

Two's Company and The Pleasance Theatre Festival present

Forgotten Voices from the Great War

Casts in order of appearance

'D' COMPANY

by Miles Malleson

Private Alf Tibbutt	Leo Conville
Private Tilley	Simon Spencer-Hyde
Orderly Corporal	Peter Symonds
Private Jim Penley	Daniel Weyman
Corporal Charles Joyner	Jeffrey Perry
Private Dennis Garside	Neil Ditt

Director Ian Talbot

'D' Company takes place in a house in Malta, requisitioned by the army.
The time is October 1914.

BRIGADE EXCHANGE

(Brigadevermittlung)

by Ernst Johannsen

in a new version by Rob Young

Private Schmidt	Peter Symonds
Private Müller	Neil Ditt
Private Schneider	Daniel Weyman
Corporal	Jeffrey Perry
Sergeant-Major Kramer	Simon Spencer-Hyde
Private Behnke	Leo Conville
Sedan Exchange Operator	Lindsay Carr
Lieutenant von Zitsowitz	Neil Ditt
Hospital Operator	Lorna Doyle
Sister Erna	Patience Tomlinson
Divisional Commander	Peter Symonds
Private Hinrichsen	Simon Spencer-Hyde
French prisoner	Emma Callander
Private Hansen	Jeffrey Perry
Captain Jensen	Leo Conville

Other parts are played by members of the company

Director Tricia Thorns

Brigade Exchange takes place in a deep dug-out in the German trenches in France,
on the Western Front. The time is summer 1918.

BLACK 'ELL

by Miles Malleson

Mrs Gould	Patience Tomlinson
Mr Gould	Jeffrey Perry
Ethel, the maid	Emma Callander
Colonel Fane	Peter Symonds
Jean	Lindsay Carr
Margery Willis	Lorna Doyle
Harold	Daniel Weyman

Director Tricia Thorns

Black 'Ell takes place in Mr & Mrs Gould's house, near London, in late summer 1916

Designer	Christopher Richardson
Lighting Designer	David Lawrence
Sound Designer	Kay Basson
Stage Manager	Christabel Anderson
Stage Manager	Rosalind Cowley
Assistant Stage Manager	Hugh Jones
Costume Supervisor	Mary Vernon
Casting Director	Toby Whale
Press	Guido Goetz, Guy Chapman Associates
Production photography	Philip Gammon
Producer	Graham Cowley

'D' Company and *Black 'Ell* are presented by arrangement with Samuel French Ltd.

Our grateful thanks to Out of Joint, Open Air Theatre, Regent's Park, Soho Theatre, Chris Patten of Stage Electrics, Parade Master Reg Burton, Almeida Theatre, City Clocks, Robert Merrifield, Teresa Howard, Marilyn Harper.

Our very special thanks to Colonel Mike Butler, Stella McIntyre and Colonel Cliff Walters of the Royal Signals Museum, Blandford.

Costumes from Harvey's of Hove, South London Theatre, Dulwich Players, Miller Centre, Caterham and the National Theatre.

Set construction by Will Jackson in the Pleasance Theatre Workshop

The Pleasance Theatre Trust gratefully acknowledges financial contributions from the Garfield Weston Foundation, the Manifold Trust, the Mercers' Company and the Britten-Pears Foundation towards the costs of this production.

Brigade Exchange was written and broadcast on German radio in 1929 but banned by the Nazis in the early 1930s. It was translated and broadcast in the USA and on the BBC in 1931.

'D' Company and ***Black 'Ell*** were published together. This is an extract from Miles Malleeson's preface to the second edition, of 1924:

"Soon after these two short plays were published in 1916, all the copies were carried away from the publishers, and destroyed. The late Sir William Byles raised the matter in the House of Commons. The following is an extract from Hansard:

October 31, 1916

SIR W. BYLES asked the Secretary of State for War will he explain why an officer from the War Office, accompanied by two officers from Scotland Yard, visited the premises of Mr Henderson, publisher, Charing Cross Road, on Thursday afternoon last and seized a large number of copies of a small book, consisting of two plays by Mr Miles Malleeson; and will he point out, for the deterrence of other authors, what are the incriminating passages, if any, in the book?

MR FORSTER: The facts are substantially as stated in the question. The book in question is, I am advised, a deliberate calumny on the British soldier. The visit to Mr Henderson's premises was ordered by the competent military authority.

MR MORRELL: Is the Hon. Gentleman aware that this book has the approval of men very well known in the literary world, and of unimpeachable patriotism? Has the Hon. Gentleman read the book; if not, will he do so?

MR FORSTER: I am advised that the book is very properly suppressed, and am sorry to hear it has the approval of anybody.

MR MacCALLUM SCOTT: Has the Hon. Gentleman any personal knowledge of the book at all?

MR FORSTER: No.

Reading this extract after some eight years, I re-experience the heart-sinking, the sense of utter impotence that I felt at the time. To write "a deliberate calumny on the British soldier" was the last thing I intended to do; yet the book had been called that by a Cabinet Minister, who had not read it, and was reported, as such, in all the Press. There was no way of making answer. Now after eight years it is possible to reprint. The plays must speak for themselves."

M.M.

CAST:

EMMA CALLANDER

Trained at Central School of Speech and Drama

Theatre includes: *The Valiant Apprentice* (Assembly Rooms, Edinburgh) *Antigone* (title role – Ustinov Studio, Theatre Royal Bath) *Hamlet* (International Shakespeare Festival, Düsseldorf) *Black 'Eil* (Soho Theatre) **Radio** includes: Philip Pullman's *His Dark Materials*, *Brideshead Revisited*, *Strangers and Brothers*, *Vongole*. Winner of the BBC Radio Carleton Hobbs Award 2003.

LINDSAY CARR

Trained at the Poor School.

Theatre includes: *Blithe Spirit*, *Private Lives* (Theatr Clwyd) *Equus*, *Duchess of Malfi* (Salisbury Playhouse) *Don Juan* (English Touring Theatre). **TV** includes: *The Bill*, *Peak Practice*, *Lenny Henry in Pieces*, *The Master Storyteller*, *Plain Jane*. **Film** includes: *Close Encounter*, *Brutal Conviction*, *The Uncertain Existence*, *Tube Hell*, *Eyes Wide Open*, *Bob, Mim and Teenager*.

LEO CONVILLE

Trained at Birmingham University and Arts Educational Schools

Theatre includes: *The Seagull* (National Theatre Studio) *The Ramayana* (Birmingham Rep) *The Winter's Tale*, *The Music Man*, *The Curse of the Egyptian Mummy* (Open Air Theatre, Regent's Park) *The Rivals* (British Actors' Theatre Company). **Radio** includes: *The Backward Son*, *The Dark is Rising*.

NEIL DITT

Trained at Guildford School of Acting

Theatre includes: *Leonardo's Last Supper* (title role), *A Midsummer Night's Dream*, *Two Gentlemen of Verona*, *High Society* (Open Air Theatre, Regent's Park) *Little Shop of Horrors* (West Yorks Playhouse) *Sunset Boulevard* (UK tour) *Bent* (Rondo Theatre, Bath). **Film** includes: NSPCC Interactive video.

LORNA DOYLE

Trained at Arts Educational Schools

Theatre includes: *Touched by Fire*, *A Doll's House*, *Rumpelstiltskin*, *Bienvenue à Paris*, *Cabaret*, *The Balcony*, *King Lear*, *Heartbreak House*, *The Memory of Water*, *Crazy for You*, *Duchess of Malfi*. **Film** includes: *Cabaret*

SIMON SPENCER-HYDE

Trained at Bristol Old Vic Theatre School

Theatre includes: *King John* (title role), *Tonight at 8.30* (New Vic Studio, Bristol) *A Christmas Carol* (Redgrave Theatre, Bristol) *Waiting for Godot*, *Hamlet*, *Much Ado About Nothing* (West Country tours)

JEFFREY PERRY

Trained at Guildhall School of Music and Drama

Theatre includes: *Prisoner Cell Block H – The Musical* (West End) *You Can't Take it With You* and *Nashville* (King's Head) *Hard Times* (Lyric Hammersmith) *Dock Brief* and *Edwin* (Orange Tree). Most regional companies including Bristol, Nottingham, Leicester, Liverpool, Salisbury, York, Ipswich, West Yorks Playhouse and nine productions for the Royal Exchange, Manchester. Jeffrey is a Director of Not The National Theatre and has toured extensively with them in Britain and abroad. **TV** includes *The Bill*, *Poirot*, *Rumpole*, *Hard Cases*, *Unnatural Causes*, *Too Much Sun*, *About Face*, *The Lion*, *The Witch and the Wardrobe*, *The Tripods*, *Five Children and It*, *Bonjour La Classe*, *Galton & Simpson Playhouse*, *Micawber*. **Film** includes *Oxford Blues*, *A Bridge Too Far*.

PETER SYMONDS

Trained at Webber-Douglas Academy of Dramatic Art

Theatre includes: *Bedroom Farce* (National) *Kafka's Dick* (Leeds) *Othello* (Bristol) *Woman in Mind* (Salisbury) *An Ideal Husband* (Harrogate) *The Odd Couple* (Plymouth) *Habeas Corpus* (National tour) *Normal Heart* (Bolton) *School For Scandal* (Cheltenham) *Rookery Nook* (Ipswich) **TV** includes: *House of Cards – the Final Cut*, *Darling Buds of May*, *Big Battalions*, *Rumpole of the Bailey*, *Paradise Postponed*, *Shine On Harvey Moon*, *Snakes and Ladders*. **Film** includes: *Callan*, *Dreams*, *The Gift*, *Out on a Limb*, *John & Yoko*, *Labyrinth*, *The Lawless Heart*, *The Keeper*.

PATIENCE TOMLINSON

Trained at Guildhall School of Music and Drama

Theatre includes: *She Stoops to Conquer* (RNT) *Once a Catholic* (Wyndhams) *Comedy of Errors* (Young Vic) Extensive Regional Theatre. *Façade* (National Portrait Gallery) *Troubadour Poems* with Mediva (Purcell Room). **TV** includes: *Nanny*, *The Day Today*, *In The Red* **Film** includes *The Wars*, *The Mannions* **Radio**: Twice member of BBC Radio Drama Co. Over 1000 broadcasts. *Paula* by Isabelle Allende (Book at Bedtime) *Gal Audrey* by Audrey Whiting *Austen Shelley Sitwell Letters* (Woman's Hour) *Pastoral Sympathies* poetry from Anon to Heaney *Letters of Queen Victoria* (R3 Features) *Giving Up the Ghost* by Hilary Mantel (Book of the Week) *Five Tales of Victorian Norfolk* by Mary Mann *Poetry Please* **AudioBooks** include *Last Letters Home* (Macmillan) *The Magic Lands* by Kevin Crossley Holland (Orion) *Othello*, *The Aeneid* (Naxos) Patience is currently in demand for *A Tale That Is Told*, the one woman show she has written and performs about the 19th century Norfolk novelist Mary Mann.

DANIEL WEYMAN

Trained at Arts Educational Schools

Theatre includes: *Black 'Eil* (Soho Theatre) *The Vortex* (Donmar Warehouse) *The Legend of Squadron 463* and *The Man Who Dreamed* (Edinburgh Fringe 2002) *Anatol* (Tabard) **TV** includes: *Dunkirk*, *Wire in the Blood*, (both awaiting screening) *Girls' Night In* **Film** includes *Standing Room Only*, *Millions* (awaiting release)

MILES MALLESON (Playwright)

Born 1888 in Croydon, died 1969. Miles Malleison is probably most familiar as the genteel hangman of *Kind Hearts and Coronets* (1949) or as Canon Chasuble in *The Importance of Being Earnest* (1952), or in a wide range of small but distinctive character parts in post-war films including *Peeping Tom* (1960). He was also, however, on the advisory council of the Masses Stage and Film Guild established by the Independent Labour Party in 1929 to bring 'plays and films of an international character to working-class audiences'; he was the author of *Six Men of Dorset*, a play on the Tolpuddle Martyrs supported by the Trades Union Congress, and, simultaneously, he was a leading scriptwriter in the 1930s, with credits including such hits as *Nell Gwyn* (1934) and *Peg of Old Drury* (1935), the patriotic celebrations of monarchy, *Victoria the Great* (1937) and *Sixty Glorious Years* (1938), and, for Alexander Korda, *The Thief of Baghdad* (1940), in which he also played the Sultan.

ERNST JOHANNSEN (Playwright)

Died in 1977. An incomplete list of his works includes the novels *Vier von der Infanterie*, on which G.W. Pabst based the film *Westfront 1918*, *Station 3* and *Sturm über Santa Rock*

ROB YOUNG (Playwright / Adapter)

His first feature film, *Miranda*, opens in UK cinemas on November 7th (starring Christina Ricci). Is currently writing a Kung Fu movie (Ruby Films / Redbus Pictures co-production). Has written 6 feature films, including *Ex* (Working Title 2), *Vultures* (BBC Films/Hero Films) and two for FilmFour. 4 plays, 4 monologues, including *Surfing* and *Obsession* (BAC) and 2 musicals with Ross Lorraine. His last theatre show was *The Man with the Absurdly Large Penis* at the Young Vic Studio. This is his first attempt at 'translation'.

TRICIA THORNS (Director)

Started her career in the West End as part of John Neville's company at the Fortune, after a Classics BA from Nottingham University.

As **Director**: *Peer Gynt*, *Passion Play 2000*, *The Mysteries*, *The Knack*, *Dulwich Cavalcade* and several plays for children which she also wrote. As **Actress, Theatre** includes: *End of Story* (Chelsea Theatre), *Harry and Me* (Warehouse), *Façade* (Dingley and Dulwich Festivals) *A Kind of Alaska* (Edinburgh, tour and USA), *The Libertine / Man of Mode* (Royal Court & Out of Joint tour), *Betrayal* (BAC and tour), *Run For Your Wife* (West End) and much more. Many **TV** appearances including *Dangerfield*, *A Touch of Frost*, *Keeping Up Appearances*, *Rumpole*, *The Bill*, and *London's Burning*.

IAN TALBOT (Director)

Has been the Artistic Director at The Open Air Theatre, Regent's Park for the last sixteen years. Most recent **directing** credits: *High Society* and *Oh What A Lovely War* (Open Air Theatre) *Peter Pan* (Royal Festival Hall) *Yeomen Of The Guard* (Savoy Theatre). Most recent **acting** credits: Sir Toby Belch in *Twelfth Night* (Globe Theatre) Launce in *The Two Gentlemen Of Verona* (Open Air Theatre). **Television**: *Heartbeat* and *Poirot*.

CHRISTOPHER RICHARDSON (Designer)

Trained at the Royal College of Art under Sir Hugh Casson. (Silver Medal for Experimental Theatre Design)

Was part of the team which won the Prix d'Étranger at the Paris Biennale of 1965. Taught Design and Drama in Rutland for 20 years and ran the Uppingham Theatre for 12 years of those years. Has designed many plays both in the UK and abroad supporting performers such as Rowan Atkinson, Stephen Fry, Mollie Sugden, Max Wall and The National Youth Music Theatre. Recently designed *Office Games* and *White Folks* at Pleasance London of which he is the founder and Director in both London and Edinburgh. Was Chairman of the Society of British Theatre Designers for eight years. Runs Theatre Futures, a theatre consultancy, whose work has included the Theatre by the Lake, Keswick, the Jersey Opera House and the last refurbishment of the Young Vic. Current projects include theatre spaces for Cox's Yard in Stratford Upon Avon and for Queenswood School in Hertfordshire.

DAVID LAWRENCE (Lighting Designer)

Has been a lighting designer since his apprenticeship at Bristol Old Vic.

Theatre includes: *Jenufa* (ENO) *Ezio* (Théâtre des Champs-Élysées) *La Traviata* (Royal Opera House Stockholm) and the premiere of *Teorema* (Maggio Musicale di Firenze). Has designed for Daldry, Callow, McBurney and Christopher Fettes at Drama Centre, where he is now an associate director.

Architectural credits include Theatre Royal Stratford East, Stratford Circus and the BBC Radio Theatre. Conceived and produced *The River Of Light* show on the banks of the Shannon for 30,000 people, on the night of the millennium. In 2001 was awarded the Industrial Design Society of America *Gold Medal* for his ground-breaking Virgin Atlantic Upper Class cabin designs.

KAY BASSON (Sound Designer)

Trained at Bretton Hall in Theatre Design and Technology

Sound designs include: *When the World was Green*, *Beauty Sleeps*(Young Vic) *Grandad's Big Adventure*, *Blunt Speaking*, *Up on the Roof*, *The Lady's Not for Burning*, *The Misanthrope Stairs to the Roof*, *Secret Rapture*, *In Celebration* (Minerva Theatre, Chichester) *Neville's Island*, *A Christmas Carol*, *Deadly Manoeuvres*, *Hiawatha*, *Pump Boys and Dinettes*, *Jungle Book*, *Perfect Days*, *Crime Season* (Haymarket Theatre, Basingstoke) *Marnie* (Haymarket, Basingstoke and Chester Gateway)

GRAHAM COWLEY (Producer)

Also Producer with Out of Joint. Previously with the Theatre of Comedy Company, the Royal Court Theatre (on whose behalf he transferred a string of hit plays to the West End), the Half Moon Theatre, Joint Stock Theatre Group.

And another war ...

These three plays have lain neglected and out of print since the 1920s. On 20 March 2003 the invasion of Iraq by American and British led forces began. "Major combat" was declared to have ended on 14 April. Since then the numbers of dead and wounded have continued to mount. On 12 April David Hare wrote in the Guardian:

"What is this war then, which politicians like, which politicians in so many countries favour, and which only the poor bloody people in nearly every country in the world dislike and distrust? Who knows? Who truly can tell? ...

"... In our hearts, we all know - what's interesting, even supporters of the war know - there was no need for this. Nothing has been achieved which, with common diplomacy and resolve, could not have been achieved with fewer dead babies, less bereavement, less murder, less random slaughter. Three thousand killed in the Twin Towers. Three thousand, at least, already dead in Iraq. Three thousand, a majority bystanders, dead in the reoccupation of Palestine following the second intifada. Is equivalence achieved? Can we stop here?

"The answer, it seems, is no. At the beginning of all this I argued for George Bush to go into a wood outside Vienna or St Petersburg with Saddam Hussein. Pistols at dawn, Rumsfeld and Aziz as seconds on either side, a few paces back. Top hats. Handkerchiefs. Let the man who wants to fight fight. But instead the world has been sickened by a cowards' engagement. On one side, Saddam Hussein, instructing his head of protocol to shoot him in the face of capture because he knows he will not have the stomach to do it himself. On the other, in eerie parallel, George Bush, famous as frat-boy draft-dodger; John Ashcroft, draft-dodger; Richard Perle, draft-dodger; Dick Cheney, draft-dodger, his words about Vietnam already the epitaph of this administration: "I had other priorities at the time." Men willing to send others to do what they would not do themselves."

There are so many echoes here of these plays written more than a lifetime earlier that there seemed no better way of expressing our own feelings about the war than to do these plays.

Tricia Thorns and Graham Cowley, Two's Company

For the Pleasance Theatre

Director Christopher Richardson

Business Manager	Jose Ferran
London Programmer	Ollie Rance
Marketing Assistant	Beci Ryan
Stage Manager	Ryan Taylor
Master Carpenter	Will Jackson
Accounts	Yvonne Goddard
Communications	Charlie Hartill
Web Designer	Stephane Levy
Cleaner	Maria Meme

Pleasance Edinburgh:

Technical Operations Manager	Mandy Castile
Programme Co-ordinators	Claire Nightingale and Ollie Rance

Associate Directors, Young Pleasance Kathryn Norton, Tim Norton

Pleasance Theatre Festival Ltd is a company registered in England and Wales and is a wholly owned subsidiary of the Pleasance Theatre Trust, a registered charity no 1050944

Will Jackson at the Pleasance Theatre Workshop has built many sets for the Pleasance and for Red Shift, and designed and built the last three shows for Ross Noble.

FORGOTTEN VOICES FROM THE GREAT WAR



14 October to 2 November

'D' COMPANY

Tue - Sat 6.30pm, Sun 3.30pm

**BRIGADE EXCHANGE
& BLACK 'ELL**

Tue - Sat 7.45pm, Sun 4.45pm

**PLEASANCE
THEATRE · LONDON**



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