted, for once. I'm not used to such specific commissions, let alone adapting or staging other people's texts. Nevertheless, I seized this opportunity to develop my work.

The project really began to interest me when I had the idea of transposing the power struggles at the heart of Sophocles' play into the context of a family unit: the violence of the state, embodied by Creon, pitted against the demand for justice, championed by Antigone. And so the King became the father, and the text a tragedy about a modern family. Suddenly, the story raised issues that were truly close to my heart, and did so within a familiar context: that of bereavement, the loss of a loved one, and the struggle to understand suicide.

Who are Annie and Issy, the two sisters at the heart of the plot?

In a nutshell, the play tells the story of Annie's return to the family home on the anniversary of her father Adam's suicide, years after his death. Annie is reunited with her younger sister Issy, her uncle Chris (who is also the late Adam's brother and has, in a way, taken on the role of father figure), and his wife, Erica.

Annie was very close to her father. She has always been protective of her sister and of the family in the face of the problems lurking within it.

What is remarkable about your text is that all the characters suffer in their own little worlds, incapable of empathy, as if they were trapped in their own bubble of pain...

Suffering is indeed one of the play's major themes. When reading Sophocles, what struck me was that pain always possesses a kind of magical quality. It gives the sufferer the power to change reality. That is why, in his work, those in power seek to keep the unfortunate on the margins of society. Deep down, I think Sophocles is telling us that we must look at, listen to and try to understand people who are suffering. I happen to be very sensitive to this argument, which runs through all my work. I am convinced that by giving a voice to suffering, we can transform reality and the power structures that dominate it.

But what you say about 'bubbles of suffering' strikes me as quite accurate. One of the major problems with pain is that it is intimately linked to the ego. We always think we suffer more than others, because we are all the main character in our own story. Solidarity can be limited to solidarity with oneself, which is not enough. Conversely, the essence of modern tragedy lies in questioning how we position ourselves in relation to the suffering of others.

It's not a light-hearted play...

That's for sure! It's one of my most challenging plays. But that's hardly surprising: it's a work that reflects our times, where abuse, violence and corruption lie at the heart of human relationships. But as always with my plays, there is comedy in it.

Previously, in your theatre, unhappiness stemmed mainly from class relations and domination. Now, it is the family that poses a problem; atavism, in this case. Why has this shift occurred at this stage in your career?

I began this shift with *Une mort dans la famille* in 2022. And then this direction was confirmed with *The Confessions*, which was performed at the Festival d'Automne the following year and told the story of my mother's life. It seems to me that the family – and, more specifically, intimacy – offers excellent ways of understanding our world. In other words, the family is the most archaic microcosm of all, where dictatorship, violence and, often, rape are practised. I'm very inspired by Sophie Lewis's writings, particularly *Abolish the Family – a Manifesto for Care and Liberation*. And then, as I was saying, I love change. I need it as an artist. But to change, you have to face new difficulties and new constraints. Sometimes, it's very stimulating. Here, I forced myself to adopt the rules of tragedy, as Racine understood them: the unity of place, time and action. Here, it's the story of a young woman returning to her family home for 24 hours.

It's very difficult to write. Particularly because of the time constraint, which demands an economy of words and great precision. Nothing must be left to chance.

On stage, we see the interior of a house opening onto a garden. At the far end of the garden, there is a tent. Where did this idea come from?

It's an image I came across whilst travelling by train, on my way to London. I found it incredible, truly striking. For me, it's an image that already evokes drama, stories, power struggles and emotions. I see it as a form of protest, like an open conflict, a tremendous tension. I can already picture people who have absolutely no intention of giving up. It reminds me of the story of the peace activist Brian Haw, who camped out for almost ten years in Parliament Square, right opposite the Palace of Westminster in London, to protest against

economic sanctions and then the war in Iraq. It also makes me think of the Occupy Wall Street movement.

The set design came naturally: a middle-class house, with its kitchen and dining room, as if to better emphasise the contemporary and ordinary nature of this arena where this modern tragedy is to unfold.

**Interview by Igor Hansen-Løve
as part of the Festival d'Automne, March 2026.**

Translated with deepl









Alexander Zeldin

WRITER & DIRECTOR

Alexander Zeldin is a writer and director for theatre and film whose work has been performed in 16 countries and presented by the leading international arts festivals. Theatre credits includes: as writer and director, *CARE* (a Young Vic and A Zeldin Company co-production); *Prendre Soin* (Compagnie A Zeldin on international tour); *The Other Place* (National Theatre in association with A Zeldin Company, also presented at The Shed in New York); *The Confessions* (an A Zeldin Company/Compagnie A Zeldin Production on international tour); *Une Mort dans la Famille* (Odéon Théâtre de L'Europe and on international tour); *Faith, Hope and Charity*; *LOVE* (National Theatre in London and on international tours with A Zeldin Company, including Park Avenue Armory in New York where it garnered 7 Drama Desk Award nominations); *Beyond Caring* at Hackney Yard, National Theatre, Lookingglass Theatre Chicago and Schaubühne, Berlin. In 2024, Alexander Zeldin was made a Chevalier des Arts et des Lettres by the French Minister of Culture. He was selected by the Schaubühne as the Artist-in-Focus for their 2024 Festival of International New Drama (FIND). In 2019, he established his own theatre company, A Zeldin Company, to produce his work and tour it internationally and in 2022, he founded Compagnie A Zeldin in France.

Ella Bruccoleri

ANNIE

Ella Bruccoleri is currently starring as Mary Bennet in the BBC/BritBox period drama *The Other Bennet Sister*, for which she received a National Television Award nomination for Best Drama Performance. Her screen credits include *Down Cemetery Road* (Apple TV), *The Last Kingdom* (BBC/Netflix), *Extraordinary* (Disney+), *Call the Midwife* and *Ludwig* (both BBC), *Bridgerton* (Netflix), *Passenger* (ITV) and *Bookish* (Alibi). In film, Ella stars in the upcoming indie feature, *Wicker*, alongside Olivia Colman, Elizabeth Debicki and Alexander

Skarsgård, which premiered at Sundance Film Festival earlier this year and will release in theatres from October. Additional credits include *The Strangers: Chapter 1 & 2* (Lionsgate), *Bank Of Dave 2* (Netflix), *Paddington In Peru* (Columbia/Studiocanal), *Joy* (Pathé/Netflix) and *Polite Society* (Focus Features). Ella recently made her stage debut at Soho Theatre in the role of Jess in *The Virgins*, written by Miriam Battye and directed by Jaz WoodcockStewart, and she is also the lead singer of the alt-Americana band *Marry Me Emelie!*

Alicia Charles

ERICA

Alicia Charles is known for roles in TV, film and theatre. Her stage credits include: *Medea* (Soho Place), *Dead Lies* (national tour), *Faustus That Damned Woman* (Headlong), *Unforgettable: The Nat King Cole Story* (Bridge House), *Henry V* (Barn Theatre), *Salome* (Roundhouse with Lazarus), *Twelfth Night* (Attic Theatre), *Edward II* (Greenwich Theatre) and *Invisible Mountains* (National Theatre). Screen credits include playing the role of Hazel Bailey in the popular BBC drama, *Phoenix Rise*; *Casualty*, *Beyond Paradise*, *Doctors*, *Father Brown*, *Eastenders*, *WPC 56* and *Holby City* (all BBC); *Apple Tree House* (CBeebies); *The Five* (Red Picture); *Girl in the Video* (ITN Productions); *Nightflyers* (Netflix); and *Coronation Street* (ITV). Film credits include: *Infinite* (Paramount), *Imagination of a Phoenix Rising* (Inclusive Delusion), and the drama shorts, *7x7x7* (Jeruty Films) and *A Boy, a Man and a Kite* (Chatsby Films).

Imogen Elliott

ISSY

Imogen Elliott trained at Guildhall School of Music and Drama. Her stage credits include: *The Misanthrope* (National Theatre), *Easy Virtue* (Arts Theatre Cambridge), *As You Like It* (Theatre Royal Bath), *Little Women* (UK tour) and *The Voice of the*

Turtle (Jermyn Street). Screen credits include ITV's *Grantchester*, and the upcoming film, *Elden Ring*, written and directed by Alex Garland. Imogen received a Stage Debut Award nomination for her performance in *The Voice of the Turtle*, and an Ian Charleson Award nomination for her performance in the role of Phebe in *As You Like It* at Theatre Royal Bath.

Nick Fletcher

CHRIS

Nick Fletcher trained at Webber Douglas. He has performed in numerous National Theatre productions including: *Man and Boy*, *The Crucible* (NT and West End transfer), *The Deep Blue Sea*, *Dead Don't Floss*, *Treasure Island*, *A Woman Killed with Kindness*, *The White Guard*, *The Overwhelming*, *Playing with Fire*, *Once in a Lifetime* and *The UN Inspector*. He played Nils Krogstad in Carrie Cracknell's production of *A Doll's House* for the Young Vic, which transferred to the Duke of York's and to BAM, New York. Further stage credits include: *Our Country's Good* and *Minority Report* at the Lyric Hammersmith; *Anna Karenina* at Sheffield Crucible; *Maryland* at the Royal Court; *La Maladie de la mort* for Théâtre des Bouffes du Nord; and multiple collaborations with Chichester Festival Theatre; Young Vic; Royal Exchange, Manchester; West Yorkshire Playhouse; Arcola; Regent's Park; Old Vic; English Touring Theatre; Birmingham Rep; Chicago Shakespeare Theater; Shakespeare's Globe; Battersea Arts Centre; Orange Tree; Apollo and Harold Pinter Theatres. Screen credits include: *Outlander*, *Conspiracy of Silence*, *Father Brown*, *Queens of Mystery*, *Silk*, *Midsomer Murders*, *Harley Street*, *Whitechapel*, *New Tricks*, *True Dare Kiss*, *Mutual Friends*, *Grange Hill*, *After the War*, and the feature film, *The Wife*. Radio credits include: *Beau Geste*, *Middlemarch*, *The Rivals*, *The Death of Chatterton*, *Mary Hays in Love* and *The Women in His Life*.

Tylan Grant

LENI

Tylan Grant is a British actor. He played the role of Phoenix Hathaway on Channel 4's *Hollyoaks* from 2018 to 2024. Tylan broke records when he appeared as the first autistic global majority/trans person to play an autistic character in a British TV Drama and was nominated for various awards. Tylan runs a film club, *Spike6* and community event, *24hrsathan-gingrock*, where participants create a film within 24 hours to be screened the following day. Tylan's directorial debut was for a music video in 2025, and is set to release his first short film later this year. He recently completed a run at London King's Head Theatre playing Billy in *May Day*.

Jerry Killick

TERRY

Jerry Killick specialises in international theatre, working with leading contemporary theatre-makers including Wim Vandekeybus, the Belgian collective, Crew, and notably Forced Entertainment, for whom he's performed all over the world in dozens of their shows over the last 25 years. He first worked with Alexander Zeldin on *The Confessions* in 2023 and originated the role of Terry in *The Other Place* for its world premiere at the National Theatre in 2024 and New York transfer the following year.

Théâtre des Capucins • 19 - 21.11.2026

saison

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I Can Die Too

Written by Frances Ruffelle, Sally George & Alan Cumming





Impressum

Photos © **Martin Argyroglo**

Impression **Atelier reprographique Ville de Luxembourg**

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