

**GLENGARRY
GLEN ROSS**

**AT THE
OLD VIC**

**RELAXED
PERFORMANCE
VISUAL STORY**

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YOUR VISIT

If you've never visited the theatre before, or haven't been for a while, here is some handy information to help you:



Getting here

We are a two-minute walk from Waterloo (100m) and a five-minute walk from Waterloo East and Southwark stations (200m). The easiest way to get to The Old Vic is via public transport.



Your ticket

You will have received your e-ticket when you made your booking. You don't need to print it — just show it on your smartphone and it will be scanned. Keep your e-ticket with you at all times, as ushers will ask you to show it when entering and re-entering the auditorium. If you lose or delete your e-ticket, our Box Office staff can help.



Eat and drink

You can eat and drink in the auditorium but all drinks must be in non-glass cups or bottles. You can also take snacks into the show with you but you can't take hot food.



Photography and videography

Photography is allowed in our auditorium before and after the show. We ask that no photography be taken during the show.



Airplane Mode

Please switch your phone to Airplane Mode before the show starts so that you can still access your e-ticket as required. We advise that you turn your phone to Airplane Mode (rather than switching it to silent) to make sure everyone's experience is as enjoyable as possible. Please note that some audience members may need to keep their phones on to support their access needs.



Dress code

You can wear whatever makes you feel comfortable. There is no dress code and formal dress is not expected.

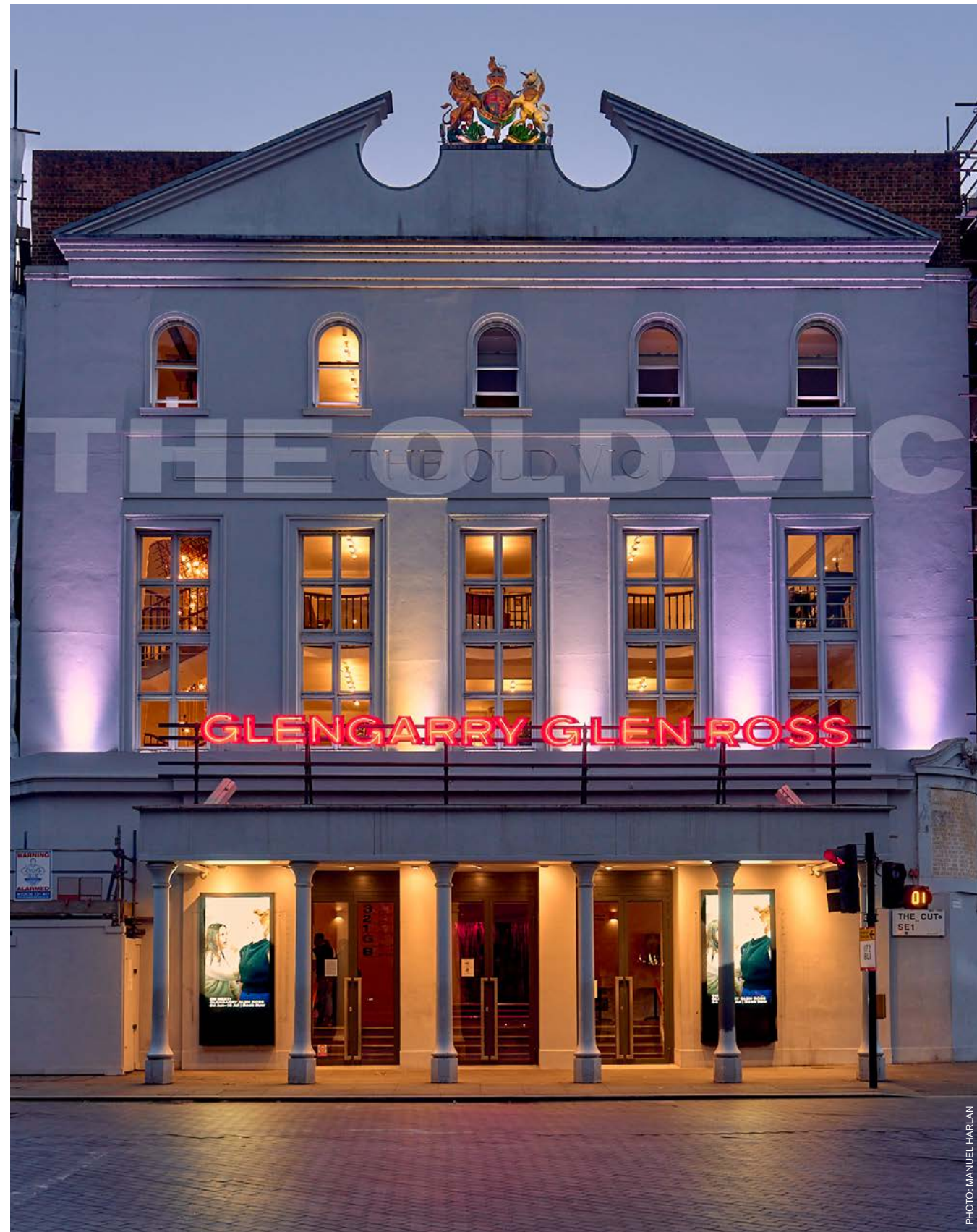


Under 16s

Glengarry Glen Ross is suitable for ages 16+. Children under 16 should be accompanied by an adult. Babes in arms (under 18 months) are permitted at the Relaxed performance.

WHEN YOU ARRIVE

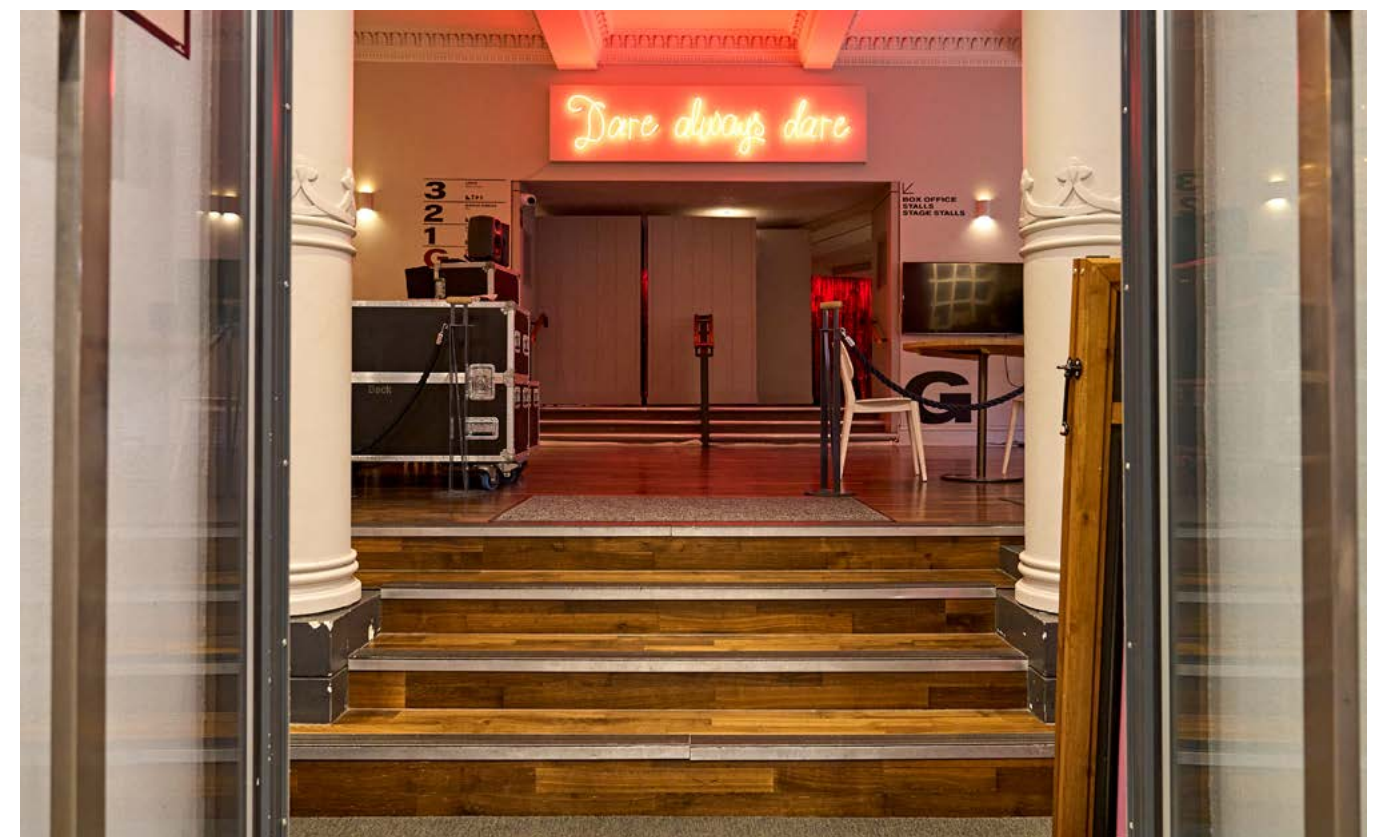
This is what the theatre looks like:



We have two entrances. One is on the road called The Cut which is directly in front of the theatre. There are dropped curbs leading onto this road via the pedestrian crossing. This is what the front entrance looks like:



There are some steps at this entrance:



The other entrance is on Waterloo Road and it is wheelchair accessible with lift access:



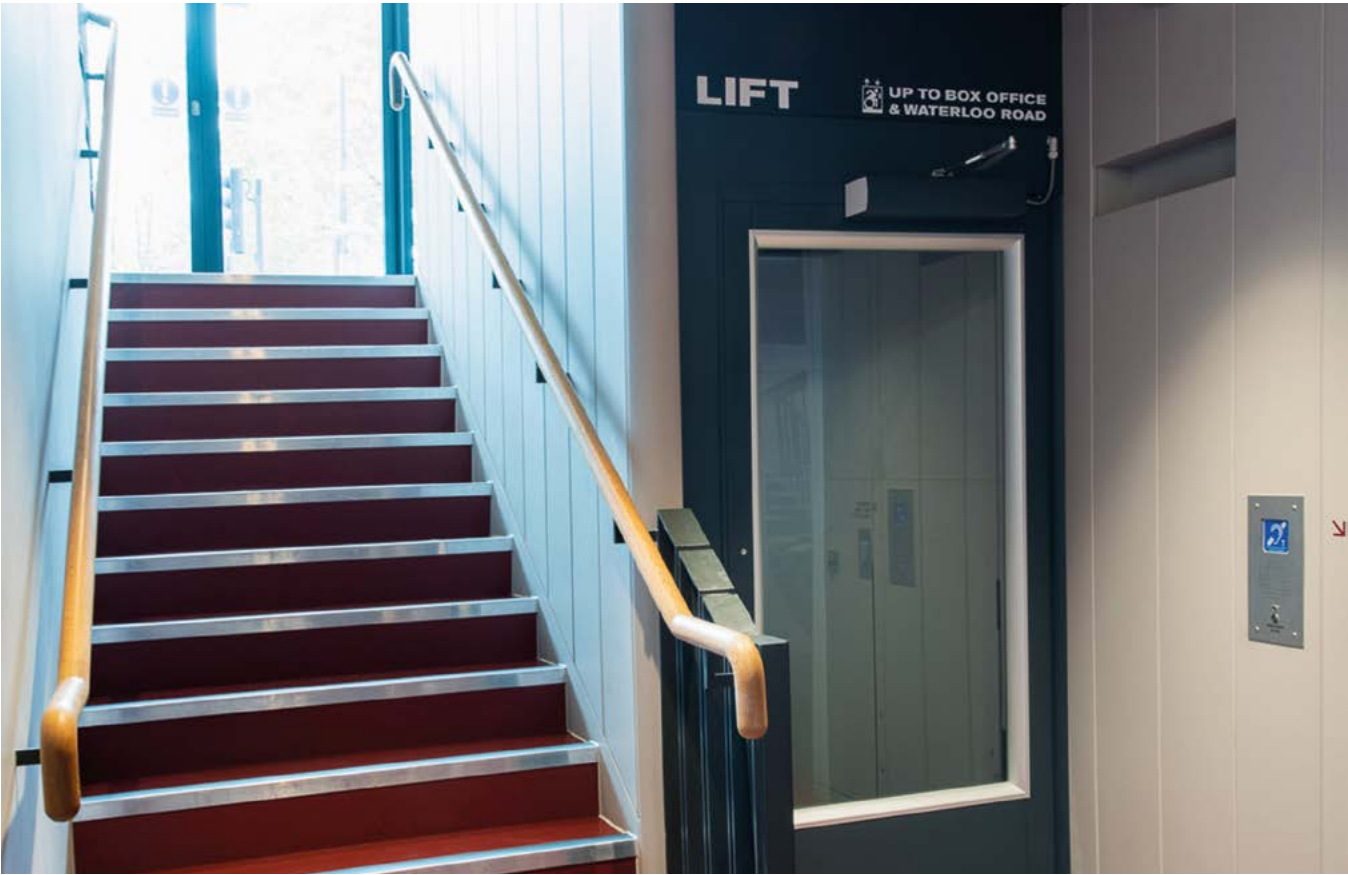
There is lift access to the Box Office, inner foyer and Penny bar and cafe on the basement level:



There are dropped curbs leading onto this entrance via the pedestrian crossing:



This is the lift exit:



This is the foyer:



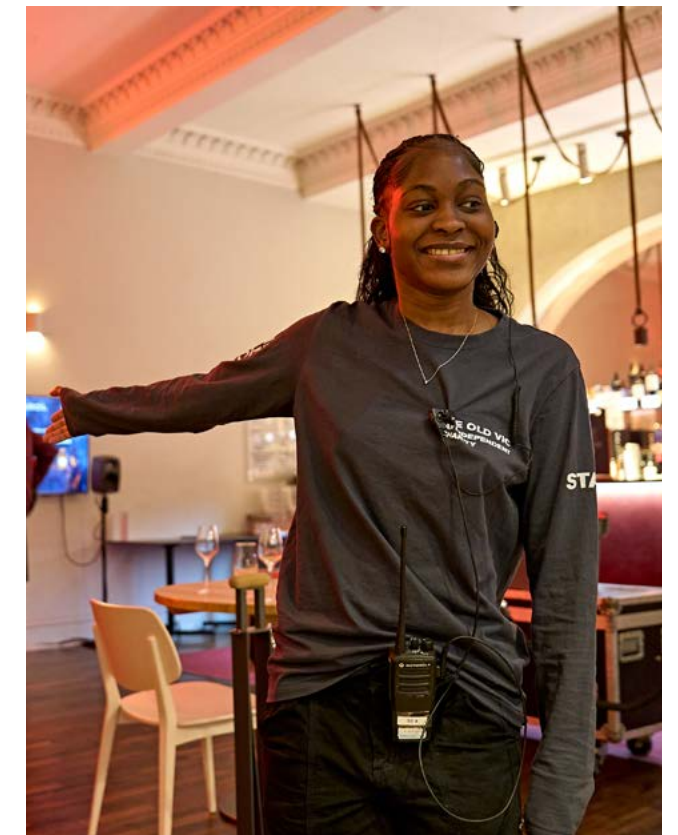
When you arrive, for your security, you may have your bag checked. A member of the Security team will ask to look inside your bag. They may need to gently move some of the contents of your bag, so they can see everything inside.

The Box Office is in the inner foyer — it is straight ahead of you if you enter via the the lift, or round to the left if you are coming from the front entrance. The lift is at the Waterloo Road entrance, which is the wheelchair accessible entrance. We have a cloakroom that you can use if needed, which is on the right as you come through the front entrance.

This is a member of the Security team — they will check your bag when you arrive:



This is a member of the Front of House team — they will check your tickets and show you to your seat:



This is a member of the Box Office team — they can help you if you can't find your e-ticket:

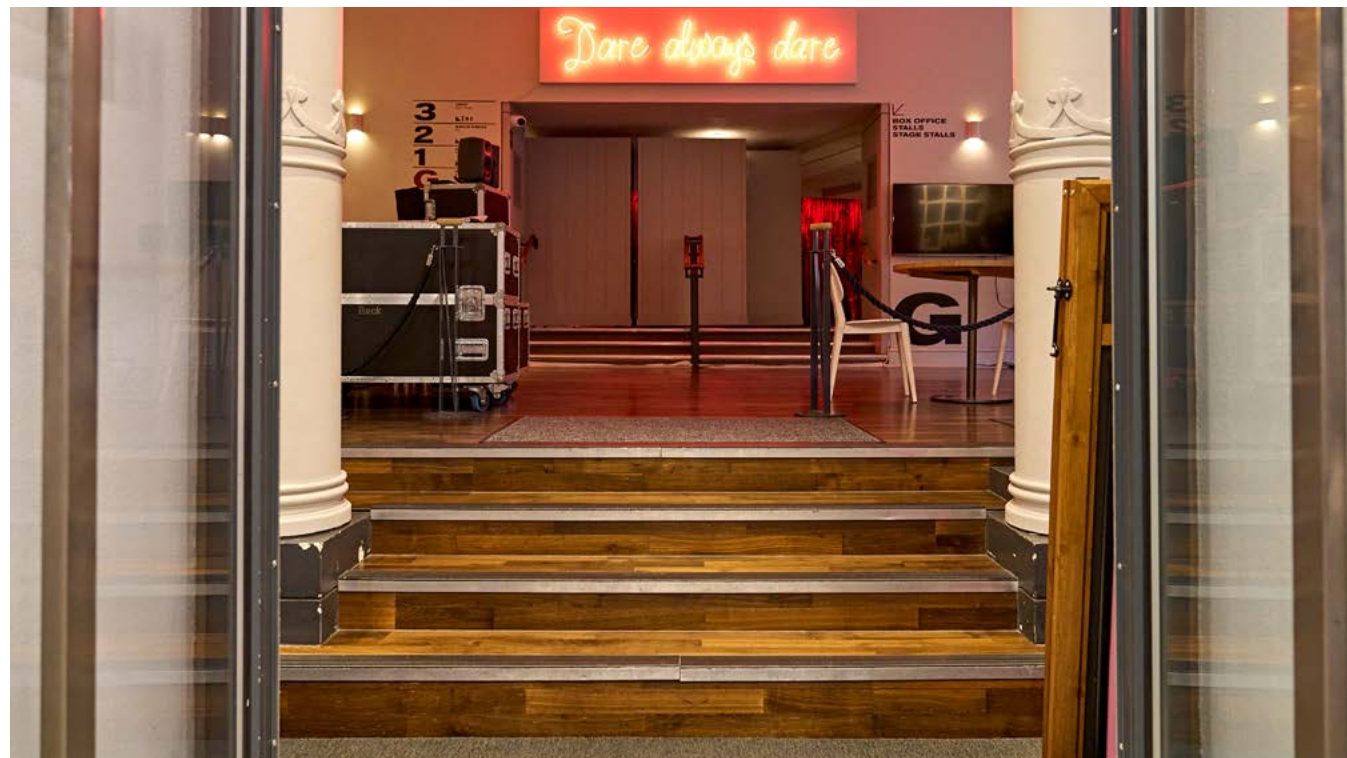


FOOD AND DRINK

This is the foyer bar:



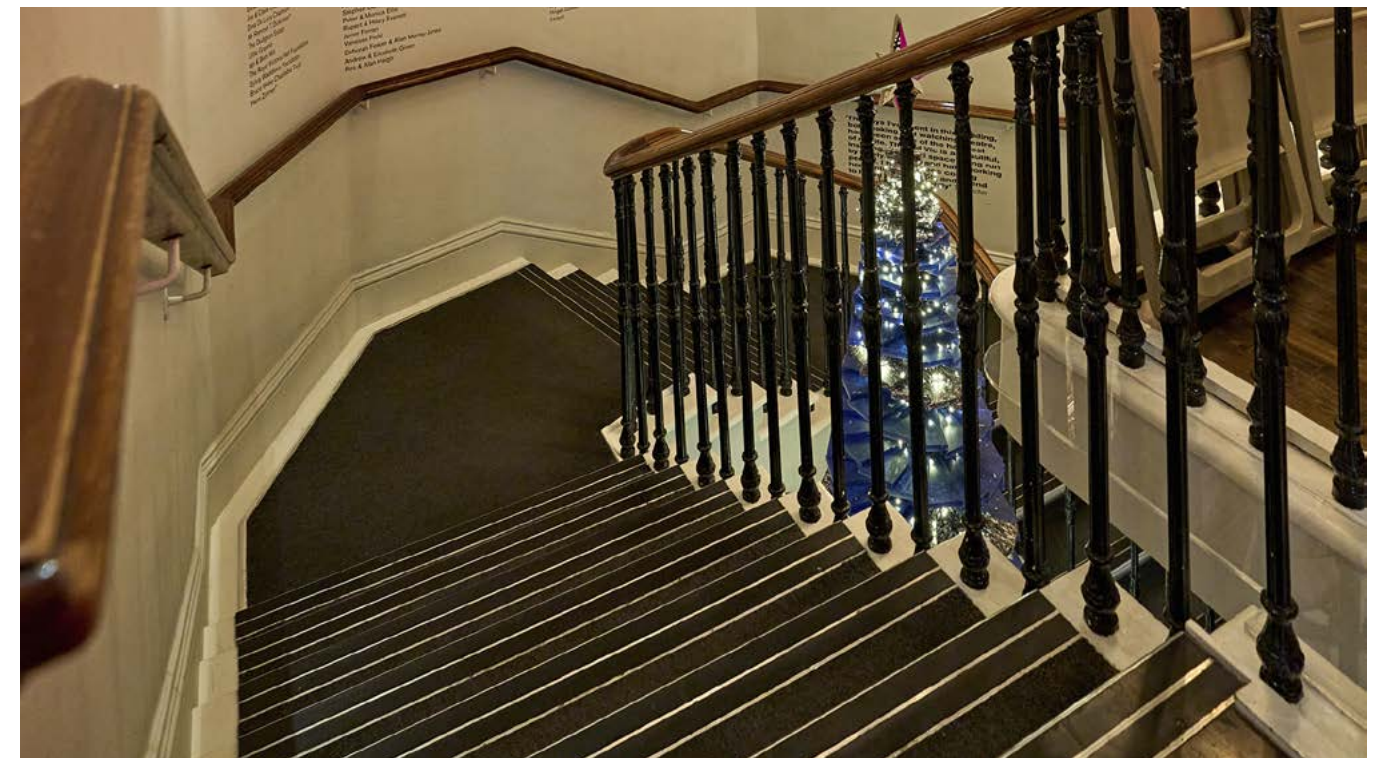
This bar is open from one hour before the performance, serving drinks and snacks. There are four steps to this bar. This is what the steps look like:



This is our basement bar and cafe, Penny:



This bar is open from one hour before the performance, serving drinks and snacks. It is wheelchair accessible. You can reach Penny bar and cafe via the lift or down 19 steps from the foyer. This is what the steps look like:



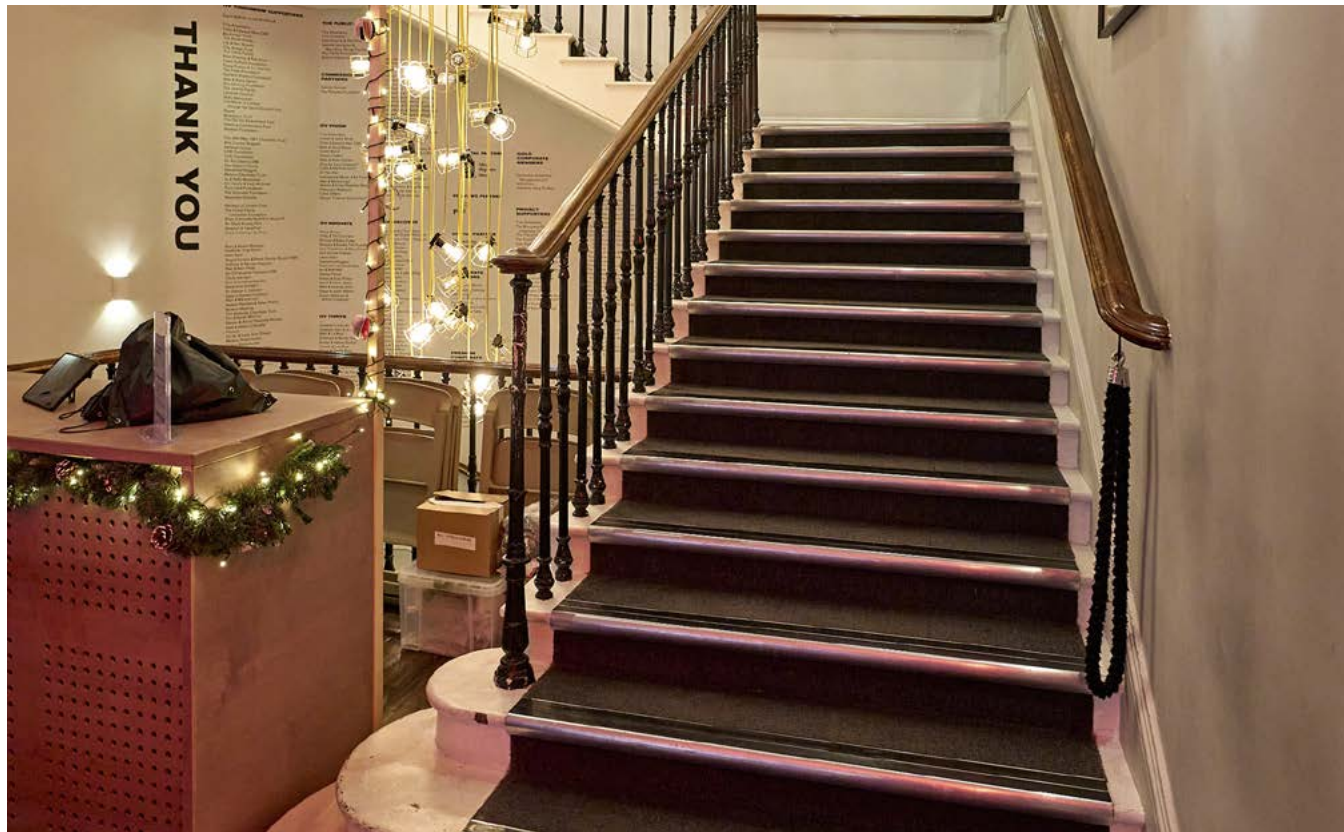
This is the Dress Circle bar, named The Borthwick, on level two:



This is the Baylis Circle bar on level three:



There are 29 steps to this bar. This is what the steps look like:



There are 49 steps to this bar. This is what the steps look like:



From an hour before the performance starts until the end of the show, both the Dress and Baylis Circle bars are open. On the day, you can order a pre-show drink (only those over 18 can purchase alcohol).

TOILETS (BASEMENT)

In all toilet blocks there are hand dryers and paper towels to dry your hands. For Relaxed performances, the hand dryers in all toilets will be turned off.

In the Penny bar and cafe on the basement level there are two toilet blocks, one wheelchair accessible toilet and one gender neutral toilet. Please choose the toilet that feels most appropriate for you. There is lift access to these toilets.



This toilet block contains 11 cubicles only. This includes one baby change cubicle and one accessible cubicle, also known as an ambulant toilet:



This is the second separate toilet block which contains seven urinals and two cubicles, one of which is an accessible toilet, also known as an ambulant toilet:



This is the wheelchair accessible toilet which also includes baby change facilities:



This is the separate gender neutral toilet with an enclosed sink:



BAYLIS CIRCLE TOILETS (FLOOR THREE)

On the Baylis Circle level on the third floor there are two toilet blocks. Please choose the toilet that feels most appropriate for you. There are steps to these toilets:



This toilet block contains 12 cubicles only. This includes one baby change and one accessible toilet, also known as an ambulant toilet:



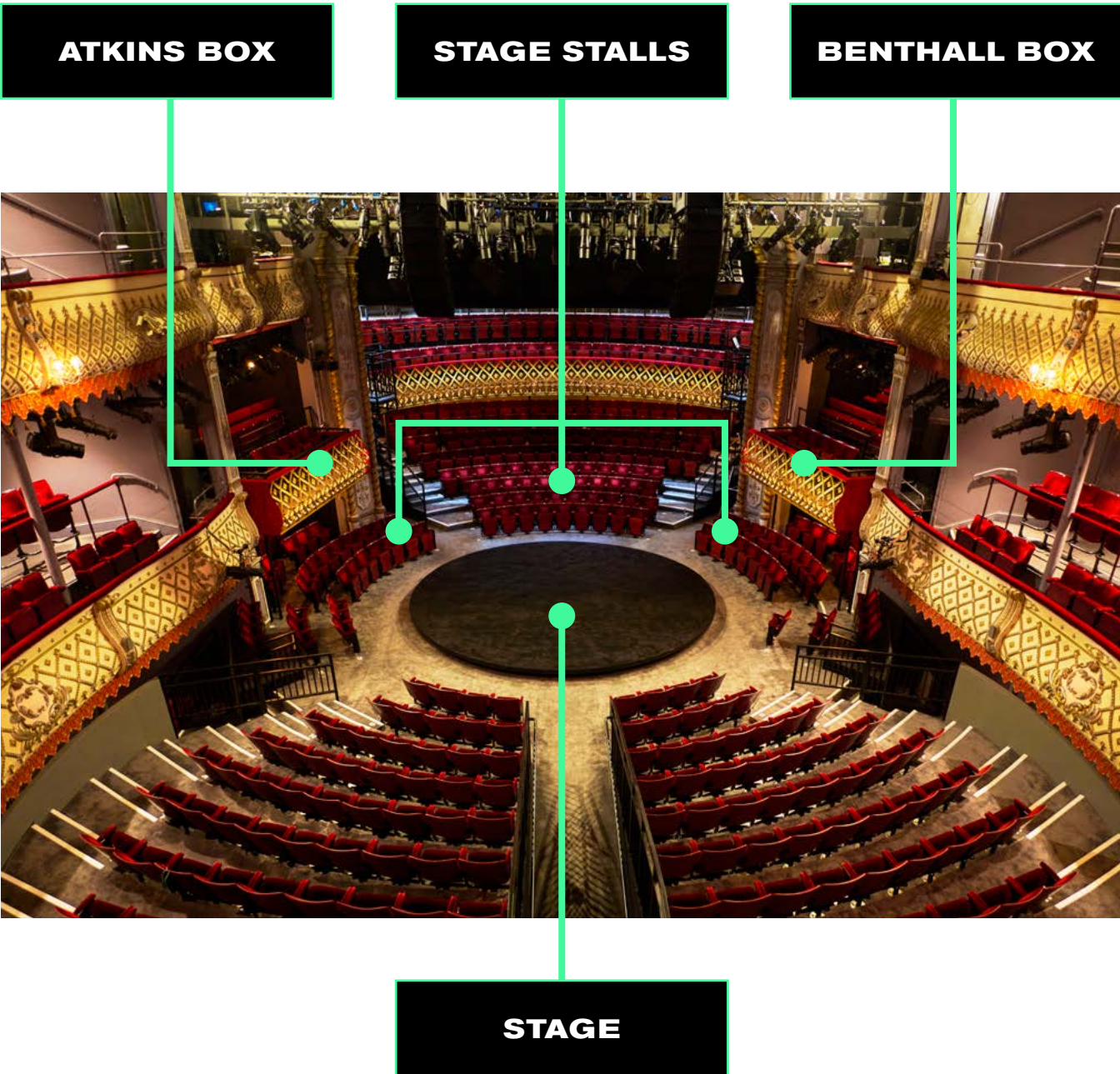
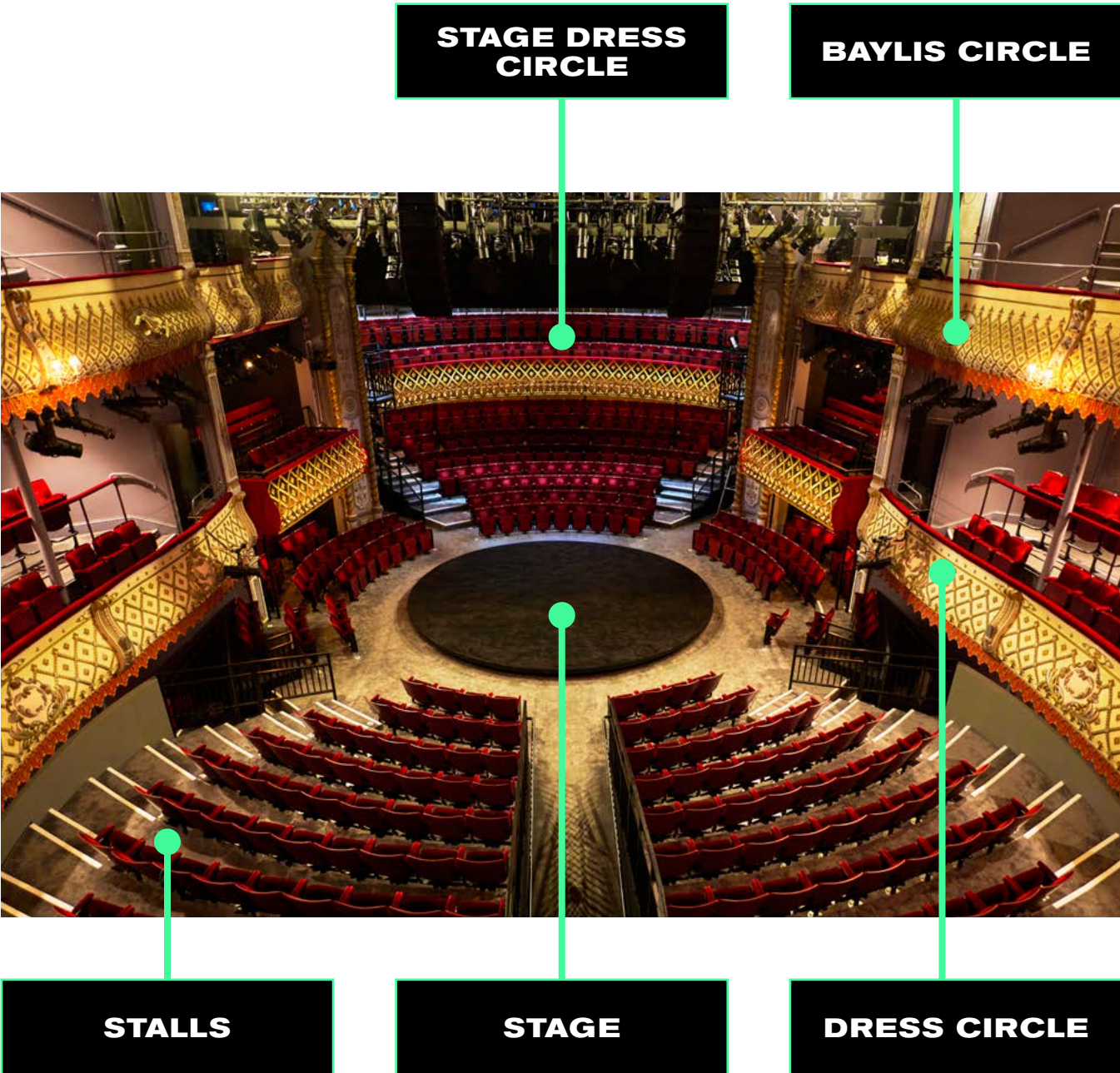
This is the second separate toilet block. This contains a block of eight urinals, with one cubicle that is also a baby change:



FINDING YOUR SEAT

When you are ready, you can go into the auditorium where the show takes place and find your seats. Your ticket will tell you which section, row and seat you are in. Ushers will be stationed at each entrance to help you find your way. The auditorium will be full of people when the show starts.

The theatre is currently configured In The Round, where the seats are arranged around all sides of the circular stage.



Stalls Seating

If your seats are allocated in either the Stalls or Stage Stalls, you can enter the auditorium via the doors on the ground floor. You can check your seat number against the signs by each door to find the closest entrance. This is what the left and right entrances to the Stalls look like:



If you require step-free access to the Stalls, you will need to enter the theatre via the Waterloo Road entrance and take the lift up to the Stalls. You can then enter the auditorium through the central doors which lead to an aisle and step-free seating on all sides of the stalls. This is what the wheelchair accessible central aisle looks like:



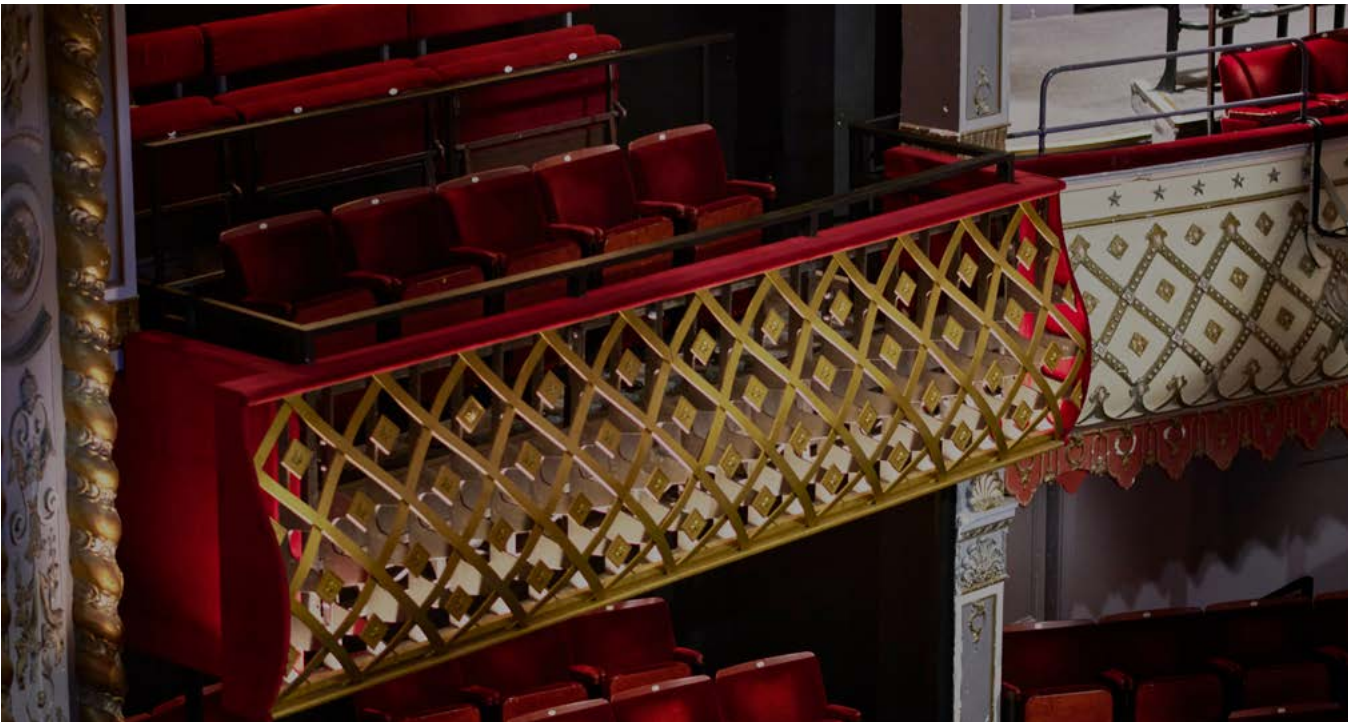
As the stage is placed in the centre of the Stalls, you may notice the actors walking past you through the aisles to enter the stage.

The nearest toilets from the Stalls are on the Basement level, which have step-free access via the lift.

Dress Circle and Stage Dress Circle

If your seats are in the Dress Circle, you will need to enter the auditorium on floor one. There are two entrances to the Dress Circle, with seat numbers listed by each door.

If your seats are in either the Atkins or Benthall box, you will also need to enter through these doors. The door on the left will lead you to the Atkins box and the right to the Benthall box. This is what the Atkins and Benthall boxes look like:

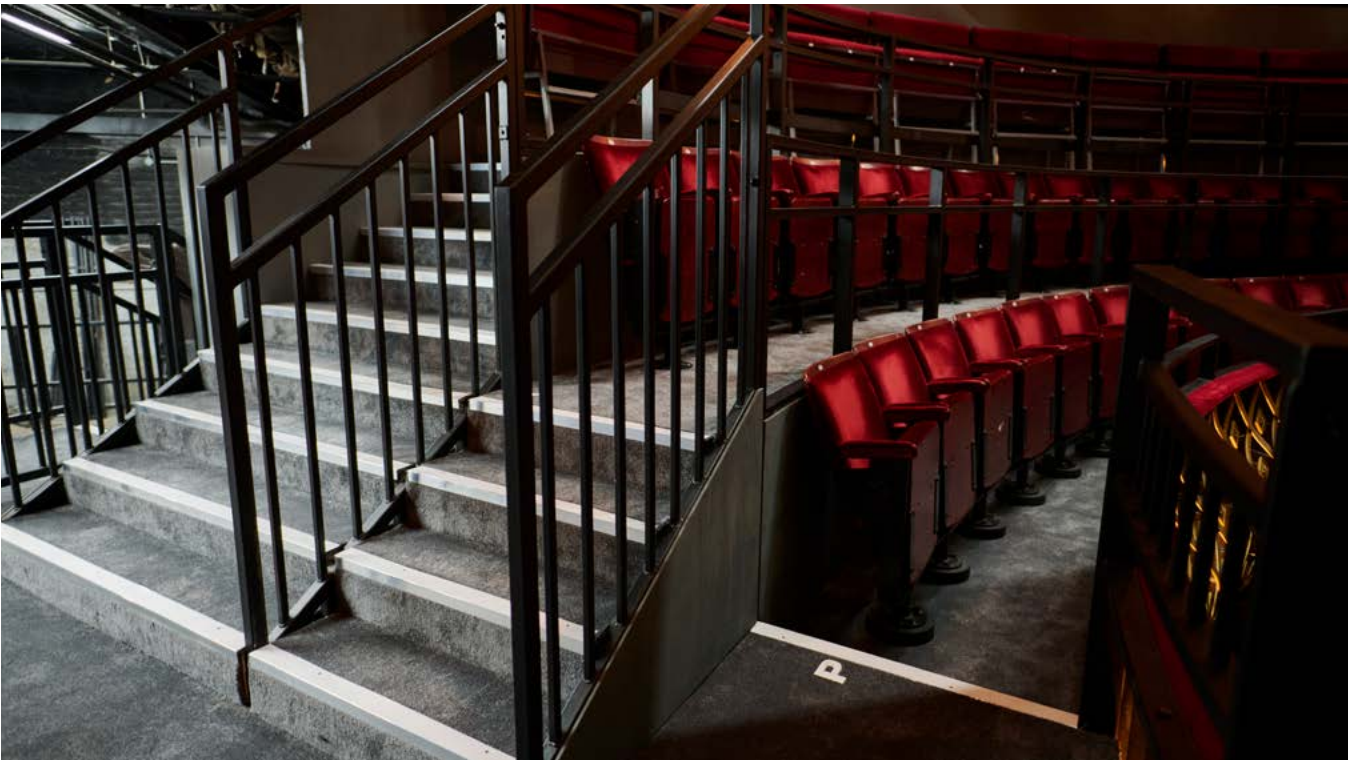
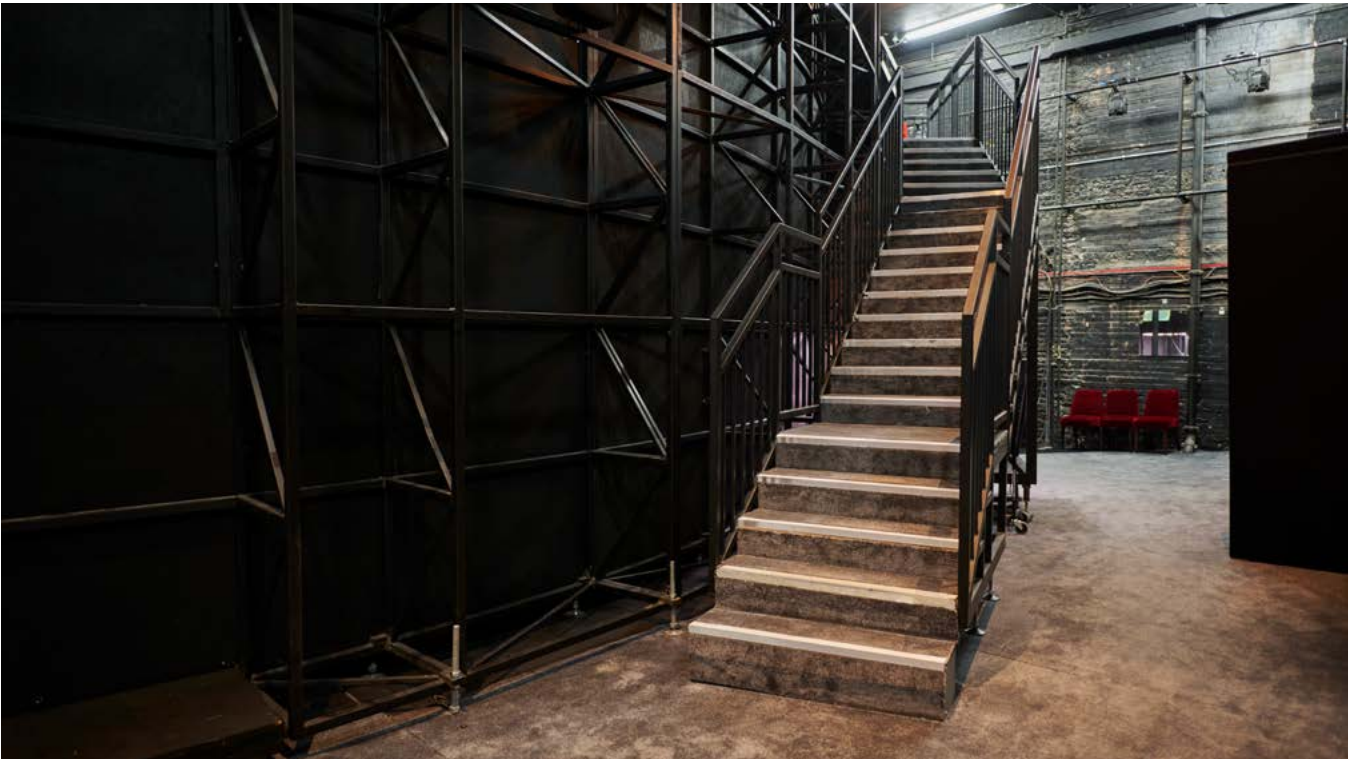


The nearest toilets for those sat in the Dress Circle, Atkins and Benthall boxes are on the Baylis level on floor three.

If your seats are in the Stage Dress Circle, you will need to enter the auditorium via the left and right Stalls entrances on the ground floor. These seats are on the opposite side of the stage as you enter the auditorium. There is sloped flooring which leads around the left and right sides of the stage towards the Stage Dress Circle. You can check your seat number against the signs to find the easiest route. This is what the route towards the Stage Dress Circle looks like:



There is a staircase behind the Stage Dress Circle that leads you to your seats. There are 21 steps leading up to row P, 25 to row Q and 30 to row R in the Stage Dress Circle. This is what the steps look like:



The nearest toilets for those sat in the Stage Dress Circle are on the Basement level.

Baylis Circle

If your seats are in the Baylis Circle, you will enter the auditorium on floor two. The nearest toilets are on the Baylis level on floor three.

There is bench seating on both sides of the Baylis Circle, which looks like this:



WHAT IS A RELAXED PERFORMANCE?

Relaxed performances are designed for those who benefit from a more informal theatre environment.

- You can make as much noise as you like during the show
- During the performance you may come and go from the auditorium as you please
- Some lights will be kept on in the auditorium so it doesn't get too dark
- If you'd like a break during the show, there is a chill out area in Penny bar and cafe, where noise will be minimal. There is also a chill out area in our Dress Circle bar but this may have some surrounding noise.

The next half of this pack provides more details on what happens in the production.



LIGHTING

In part one, two red Chinese lanterns hang from the ceiling. The action in part one takes place under dim red lighting.

In part two, the Chinese lanterns are replaced with colder, white lighting from the office ceiling lamps.

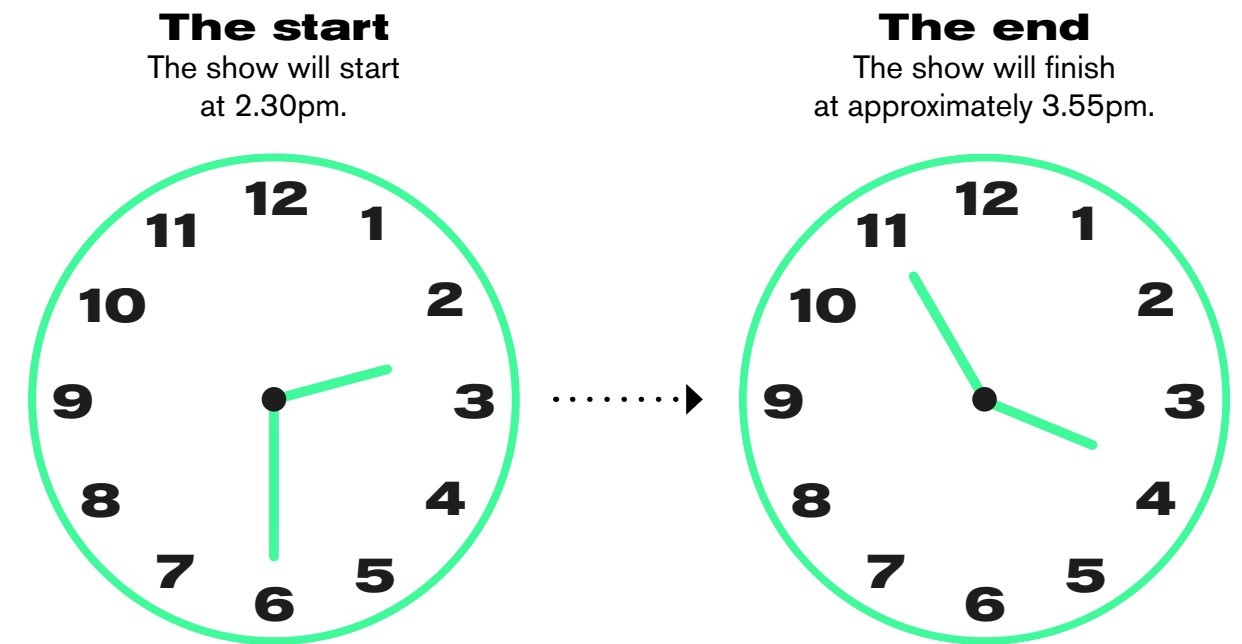
CHILL-OUT AREA

During the show you might feel that you need to take some time out. If you do, that's fine, you can find an usher and let them know. Ushers will be wearing t-shirts with The Old Vic logo on. They will take you to the chill out space where you can relax and return to the show when you feel ready.



DURING THE SHOW

The performance starts at 2.30pm. The show is one hour 25 minutes long, without an interval. All these timings are approximate and can vary slightly at the performance.



CHARACTER NAMES



Richard Roma
Rosa Salazar



Shelly Levene
Indira Varma



James Lingk
Mercedes Bahleda



George Aaronow
Nancy Crane



John Williamson
Dorothea Myer-Bennett



Detective Baylen
Florence Odumosu



Dave Moss
Niky Wardley

THINGS TO NOTE

Content warnings

Glengarry Glen Ross contains strong language, including racism, misogyny and Anti-Hindu sentiment, and references to domestic and sexual abuse. This production contains haze, onstage smoking (herbal cigarette) and prop firearms.

Watch out, spoiler alert!

Below we have expanded upon some of the more sensitive elements of the play that you may want to be aware of. If you would like more detail, you can read on for the *Glengarry Glen Ross* story in full.

On stage smoking

In part one scene two, Aaronow smokes a cigarette while sat at his desk. In part two, both Aaronow and Roma can be seen smoking. These are herbal cigarettes, so you may notice a smell in the auditorium while they are in use.

All-female casting

In the script, all the characters in *Glengarry Glen Ross* are male. For the first time in a major revival, the characters in this production are performed by women. Despite this, the script remains unchanged — this means that you will see female actors playing characters with male names and using male pronouns (he/him/his) when referring to each other.

Prop firearm

Detective Baylen appears in part two with a gun strapped to his belt. The gun remains in its holder and is never fired. This is just a prop and not a real gun.

Strong language

Strong language is used throughout the show. In part one scene two, Moss uses racist language and expresses anti-Hindu sentiment when describing some of the people they have been trying to sell to — similar language and sentiment is expressed by Roma in part two.

Shouting

During the more tense moments in the play, the actors will raise their voices and shout — this is particularly the case at the beginning of part two, when Roma discovers that the office has been robbed, and towards the end of the same part when Williamson ruins Roma's sale.

Paper drop

At the beginning of part two, hundreds of sheets of paper will fall from the ceiling and scatter across the floor of the stage. The paper may fall close to those sat in the front rows of the Stalls.

Violence

In part two, Roma throws a banana at Moss in anger. Pieces of the banana may scatter across the stage and close to the front rows of the Stalls.

Get in touch

If you would like any information on exact timings of when these things take place, please let us know at access@oldvictheatre.com or call **0344 871 7628**.

GLENGARRY GLEN ROSS STORY

Glengarry Glen Ross is set in 1980s Chicago, in the United States. The action takes place across two locations. Part one is in a Chinese restaurant, while part two is in a real estate agency office. The story follows the lives of four real estate agents, who are put to the test in a sales competition — the objective of their job is to sell land.

PART ONE

Scene One

Levene sits in a Chinese restaurant with his boss **Williamson**, who manages the real estate office they work in. Levene used to be the top salesman in the office and was referred to as Shelly ‘The Machine’ Levene. More recently, Levene has been struggling to secure as many deals. Levene tries to persuade Williamson to give him the sales leads for Glengarry Highlands, a highly sought after real estate development in Florida. The leads would offer Levene information about the people most likely to buy this land. Williamson refuses to share the leads with Levene and tells him that he must make a sale before the end of the month.

The office is currently running a competition among the salesmen and their scores are recorded on a chalk board. The top salesman wins a Cadillac car, second wins a set of steak knives and third and fourth get fired. Levene must improve his sales record to get onto the leaderboard, save his job and potentially secure the leads. Until then, the best leads will be reserved for the best salesmen.

Levene tries to make a deal with Williamson, offering him 10% of his sales earnings if he is given the Glengarry Highlands leads. Williamson raises this to 20% but demands a cash payment in advance.

In a final plea, Levene asks Williamson to think of his daughter, suggesting that he needs this job to support her. Failing to convince Williamson, Levene takes one of the leads from their less desirable list and leaves.

Scene Two

Two more salesmen, **Moss** and **Aaronow**, sit at a booth in the same Chinese restaurant. They too are feeling the pressure of the sales competition. Aaronow is also yet to make a sale and, like Levene, is in danger of losing his job. Moss moans to Aaronow about the customers they have been trying and failing to sell to and the leadership of their managers Mitch and Murray.

Moss suggests that someone should rob the office, steal the valuable Glengarry Highlands leads and sell them to Jerry Graff, another salesman who has recently opened his own agency. At first, Moss pretends that this is just an idea but we find out that he is serious and has spoken to Jerry Graff about this plan. Graff will offer them \$5,000 for the stolen leads, before offering them both jobs at his agency.

Moss argues that he won’t be able to rob the office himself, as everyone will suspect him. Moss suggests that Aaronow should carry out the robbery instead. If Aaronow refuses, Moss explains

that he will take his place and reveal him as his accomplice if he gets caught. Aaronow is left in a very difficult situation; he must either commit a crime or risk being wrongly accused of it.

Scene Three

Top salesman **Roma** sits alone in the restaurant and engages in conversation with **Lingk**, a gentleman who sits in the booth along from him. Roma delivers a rambling speech to Lingk, talking about morality, marriage, money and greed. He finally introduces himself and presents Lingk with a map of the Glengarry Highlands.

PART TWO

Scene One

It is now the next day and we are in a ransacked real estate office. There has been a robbery and police detective **Baylen** is carrying out interviews with the salesmen one by one.

Roma storms into the office to join Aaronow and Williamson. Having just closed a deal with Lingk the previous evening, Roma is anxious to know whether the contract has been stolen. Roma needs this sale to have been recorded as that will place him top of the leaderboard, making him the winner of the Cadillac. Williamson tries to put Roma at ease and tells him that Lingk’s contract is safely filed.

Levene bursts into the room, declaring that he has just made a sale and demands that this be recorded on the board.

Moss emerges from his interrogation with Baylen. Aaronow is next up for questioning. As he leaves to speak with Baylen, Moss and Roma get in to an argument. Moss accuses Roma of having a mean side, suggesting that he treats the other salesmen poorly and acts as if he runs the office due to his sales performance. The argument escalates and Moss eventually leaves.

Levene continues to recount the story of his recent sale. Levene asks Williamson for more leads and for him to tell Mitch and Murray about his sale. Williamson makes a comment to suggest that the payment for Levene’s sale won’t go through. Levene is furious about this remark and shouts insults at Williamson in response.

Roma notices Lingk coming towards the office. He quickly pretends to be in conversation with Levene, referring to him by a false name as if he is a client. Lingk is agitated and wants to speak with Roma but struggles to get a word in. Roma attempts to make an exit, pretending that he needs to drive Levene to the airport. Finally, Lingk blurts out that his wife wants him to cancel the deal. Lingk’s wife has spoken to the Attorney General’s office and has been told that they have three days to withdraw from the agreement. Roma tries to reassure Lingk, telling him that his cheque has not yet been cashed.

Baylen calls for Levene to be questioned next. Still pretending to be Roma’s client, Levene ignores him. Williamson returns, also trying to speak with Levene. Levene rushes into Baylen’s office to remove himself from this situation.

Williamson notices Lingk and, misreading the situation, assumes that he is worried that his cheque has not gone through. Williamson contradicts Roma’s previous comment and tells Lingk that his

contract is secure and the money has been cashed. Roma is furious with Williamson for ruining his sale. Lingk cries, apologises and leaves. Roma goes into questioning with Baylen next.

Having just observed these events unfold, Levene remarks to Williamson that he must avoid making stuff up unless he is sure it will help. Williamson asks Levene how he knew that he lied about cashing the cheque. Williamson had left Lingk’s contract on his desk the previous night — the only way Levene would have known this is if he had robbed the office and seen it there.

Williamson threatens to turn Levene in to the police if he doesn’t reveal what he has done with the stolen leads. Eventually, Levene confesses and tells him that he sold the leads with Moss and gave them to Jerry Graff.

In attempt to make amends, Levene offers Williamson the money he received from Jerry Graff, along with 20% of his commission. Desperate, Levene increases this offer to 50%. Williamson declines this offer, telling Levene that his sales are worthless to him. Williamson also reveals that the sale Levene made earlier was to a couple known around the office because they never complete their payments, making the sale worthless. He leaves to tell Baylen that Levene is the thief.

Once Williamson is gone, Roma returns to the office. He praises Levene for his sale and performance in front of Lingk earlier that day. Roma proposes they both team up and work as partners. Before Levene can reply, he gets called by Baylen for questioning.

Aaronow returns and asks if they caught the thief yet. Roma says he doesn’t know and leaves for the restaurant to wait for Levene.

CONTACT INFORMATION



If you have any questions about your visit, please contact Danny, our Head of Front of House Operations:

danny.krohm@oldvictheatre.com
Danny Krohm, Head of Front of House Operations

For more information visit
oldvictheatre.com/visit/ov-access
or call **0344 871 7628**

Enjoy the show!

The Old Vic

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