

## Oscar Toeman

### Director

Oscar Toeman is a director for stage and screen. He was recently appointed as the Baylis Director at the Old Vic for 2024.

He's an alumni of LCT's Directors Lab in New York, a recipient of a Michael Grandage Company Futures Bursary, and an Associate at NYT. He has been runner up for the JMK Award, and twice a finalist for the Peter Hall RTST Award. He trained on the NT Studio's Directors Course.

In 2023 Oscar was selected for the Hollyoaks 'Stage to Small Screen Programme' (SDUK/ DUK/ ScreenSkills/ Lime Pictures) to train up theatre directors for TV.



## Agents

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## Credits

### Theatre

Production	Company	Notes
<b>AS DIRECTOR</b>		
<b>FAREWELL MR HAFFMAN</b> 2025	Park200	By Jean Philippe Daguerre Trans. Jeremy Sams
<b>THE MISFORTUNE OF THE ENGLISH</b> 2022	Orange Tree	By Pamela Carter
<b>THE SUGAR SYNDROME</b> 2020	Orange Tree	By Lucy Prebble *Nominated 4 Off West End Awards

<b>Production</b>	<b>Company</b>	<b>Notes</b>
<b>ACTUALLY</b> 2019	Trafalgar Studios	By Anna Ziegler
<b>THE BIG LIE</b> 2018	Edinburgh Fringe Festival	By Shaniaz Hama Ali *Nominated for the Amnesty Freedom of Expression Award
<b>NO SYMPATHY FOR THE DEVIL; HOLIDAY DESTINATION and BLUE IS A BOY'S COLOUR (Readings)</b> 2018	National Theatre	Readings for NT New Views
<b>STILL FOOLS</b> 2018	Arcola/ Minaturists	By Adam Hughes
<b>ITALIAN NIGHT (workshop)</b> 2017	Orange Tree	By Odon von Horvath
<b>WINTER'S TALES</b> 2017	The Coronet	Christmas readings by Emili Sandé, Penelope Wilton, Shappi Khorsandi and Toby Stephens
<b>AFTER OCTOBER</b> 2016	Finborough Theatre	By Rodney Ackland *Nominated 3 Off West End Awards
<b>WHAT THEY TOOK WITH THEM: A LIST (Reading)</b> 2016	National Theatre	By Jenifer Toksvig
<b>WHY I WANT TO WORK AT TESCO'S</b> 2013	Bush Theatre Attic Space	By Joseph Wilde
<b>LABURNUM GROVE</b> 2013	Finborough Theatre	By J. B. Priestley
<b>A.G.M</b> 2012	nabokov/ Soho	By Freddy Syborn
<b>THE BALLAD OF THE COPPER REVOLUTION</b> 2012	Vaults/ nabokov	By Jay Luxembourg
<b>DRAMA SCHOOL PRODUCTIONS</b>		
<b>THE ANGRY BRIGADE</b> 2023	LAMDA	By James Graham
<b>THE GRAIN STORE</b> 2023	Mountview Academy	By Natalie Vorozhbit
<b>PARTY TIME/CELEBRATION</b> 2023	Royal Central School of Speech and Drama	By Harold Pinter
<b>OUR TOWN</b> 2022	Arts Ed	By Thornton Wilder

<b>Production</b>	<b>Company</b>	<b>Notes</b>
<b>THE BIG KNIFE</b> 2021	Arts Ed	By Clifford Odets
<b>AS YOU LIKE IT</b> 2021	Arts Ed	By Shakespeare
<b>DEALER'S CHOICE</b> 2019	Royal Welsh College of Music & Drama	By Patrick Marber
<b>MEPHISTO</b> 2019	East 15	Adapted from the novel by Klaus Mann by Ariane Mnouchkine, trans. Timberlake Wertenbaker.
<b>ENRON</b> 2018	Arts Ed	By Lucy Prebble
<b>THE FAMILY THAT COULD TALK ABOUT ANYTHING</b> 2018	East 15	By Christian Lollike
<b>MEASURE FOR MEASURE</b> 2016	Oxford School of Drama /North Wall, Oxford	By William Shakespeare
<b>RICHARD III</b> 2016	Stanwix Theatre	By William Shakespeare
<b>THE GRANDFATHERS</b> 2015	Mountview Academy	By Rory Mullarkey
<b>AS DRAMATURG</b>		
<b>FEELING AFRAID AS IF SOMETHING TERRIBLE IS GOING TO HAPPEN</b> 2022	Summerhall	By Marcelo Dos Santos Fringe First Winner
<b>AS ASSOCIATE/ ASSISTANT</b>		
<b>THE CONSTITUENT</b> 2024	Old Vic	As Associate By Joe Penhall Dir. Matthew Warchus
<b>OSLO</b> 2017	Lyttelton, National Theatre/ Harold Pinter Theatre	As Associate By J.T. Rogers, Dir. Bartlett Sher
<b>WASTE</b> 2016	Lyttelton, National Theatre	By Harley Granville Barker Dir. Roger Michell
<b>THE MERCHANT OF VENICE</b> 2015	Royal Shakespeare Theatre, RSC	By William Shakespeare Dir. Polly Findlay
<b>ION / THE BACCHAE / HIPPOLYTUS</b> 2015	Chichester FT; one week workshop	versions by Mike Poulton Dir. Lucy Bailey
<b>HITLER'S CUFFLINKS</b> 2014 - 2015	Northampton; one week workshops	By Mike Poulton Dir. James Dacre

<b>Production</b>	<b>Company</b>	<b>Notes</b>
<b>WHO'S AFRAID OF VIRGINIA WOOLF?</b> 2014	Theatre Royal, Bath	By Edward Albee Dir. Adrian Noble
<b>TWELFTH NIGHT</b> 2013	Shakespeare's Globe/ Apollo Theatre	By William Shakespeare Dir. Tim Carroll
<b>UNCLE VANYA</b> 2012	Print Room	version by Mike Poulton Dir. Lucy Bailey
<b>MIRROR TEETH</b> 2011	Finborough Theatre	By Nick Gill Dir. Kate Wasserberg
<b>ACCOLADE</b> 2011	Finborough Theatre	By Emlyn Williams Dir. Blanche McIntyre
<b>SKANE</b> 2011	Hampstead Theatre	By Pamela Carter Dir. Tim Carroll
<b>THE RIVALS</b> 2010	Southwark Playhouse	By Richard Brinsley Sheridan Dir. Jessica Swale

## Other

<b>Production</b>	<b>Company</b>	<b>Notes</b>
<b>VISITING DIRECTOR</b>		Arts Ed, East 15, RWCMD, National Youth Theatre, Guildhall
<b>WORK WITH YOUNG PEOPLE</b>		Course Leader, Introduction to Directing, NYT, 2021. Visiting Practitioner, Theatre By The Lake Young Creatives, 2021. Masterclass Workshop for Theatre Royal Haymarket 2020. Director for National Theatre Learning's New Views Programme, 2018. Guest Practitioner at Arts Ed, Professional Practise, 2017. Ran workshops in Shakespearean Verse for NYT REP, 2016; The Actors Class 2014. Leader of 'Making Shakespeare Week' for the RSC, 2015. Mountview Young People's Company Leader 2014.
<b>DRAMATURGY, NEW WORK DEVELOPMENT &amp; LITERARY</b>		Workshops on new plays by Anders Lustgarten, Joe Marsh, James Rushbrooke, D. A. Nixon. Interim Resident Director at the National Theatre Studio, Winter 2016. Senior Reader at Hampstead Theatre, 2018-2020, with further experience reading for Shakespeare's Globe, the RSC, The Orange Tree, Theatre 503 and The Print Room.

## Additional information

## **THE MISFORTUNE OF THE ENGLISH - Orange Tree Theatre**

★ ★ ★ ★ ★ (Dominka Fleszar, [Time & Leisure](#)) "A piece of great theatre....alive, relevant, moving, and very well crafted with many an interesting concept explored throughout. And it doesn't fail to make one ponder: are we also following a Keast of our time?"

★ ★ ★ ★ ★ (Laura De Lisle, [The Arts Desk](#)) "Heaven, Burton, and Tennyson's energy is infectious....though there's only three of them, Oscar Toeman's direction makes us feel the presence of the other 24, along with hero-worshipped Keaty. Like any good school trip, it's rife with food: the boys munch Babybels and satsumas, and Lyons is very particular about his cake arrangements...it's about a third of the way through that things begin to go wrong. The house lights dim as a storm rolls in, Dan Balfour's jaunty soundtrack warping and twisting, the boys falling out of step with each other. It's as if the approaching tragedy is too devastating for the play's form to contain."

★ ★ ★ (Miriam Gillinson, [Guardian](#)) "Director Oscar Toeman keeps the tone so light in the opening scenes that, much like the boys and their schoolmaster, you won't realise this is a tragedy until much too late...something about the connection between boyhood and Englishness, and the mutual comfort and danger these concepts provide, that really stings."

Listed in the Guardian Readers' Favourite Stage Shows of 2022 (Chris, Richmond, [Guardian](#)) "As a European living in the UK, it was a play that really spoke to me. The production was extraordinary; the whole set design was fog, that transformed a theatre space into mountains. The acting was moving, and I felt sorry for the English, but now understand them better. I'd love to see it return."

## **THE SUGAR SYNDROME - Orange Tree Theatre**

★ ★ ★ ★ ★ (Aleks Sierz, [Arts Desk](#)) "Director Oscar Toeman and designer Rebecca Brower bring the pre-broadband age alive... In a production which respects the difficult pauses of the text, as well as its moments of full-on comedy...this is a really excellent revival."

★ ★ ★ ★ ★ (David Jays, [Sunday Times](#), Critics Picks) "Oscar Toeman, who directs, has a real gift for gauging the space between actors: the air feels charged as they edge close or shuffle at an awkward distance. In this play about honesty and the performance of honesty, he gets rich portrayals of people with shame on their minds."

★ ★ ★ ★ ★ (Alice Flynn, [A Younger Theatre](#)) "I love it... The level of control and tension in both Toeman's direction and Chi-San Howard's movement is never dropped... Rebecca Brower's design of the production also compliments the bleakness of Dani's world beautifully."

★ ★ ★ ★ ★ (Aliya Al-Hassan, [Broadway World](#)) "A striking and difficult exploration of loneliness, self-doubt and the darkness of humanity."

★ ★ ★ ★ ★ (Stephen Bates, [Reviews Hub](#)) "Jessica Rhodes is utterly convincing... Prebble's writing is stark and provocative, but the dark humour which was to characterise her later works, such as *Enron* and *A Very Expensive Poison*, is evident throughout. Director Oscar Toeman balances the play's tenderness and cynicism assuredly, maintaining tension."

## **ACTUALLY - Trafalgar Studios**

★ ★ ★ ★ ★ (Hilary Webb, [A Younger Theatre](#)) "*Oscar Toeman has done brilliant job of injecting energy and movement into the minimalistic production... Actually is one of those rare plays that tackles big, complicated, human issues in a way that is bound to strike a connection with anyone.*"

★ ★ ★ ★ (Gabriel Wilding, [Everything Theatre](#)) "*Toeman's attention to detail creates some lovely symbolic moments.*"

★ ★ ★ ★ (David Guest, [Reviews Hub](#)) "*Director Oscar Toeman shows deep comprehension of the writer's intentions when it would be all too easy to focus on a single issue.*"

★ ★ ★ ★ (Loretta Monaco, [London Theatre1](#)) "*One of the beautiful aspects of Actually is that it is so visually spare. There is no set to speak of, the actors stand throughout, they do not look at one other, rather it is the audience they address and the audience who must decide whether a rape took place. It is an extremely rigorous feat of acting..... Actually, is an extraordinary piece of theatre.*"

## **AFTER OCTOBER - Finborough**

★ ★ ★ ★ (Fiona Mountford, [Evening Standard](#)) "*A hugely appealing revival...an ebullient production of infectious energy ...Smart, another winning revival from this pub theatre powerhouse.*"

★ ★ ★ ★ (Emma Henderson, [The Independent](#)) "*Toeman's production is engaging and fast-paced...drawing you into the manic family's lives.*"

★ ★ ★ ★ (Matt Breen, [Time Out](#)) "*Oscar Toeman ably directs his third production at the Finborough. Warm and affectionate, this does great justice to an under-sung figure of British theatre.*"

★ ★ ★ ★ (Ben Lawrence, [Sunday Telegraph](#)) "*There is a comic exuberance and a conviction that make this an enjoyable and often profoundly moving evening*"