

LIVERPOOL'S
ROYAL
COURT

Letter to Brezhnev



VISUAL STORY

18th September -17th October 2026

Liverpool's Royal Court Theatre

Directed by

NICOLE BEHAN

Written by

FRANK CLARKE

Production Photography by

ANDREW AB

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INTRODUCTION

This visual story contains information about the play and lots of images to help you prepare for your visit. It also has information to help you find your way to the Main Stage at the Royal Court Theatre, where the show is being performed.

If you would like to see some more information about the show, please click on the link below:

[🌐 Letter To Brezhnev - Royal Court](#)



THE BUILDING

The play is performed on the Studio stage, which is inside Liverpool's Royal Court in **Liverpool city centre**, near Queen Square.

Outside, you will see a large building with a big screen with the words "**Liverpool's Royal Court**" and adverts for upcoming shows.

There may be people waiting outside, especially before a show. This is normal.

Here is a picture of Liverpool's Royal Court Theatre



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THE THEATRE

When you arrive a member of staff will ask to scan your ticket. You may then have your bag searched as part of our security protocol, this is to make sure everyone is safe at the theatre.

This is the main entrance lobby at the theatre. There will be a light up box with a picture of the show or upcoming shows on it. From here you can access the stalls, or the stairs or lift to the circle and balcony.



To the right of the lobby there is Café 38. This is not open as a cafe during the production. However, this is somewhere you can wait until the show begins.



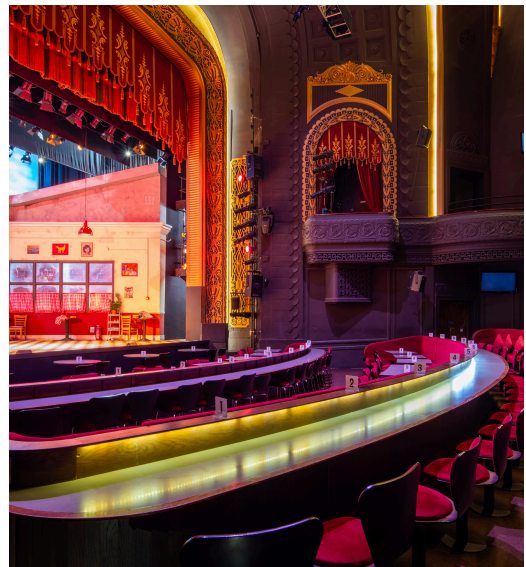
THE STALLS

If your ticket is for a seat in the stalls you will turn left and you will see a host on the host desk. They will tell you the number of your table or seats. An usher will then direct you.



The stalls are laid out in a cabaret style. This means there are tables surrounded by seats and sofas instead of a standard audience seating.

The bar is at the back of the stalls, as are the toilets.



THE CIRCLE

If your ticket is for a seat in the circle you will be able to access this via the stairs or the lift. The stairs are to the right of the lobby and the lift is to the left.

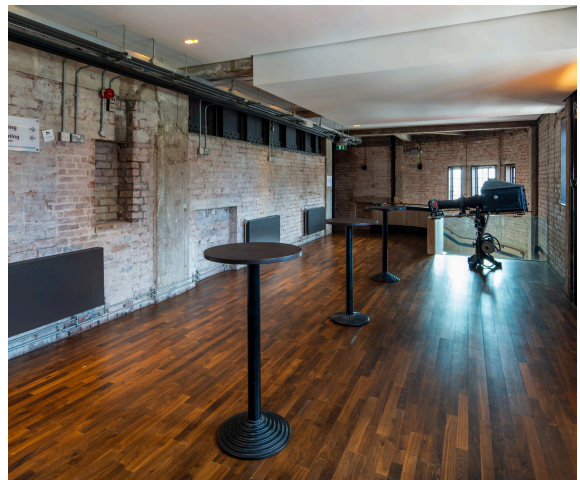
You will then see the circle bar and the doors to the circle.

When you get to the circle bar the doors to the circle are by the bar. There will be an usher at the front who can help you be directed to your seat. Your seats may be better accessible by the second floor. An usher can advise you of this. The seating in the stalls in standard theatre seating which is in rows.



THE BALCONY

If your ticket is for a seat in the balcony you will be able to access this via the stairs or the lift. The stairs are to the right of the lobby and the lift is to the left.



You will then see the balcony bar and the doors to the balcony seats.

There will be an usher at the front who can help you be directed to your seat. The seating in the stalls in standard theatre seating which is in rows.





THE PRODUCTION

Show times

Matinee performances are at 1.30pm and evening shows are at 7.30pm so please check your ticket or call us if you need to confirm. The Stalls will be open at 6pm for dining and 30 minutes before the show start time for those who do not have a dining ticket.

Length

This show is approximately 2 hours 25 minutes long including the interval. Act 1 will be 65 minutes long. There will then be a 15-20 minute interval (an interval is a short break in the show). After the interval there will be Act 2 which will be 60 minutes long.



THE PRODUCTION

Guidelines

You are welcome to use your devices such as phones and tablets during the performance if you need to follow along with this guide during the show.

Please don't film or take photographs of the actors as this can distract the actors.

We also ask that you do not bring your own drinks in, staff can guide you to areas to get water once in the building.



THE PRODUCTION

Technical & Sensory Triggers

A full blackout occurs during the performance.

Loud, sudden, and unexpected sounds, including bursts of music.

Ongoing background music throughout some scenes.

Disembodied voices

Characters expressing anger, threat, distress, or panic.

Characters dying (depicted and described).

Use and reference to alcohol and drugs (fictional).

Smoking.

Violence & Abuse: Graphic depictions and verbal discussions of physical, emotional, or verbal abuse.

Sexual Content & Assault: Sexual assault and explicit sexual scenes.

Discrimination & Hate Speech

Substance Abuse: Depictions of drugs and alcohol addiction.

Reference to animal death.

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THE ACTORS



Ellie Clayton: Elaine

Angela Simms: Teresa

Thomas Cotran: Peter

Liam Powell-Berry: Sergei (Igor)

Michelle Butterly: Elaine's
Mum/Betty (Drunken Women in
Couple)/Ensemble

Dominic Carter: Foreign
office/Elaine's Father/Taxi
Driver/Ensemble

Reginald Edwards:
Brezhnev/Charlie (Drunken
Man in couple)/Ensemble

Zak Levene: Mick, Journalist,
Ensemble

Maya Rugen: Elaine's
Sister/Ensemble

Leona Sinama-Pongolle:
Tracy/Ensemble

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THE SHOW

ACT 1

The story begins in Liverpool in the mid-1980s. We meet Peter and Sergei, two Russian soldiers who are travelling into Liverpool by boat. They are docking for the night.



The scene changes to a bar, where we meet Elaine and Tracy, two young women from Kirkby. They are talking about Tracy's relationship with Mick. Teresa walks in wearing her factory uniform.

Elaine and Teresa are good friends. They continue their night out and take a taxi to another club.

The next club has a couple (Charlie and Betty) arguing and dancing. Teresa and Elaine are frustrated because the club is so quiet. They meet two Greek men, Demetri and Rayner. The men assume that the girls are sex workers and offer to pay them to dance. They also try to force the girls to dance.

Teresa uses this opportunity to steal from Demetri while dancing with him. She manages to steal his wallet.



THE SHOW

ACT 1 Continued

As Teresa and Elaine leave the club, Demetri realises that he has been robbed. Demetri and Rayner find the girls and chase after them. A violent fight takes place between them.

Teresa and Elaine manage to get away. They then steal the men's car and drive to another club.

The scene changes to the toilets of the club. Teresa is in a toilet cubicle while Elaine is standing at the sinks. Elaine speaks kindly to Teresa, but Teresa does not hear her. Elaine leaves the toilets and goes back into the club.

Teresa comes out of the cubicle. She has changed out of her factory overalls and is now wearing a red dress. She looks at herself in the mirror and talks to herself.

The club is now very busy, with people dancing. We see Peter and Sergei from the beginning of the story enter the club. Elaine bumps into Peter and drops the wallet that Teresa stole from Demetri.

Elaine and Peter both bend down to pick up the wallet. They look at each other and immediately form a connection.

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THE SHOW

ACT 1 CONTINUED

Peter and Sergei then move to another part of the club.

Teresa comes out of the toilets and finds Elaine. Elaine tells her about Peter. The girls decide to go and find the boys.

They meet the boys again and introduce themselves. Sergei cannot speak English, so Teresa decides to call him Igor.

Teresa and Sergei go off to dance together, while Elaine and Peter continue talking. Peter then asks Elaine to dance, they kiss.

The scene changes back to the toilets. Elaine and Teresa are talking about the boys whilst using the toilet. They realise that neither of them told the boys they were going to the toilets. They worry that the boys may have thought they were not interested and have left.



They are right. The boys have left the club.



THE SHOW

ACT 1 CONTINUED

The scene changes to the street. Elaine and Teresa look for the boys and see them getting onto a bus.

Teresa stands in the middle of the road and stops the bus. The girls manage to get the boys off the bus and bring them with them.

The scene changes to a takeaway. We see the Betty and Charlie the drunken couple from the earlier club ordering food. Teresa, Elaine, Peter and Sergei enter the takeaway.

The Charlie and Betty are aggressive towards Peter and Sergei because they are Russian. A fight breaks out, but Peter and Sergei win the fight.

Teresa, Elaine, Peter and Sergei leave the takeaway.

Elaine suggests that she and Teresa use the money they stole from Demetri to book two hotel rooms. Teresa does not like the idea but eventually agrees.

At the hotel, Teresa and Sergei continue their physical relationship. Peter and Elaine share a deeper emotional connection. They stay up all night talking and looking at the stars through the window.

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THE SHOW

ACT 1 CONTINUED

The next morning, Peter and Elaine go into town, while Teresa and Sergei stay in bed.

The scene changes to Peter and Elaine walking through Liverpool. They stop and look out over the water. They tell each other that they love each other, and Peter gives Elaine his grandfather's necklace. They kiss.

The scene then changes to the docks, where Peter has to board the ship.

Through the metal gate, Peter asks Elaine to marry him. He then throws his hat to her.

The act ends with Sergei standing alone and looking out over Liverpool.



END OF ACT ONE

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THE SHOW

ACT 2

Elaine is dreaming that she is on the ship with Peter. Elaine's mum wakes her up by shouting.

The scene changes to the living room of Elaine's family home. Elaine, her mum and her sister argue.



The scene moves forward to the evening. We see Elaine at her nan's 80th birthday party at the family home.

Teresa tries to cheer Elaine up by getting other men to talk to her. Elaine does not appreciate this.

The party moves into another room, leaving Elaine and Teresa alone together. Teresa suggests that Elaine should write to the President of Russia, Leonid Brezhnev, and ask for his help in reuniting her with Peter.

The scene changes and we see Peter on the ship. He says that he is missing Elaine.

Sergei enters, practising his English. They joke about the couple from the takeaway.



THE SHOW

ACT 2 Continued.

The scene changes and we see Elaine writing her letter to Brezhnev with her sister Jodie.

The scene changes again. Teresa comes out of the factory carrying stolen chicken meat and gives it to Elaine's mum. They talk about how upset Elaine is without Peter.

The scene changes and we see Elaine and her sister on their way to post the letter. They bump into Tracy and have an argument.

Elaine posts the letter and we see it travel to Russia.

Brezhnev reads the letter. He explains that he cannot let Peter leave Russia, but he can invite Elaine to the Soviet Union.

Elaine receives a ticket to travel to the Soviet Union. Elaine's family does not want her to go. The story then becomes a target for the press and radio. We see journalists approach Elaine and newspapers write about her.

At the same time, Teresa is fired from the factory for stealing chicken. She was caught on CCTV.

Elaine's family try to persuade her not to go. We then see Elaine at the Foreign Office, where officials also ask her not to travel.

When Elaine refuses to listen, they tell her that Peter has a wife. They show her a photograph as proof.

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THE SHOW

ACT 2

The scene changes to a bar with Teresa and Elaine. Elaine explains what the Foreign Office told her.

Teresa says that she does not believe it and encourages Elaine to go to Russia. They have a small argument and Elaine leaves.

We see Peter and Sergei talking on the ship. At the same time, we see Elaine holding her locket.

Elaine re-enters the bar holding vodka and is now in a celebratory mood.



The scene changes to the airport. Elaine says goodbye to her mum and sister. Teresa stands a few steps away.

Elaine's father enters and gives her money for a return plane ticket, in case she needs it.

The family leave Teresa and Elaine alone to say their goodbyes.

Elaine leaves to board her plane while Teresa shouts after her:

"Tell Igor I love him."

End of play



EXTRA INFORMATION

If you have any questions about access for this production, or if you need any help, please contact our box office on:

0151 709 4321

or you can email:

boxoffice@liverpoolsroyalcourt.com