

Blanche McIntyre

Director / Writer

* Winner - Best Director: TMA 2013 UK Theatre Awards

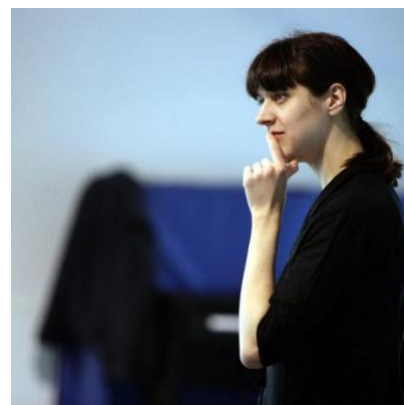
* Winner of the 2011 Critics' Circle Most Promising Newcomer Award for ACCOLADE and FOXFINDER (both at the Finborough Theatre)

* FOXFINDER: Listed in Independent's top 5 picks for 2011

* ACCOLADE: Best Director and Best Production at Off West End Theatre Awards 2011; Listed in the Spectator's Top Ten Plays for 2011; Time Out's Best Fringe Show 2011

National Theatre Studio Director's Course (2010)

Winner - Leverhulme Bursary (2009)



Agents

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Credits

Theatre

| Production | Company | Notes |
|--------------------------------------|---------------------|------------------|
| POOR CLARE 2025 | Orange Tree Theatre | By Chiara Atik |
| LETTERS FROM MAX 2025 | Hampstead Theatre | By Sarah Ruhl |
| APEX PREDATOR 2025 | Hampstead Theatre | By John Donnelly |
| THE INVENTION OF LOVE 2024 | Hampstead Theatre | By Tom Stoppard |

| Production | Company | Notes |
|--|--|--|
| ANTONY & CLEOPATRA 2024 | Shakepeare's Globe | |
| THE MERRY WIVES OF WINDSOR 2024 | RSC | |
| ARABIAN NIGHTS 2023 | Bristol Old Vic | By Sonali Bhattacharyya |
| TWELFTH NIGHT: FOR ONE NIGHT ONLY 2023 | Shakespeare's Globe | |
| SUPER HIGH RESOLUTION 2022 | Soho Theatre | By Nathan Ellis |
| ALL'S WELL THAT ENDS WELL 2022 | RSC | |
| HOUSE OF SHADES 2022 | Almeida | By Beth Steel |
| MEASURE FOR MEASURE 2021 | Sam Wanamaker Playhouse | |
| HYMN 2021 | Almeida / Sky Arts | By Lolita Chakrabarti |
| A DOLL'S HOUSE 2021 | RWCMD | By Henrik Ibsen Adapted by Bryony Lavery |
| PLAYFIGHT 2021 | Finborough Theatre | By Julia Grogan Streamed rehearsed reading |
| GOING FORWARD 2020 | Headlong / BBC Arts | By John Donnelly Part of the UNPRECEDENTED series |
| BOTTICELLI IN THE FIRE 2019 | Hampstead | By Jordan Tannahill |
| BARTHOLOMEW FAIR 2019 | Shakespeare's Globe - Sam Wanamaker Playhouse | By Ben Jonson |
| TARTUFFE 2019 | National Theatre | By Molière Adapted by John Donnelly |
| WOMEN IN POWER 2018 | Nuffield | Based on Aristophanes' ASSEMBLY WOMEN |
| THE WINTER'S TALE 2018 | Shakespeare's Globe | By William Shakespeare |
| THE WRITER 2018 | Almeida | By Ella Hickson |
| TITUS ANDRONICUS 2017 | RSC | By William Shakespeare |

| Production | Company | Notes |
|---|--|--|
| THE NORMAN CONQUESTS 2017 | Chichester Festival Theatre | By Alan Ayckbourn |
| THE TWO NOBLE KINSMEN 2016 | RSC: The Swan | By William Shakespeare |
| NOISES OFF 2016 | Nottingham Playhouse | By Michael Frayn |
| WELCOME HOME CAPTAIN FOX! 2016 | Donmar Warehouse | A new version of Jean Anouilh's 'Le Voyageur Sans Baggage' by Anthony Weigh |
| THE ORESTEIA 2015 | HOME (Manchester) | By Aeschylus Translated by Ted Hughes |
| AS YOU LIKE IT 2015 | Shakespeare's Globe | By William Shakespeare |
| ARCADIA 2015 | Ambassador Theatre Group / ETT | By Tom Stoppard |
| ACCOLADE 2014 | St James Theatre | By Emlyn Williams |
| THE COMEDY OF ERRORS 2014 | Shakespeare's Globe | By William Shakespeare |
| TONIGHT AT 8.30 2014 | Nuffield / English Touring Theatre | Nine one-act plays by Noël Coward |
| THE NUTCRACKER 2013 | Nuffield | By Hattie Naylor Songs & lyrics by Paul Dodgson |
| CIPHERS 2013 | Out Of Joint / Bush Theatre / Northcott Theatre (Exeter) | Touring production By Dawn King |
| THE BIRTHDAY PARTY 2013 | Manchester Royal Exchange | By Harold Pinter |
| THE SEAGULL 2013 | Headlong Theatre / Nuffield / Derby Theatre / UK Tour | By Anton Chekhov in a new version by John Donnelly * Winner - Best Director: TMA 2013 UK Theatre Awards |
| THE GRACE OF MARY TRAVERSE 2013 | Out Of Joint | Rehearsed reading |
| LIAR, LIAR 2013 | Unicorn Theatre | By E V Crowe |
| THE ONLY TRUE HISTORY OF LIZZIE FINN 2012 | Jagged Fence / Southwark Playhouse | By Sebastian Barry |
| THE SEVEN YEAR ITCH 2012 | Salisbury Playhouse | By George Axelrod |

| Production | Company | Notes |
|---|---|--|
| REPENTANCE; BEHIND THE LINES 2012 | ANGLE Theatre / Bush Theatre | By Media Ahmed and Neil Daley respectively |
| FOXFINDER 2011 | Finborough Theatre | By Dawn King Part of the Papatango Playwriting Festival * Listed in Independent's top 5 picks for 2011 |
| WHEN DID YOU LAST SEE MY MOTHER? 2011 | Trafalgar Studios - Studio 2 | By Christopher Hampton |
| IN WORLD 2011 | Finborough Theatre | Rehearsed reading |
| ROBIN HOOD 2011 | Latitude Festival / National Student Drama Festival | By Chris Thorpe |
| PINCHING FOR MY SOUL 2011 | Focus Theatre, Dublin | By Elizabeth Moynihan |
| OPEN HEART SURGERY 2011 | Southwark Playhouse | As part of Theatre Uncut project |
| ACCOLADE 2011 | Finborough Theatre | By Emlyn Williams * Best Director and Best Production at Off West End Theatre Awards 2011 * Listed in the Spectator's Top Ten Plays for 2011 * Time Out's Best Fringe Show 2011 |
| THE BIG FELLAH (2010/11) | Out Of Joint / Lyric Hammersmith / Tour / 2011 Revival Tour | as Associate Director; dir. Max Stafford-Clark |
| SCARRED 2010 | Out Of Joint | Rehearsed reading of play by Kathryn O'Reilly |
| ROCK, PAPER, SCISSORS 2010 | Finborough Theatre | Rehearsed reading |
| THE MERRY WIVES OF WINDSOR 2010 | Changeling Theatre Company tour | as Associate Director; dir. Robert Forknall |
| THE VOICE OF SCOTLAND 2010 | Finborough Theatre | Rehearsed reading |
| A MODEL FOR MANKIND 2010 | Cock Tavern Theatre | Written by James Sheldon |
| MOLIÈRE, OR THE LEAGUE OF HYPOCRITES 2009 | Finborough Theatre | |

| Production | Company | Notes |
|---|---|--|
| BIRDS 2009 | Southwark Playhouse - Secrets season | |
| DIRT 2009 | National Theatre Studio | Rehearsed reading |
| GREEN 2009 | Finborough Theatre | Rehearsed reading |
| THE GRAND IRRATIONALITY 2009 | National Theatre Studio | Rehearsed reading By Jemma Kennedy |
| THE FLIES 2009 | Echange Theatre Company / Camden People's Theatre | as Assistant Director; dir. David Furlong |
| MEDEA 2009 | Humble Theatre Company / Prince Edward Bayswater | as Assistant Director; dir. Jodi de Souza |
| THREE HOURS AFTER MARRIAGE 2008 | Union Theatre | |
| A MIDSUMMER NIGHT'S DREAM 2008 | Changeling Theatre Company / Kent tour | as Associate Director; dir. Rob Forknall |
| CAN'T PAY? WON'T PAY! 2008 | Arcola Theatre | as Assistant Director; dir. Kate Moyse; Youth Theatre |
| WUTHERING HEIGHTS 2007 | Birmingham / Midlands tour | |
| ALADDIN 2007 | Oxford Playhouse | as Assistant Director; dir. Peter Duncan |
| MEETINGS 2007 | Blue Hug Theatre Company / Arcola Theatre | as Assistant Director; dir. Dan Barnard |
| THE TAMING OF THE SHREW 2007 | Changeling Theatre Company / Kent tour | as Assistant Director; dir. Rob Forknall |
| CHARLIE AND HENRY 2007 | Good Stuff Productions / New End Theatre | as Assistant Director; dir. Jason Lawson |
| DOCTOR FAUSTUS / THE DEVIL IS AN ASS 2006 | White Bear Theatre | |
| MACBETH 2006 | Changeling Theatre Company / Kent / London tour | as Assistant Director; dir. Rob Forknall |
| THE IMPORTANCE OF BEING EARNEST 2006 | Changeling Theatre Company / Kent / London tour | as Assistant Director; dir. Rob Forknall |

| Production | Company | Notes |
|--|-----------------------|-----------------------------|
| THE STRANGE CASE OF DR JEKYLL AND MR HYDE AS TOLD TO CARL JUNG BY AN INMATE OF BROADMOOR ASYLUM 2005 | White Bear Theatre | |
| THE REVENGER'S TRAGEDY 2005 | Battersea Arts Centre | |
| LOST HEARTS 2005 | Edinburgh Fringe | also as Writer |
| FAMILY FORTUNES 2005 | Soho Theatre Studio | Rehearsed reading |
| THE MASTER AND MARGARITA 2004 | Greenwich Playhouse | also as Writer (adaptation) |

Film

| Production | Company | Notes |
|---------------------------------|-------------------------|---|
| THE HIPPOPOTAMUS 2017 | Electric Shadow Company | As co-writer Feature film script based on the novel by Stephen Fry |

Opera

| Production | Company | Notes |
|---------------------------------------|--|---|
| THE MARRIAGE OF FIGARO 2018 | English Touring Opera | By Mozart |
| TOSCA 2017 | English Touring Opera | By Giacomo Puccini Conductor: Michael Rosewell |
| THE BEGGAR'S OPERA 2007 | Changeling Theatre Company / Kent tour | as Assistant Director; dir. Rob Forknall |

Other

| Production | Company | Notes |
|-----------------------------------|----------------------------------|---|
| NANCY THE WATERMAN 2007 | Maltings Arts Theatre, St Albans | as Writer; Libretto for Stephen Dodgson's premiering production |

Additional information

REVIEWS

THE WRITER

★ ★ ★ ★ ★ *"McIntyre directs with customary dexterity and alertness to the work"* (Natasha Tripney, [The Stage](#))

★ ★ ★ ★ ★ *"scenes unfold, sinuous and surprising and so slickly managed in Blanche McIntyre's confident production"* (Fiona Mountford, [Evening Standard](#))

★ ★ ★ ★ ★ *"McIntyre lends the play a stripped back clarity, while allowing space for gorgeous flourishes"* (Connor Campbell, [The Upcoming](#))

★ ★ ★ ★ ★ *"beautifully and sensitively directed by [Blanche McIntyre](#)"* (Sarah Crompton, [What's On Stage](#))

★ ★ ★ ★ ★ *"thrillingly meta assault on the theatre establishment"* (Andrzej Lukowski, [Time Out](#))

★ ★ ★ ★ ★ *"handled with witty aplomb in Blanche McIntyre's superbly acted production"* (Paul Taylor, [The Independent](#))

★ ★ ★ ★ ★ *"superbly inventive production"* (Michael Billington, [The Guardian](#))

★ ★ ★ ★ ★ *"Over two unflaggingly inventive hours, directed by Blanche McIntyre, I found myself by turns goaded, irritated, delighted, challenged."* (Dominic Cavendish, [The Telegraph](#))

★ ★ ★ ★ ★ *"momentous"* (Cindy Marcolina, [Broadway World](#))

AS YOU LIKE IT

"Witty and Affectionate" (Jane Shilling, The Telegraph ****)

"McIntyre is a director of delicacy and lightness of touch" (Natasha Tripney, The Stage ****)

"Joyous and breath-taking" (Michael Coveney, What's On Stage ****)

"Warmly entertaining, giddy joy" (Lyn Gardner, The Guardian ****)

ARCADIA

'Whisperingly close to perfection' (Sunday Times, ****)

**** Financial Times; **** Stage; **** Whatsonstage

ACCOLADE (2014)

'This cracking production' (Daily Mail, *****)

'McIntyre's note-perfect production' (Artsdesk, *****)

'Blanche McIntyre's impeccable production' (Guardian, ****)

**** The Times & Sunday Time); **** Independent; **** Financial Times;

**** Sunday Express; **** Evening Standard; **** Whatsonstage

THE COMEDY OF ERRORS

"Blanche McIntyre makes a formidable debut in this special space with a Comedy of Errors that is as enchanting as it is hilarious... It's no small praise to say that it is the most completely satisfying account of the piece since Tim Supple's acclaimed eerie/riotous RSC version nearly 20 years ago... McIntyre, in ways I am still trying to fully figure out pulls off a comparable feat in the great arena of the Globe... the Globe should have McIntyre back as soon as is humanly possible" (Paul Taylor, Independent *****)

"A near-perfect production by Blanche McIntyre... the audience roars with delight" (Michael Billington, Guardian ****)

"The physical side is delicious... at one point they quite literally bring the house down" (Ian Shuttleworth, Financial Times ****)

"McIntyre's fine production... her cast savour the strangeness and the longed-for unravelling is strangely moving" (Sunday Times ****)

"You end up not only with a broad grin on your face but a tear in your eye" (Dominic Maxwell, Times ****)

TONIGHT AT 8.30

"McIntyre is astute... even in tails Tonight at 8:30 feels surprisingly often like tonight." (Ian Shuttleworth, FT ****)

"A marathon viewing of three Noel Coward triple bills... sounds like a banquet of soufflés. In the event, the nine plays... prove unexpectedly nourishing" (Michael Billington, Guardian ****)

THE SEAGULL

"Extraordinary ...Director Blanche McIntyre gets bolder and better with every production ...This is an extraordinary take on Chekhov's play: layered, feisty, gorgeously melancholic and, lest I forget, frequently droll" (Matt Treuman, Telegraph *****)

"short, sharp reinvention blows away the cobwebs so thoroughly that Chekhov's classic offers the shock of the new once again ...McIntyre's astute staging leaves plenty to the imagination ...this mix of old and new is always absorbing, and sometimes revelatory" (Dominic Maxwell, Times ****)

"there's never a dull moment ...edgy and fascinating" (Lyn Gardner, Guardian ****)

"We're living in an era of strong and radical Chekhov productions ... Blanche McIntyre's staging of The Seagull is up there with the best ... Nothing is fidgety. Action and speech are muscular and concentrated ... The next time the artistic directorship of a substantial theatre comes round, it should be hers for the taking" (Susannah Clapp, Observer)

"McIntyre's production for once lives up to the cliché about making a classic seem new" (Ian Shuttleworth, Financial Times ****)

"an outstanding production by Blanche McIntyre ...it is fresh, funny, absolutely original and still properly attentive to the core themes of artistic aspiration, emotional cruelty and the changing theatre." (Michael Coveney, WhatsOnStage ****)

THE ONLY TRUE HISTORY OF LIZZIE FINN

"It's so exhilarating to look into the face (a female one) of the future... the news about The Only True History of Lizzie Finn is the director, Blanche McIntyre" (Susannah Clapp, The Observer)

"Blanche McIntyre is a young director who has already earned considerable plaudits. Here, in a first British staging of this bittersweet Nineties play by Sebastian Barry, she shows why" (Henry Hitchings, Evening Standard)

"McIntyre - who this year won the Critics' Circle Most Promising Newcomer award - wisely allows the action to develop naturally... Not a noisy play, but one of extraordinary elegiac power" (Guardian ****)

"McIntyre's production is simple and effective" (Telegraph ****)

"McIntyre - who won the Critics' Circle most promising newcomer - is an attentive, unpretentious director who here exceeds expectation. She brings out the play's humanity, singularity and charm" (Kate Kellaway, The Observer)

"Striking fringe gold again, rising directorial star Blanche McIntyre manages to make Weston-super-Mare seem positively alluring... McIntyre's finely acted production has a dreamy lyricism and swooping sense of romance" (Time Out **** Critics' Choice)

REPENTANCE / BEHIND THE LINES

"Superbly directed by Blanche McIntyre" (Telegraph)

"Staged, with enormous flair, by Blanche McIntyre... it is McIntyre's production that gives the play visual impetus" (Guardian)

"The atmosphere is intimate, and director Blanche McIntyre, a rising star, makes ingenious use of the constrained space" (Evening Standard)

"The double bill, intelligently blended by Blanche McIntyre's direction, has a polished rawness to it" (Official London Theatre)

FOXFINDER

"The piece is realised with absolute imaginative authority in Blanche McIntyre's tense, darkly atmospheric production" (Independent ****)

"Exceptionally directed... a superlative achievement from all involved. [The script is] evocatively realised by director Blanche McIntyre... Simply put, this show is little short of flawless... one can only hope that future directors have the same tact. A truly terrific production, and an absolute must-see" (Whatsonstage *****)

"Director Blanche McIntyre follows last year's dazzling Finborough revival of Accolade with another first-rate production. She keeps the staging stark and simple, and makes chilling use of prolonged silences" (Guardian ****)

"Blanche McIntyre's sparse, bleak production never lets the tension drop" (Telegraph ****)

"Blanche McIntyre's production is grippingly atmospheric, dark and tense and confident enough to revel in the sort of stillness and silence that ratchet up the tension" (Evening Standard ****)

"Blanche McIntyre's fabulous production... this is a bold and often brilliant stab at something new" (Times)

"McIntyre's atmospheric production... Rich, rare and deeply unsettling" (Time Out **** Critics' Choice)

"Blanche McIntyre's riveting, stripped-down production... McIntyre has an impressive command of visuals as well as text and actors, harnessing the length of the stage to build a mood of paranoia with characters looming out of darkness" (Variety)

ACCOLADE (2011)

"Blanche McIntyre's suspense-filled, utterly authentic exhumation ...Upcoming director McIntyre is alive to the play's every emotional nuance ...McIntyre's first-rate production ensures that its dilemmas remain timeless and gripping" ...James Cotterill's set "gives the actors and the play's world true solidity while subtly underlining the notion of prying eyes looking in" (David Benedict - Variety).

"McIntyre's superbly acted production captures precisely the feel of a period of double-lives and double-standards" (Michael Billington - Guardian ****).

"A forgotten gem... Accolade is humorous, humane and subtle in its suspenseful twists, and McIntyre's up-close staging enthralls. A talented young director and an exceptional fringe revival (Kate Bassett - Independent on Sunday)

"With Emlyn Williams' 1950 drama we are well into revelation... Blanche McIntyre's production matches the play in quality and approach... With a fraction of the budget and playing space, this is the production last year's National Theatre revival of Rattigan's After The Dance wanted to be - and perhaps the play it wanted to be as well" (Ian Shuttleworth - Financial Times *****).

"At an early date, Accolade already classifies as one of the defining rediscoveries of this theatrical year... Blanche McIntyre's career-making production... The praise afforded Accolade, one senses, has only just begun" (Matt Wolf - New York Times).

"Director Blanche McIntyre unearths a potent broadside directed at English prurience and hypocrisy... Witty and sad, tense but chary of melodrama, Accolade is an elegantly understated piece with a palpable fury in its depths... blessed with just about the finest cast I've ever seen in a fringe show" (Andrzej Lukowski - Time Out **** Show of the Week).