



finboroughtheatre

www.finboroughtheatre.co.uk

Artistic Director **Neil McPherson**

Resident Company **Concordance** www.concordance.org.uk

Associate Company **Shapeshifter** www.shapeshifter.org.uk

Resident Assistant Director **Kate Wasserberg**

Associate Designer **Alex Marker**

Writers-in-Residence **David Carter, James Graham, Laura Wade**

Technical Manager **Alex Watson**

Assistant Theatre Manager **Jennifer Kelley**

Literary Assistant **Alexandra Wood**

Founded in 1980, and celebrating its 25th anniversary in 2005, the multi-award-winning Finborough Theatre presents new writing from the UK and English-speaking world, music theatre and unjustly neglected work from the last 150 years. The Finborough has just been nominated for the prestigious Peter Brook Empty Space Award Dan Crawford Pub Theatre Award.

In its first decade, artists working at the theatre included Clive Barker, Kathy Burke, Ken Campbell, Mark Rylance and Clare Dowie (the world premiere of *Adult Child/Dead Child*). From 1991-1994, the theatre was at the forefront of the explosion of new writing with Naomi Wallace's first play *The War Boys*; Rachel Weisz in David Farr's *Neville Southall's Washbag* which later became the award-winning West End play, *Elton John's Glasses*; and three plays by Anthony Neilson - *The Year of the Family*; *Normal: the Dusseldorf Ripper*, and *Penetrator* which transferred from the Traverse and went on to play at the Royal Court Upstairs. From 1994, the theatre was run by The Steam Industry. Highlights included new plays by Tony Marchant, David Eldridge Mark Ravenhill and Phil Willmott, new writing development including Mark Ravenhill's *Shopping and F***king* (Royal Court, West End and Broadway) and Naomi Wallace's *Slaughter City* (Royal Shakespeare Company), the UK premiere of David Mamet's *The Woods*, and Anthony Neilson's *The Censor* which transferred to the Royal Court.

Neil McPherson became Artistic Director in 1999. *Time Out* Critics' Choice winners since then have included the UK premieres of Brad Fraser's *Wolfboy*; Lanford Wilson's *Sympathetic Magic*; Tennessee Williams' *Something Cloudy, Something Clear*; and Frank McGuinness' *Gates of Gold* with William Gaunt and the late John Bennett in his last stage role; the London premiere of Sonja Linden's *I Have Before Me a Remarkable Document Given to Me by a Young Lady from Rwanda*; the specially commissioned adaptation of W.H. Davies' *Young Emma* by Laura Wade and directed by Tamara Harvey; Lynn Siefert's *Coyote Ugly*; the first London revival for more than 40 years of Rolf Hochhuth's *Soldiers*; both parts of Keith Dewhurst's *Lark Rise to Candleford*, performed in promenade and in repertoire; and five first plays by new writers - Jason Hall's *Eyes Catch Fire*; Chris Dunkley's *Mirita*; Dameon Garnett's *Break Away*; Simon Vinnicombe's *Year 10* and Joy Wilkinson's *Fair*. Other productions have included *Waterloo Day* with Robert Lang; Sarah Phelps' *Modern Dance for Beginners*, subsequently produced at the Soho Theatre; Carolyn Scott-Jeffs' sell-out comedy *Out in the Garden* which transferred to the Assembly Rooms, Edinburgh; the musical *Schwartz It All About*; the London premiere of Larry Kramer's *The Destiny of Me* (No 1 Critics Choice in *The Evening Standard*); *The Women's War* - an evening of original suffragette plays; Steve Hennessey's *Lullabies of Broadmoor* on the Finborough Road murder of 1922; the Victorian comedy *Masks and Faces*; *Etta Jenks* with Clarke Peters and Daniela Nardini; *The Gigli Concert* with Niall Buggy, Catherine Cusack and Paul McGann; the UK premiere of Darius Milhaud's opera *Médée*; *Hortensia and the Museum of Dreams* with Linda Bassett; and James Graham's new play *Albert's Boy* with Victor Spinetti. All of the the Finborough's new plays in 2005 have been published.

Forgotten Voices from the Great War -

Red Night

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118 Finborough Road, London SW10 9ED
Box Office 0870 4000 838 www.finboroughtheatre.co.uk
Artistic Director Neil McPherson



Forgotten Voices from the Great War - **Red Night**

by
James Lansdale Hodson

with
Leo Conville
John Gillespie
Elliott Inglese
Sarah-Ann Isnard
Katherine Lehec
Simon McCoy
Stuart Nicoll
Phil Sealey
Simon Spencer-Hyde
Jonathan Warde

Designed by
Alex Marker

Lighting by
Alex Watson

Sound by
Gareth Fry

Produced by
Graham Cowley

Directed by
Tricia Thorns

Supported by

Unity Theatre Trust



The Royal Victoria Hall Foundation



We had been brought up to believe that Britain was the best country in the world and we wanted to defend her. The history taught us at school showed that we were better than other people (didn't we always win the last war?) and now all the news was that Germany was the aggressor and we wanted to show the Germans what we could do.

Private George Morgan, 16th Battalion. West Yorkshire Regiment, 1914

We were very surprised to see them walking. We had never seen that before. The officers went in front. I noticed one of them walking calmly, carrying a walking stick. When we started firing we just had to load and reload. They went down in their hundreds. You didn't have to aim. We just fired into them.

German soldier in his diary, after the Battle of Loos, September 1915

You were between the devil and the deep blue sea. If you go forward, you'll likely be shot, if you go back you'll be court-martialled and shot, so what the hell do you do? What can you do? You just go forward because that's the only bloke you can take your knife in, that's the bloke you are facing.

Private W. Hay

Never had the machine-gunners such straightforward work to do nor done it so unceasingly. The men stood on the firestep, some even on the parapets, and fired exultantly into the mass of men advancing across the open grassland. As the entire field of fire was covered with the enemy's infantry the effect was devastating and they could be seen falling in hundreds.

German Regimental Diarist, after the Battle of Loos, September 1915

When they took the Roll Call after Loos those not answering, their chums would answer: Over the Hill. Also when the post and parcels that had arrived from Home were being dished out after Loos, we new arrivals got share of the parcels that were meant for the boys who got killed.

Private Carson Stewart

I shall not easily forget those long winter nights in the front line. Darkness fell about four in the afternoon and dawn was not until eight next morning. These sixteen hours of blackness were broken by gun flashes, the gleam of star shells and punctuated by the scream of a shell or the sudden heart-stopping rattle of a machine-gun. The long hours crept by with leaden feet and sometimes it seemed as if time itself was dead.

F. Noakes in The Distant Drum

Being shelled is the main work of an infantry soldier, which no one talks about. Everyone has his own way of going about it. In general, it means lying face down and contracting your body into as small a space as possible.

Louis Simpson in Air with Armed Men

And all this madness, all this rage, all this flaming death of our civilization and our hopes, has been brought about because a set of official gentlemen, living luxurious lives, mostly stupid, and all without imagination or heart, have chosen that it should occur rather than that any one of them should suffer some infinitesimal rebuff to his country's pride.

Bertrand Russell, 1914

Before an attack, the platoon pools all its available cash and the survivors divide it up afterwards. Those who are killed can't complain, the wounded would have given far more than that to escape as they have, and the unwounded regard the money as a consolation prize for still being here.

Robert Graves in Goodbye to All That

A soldier (who had just returned from the Western Front) was so disordered while he was going down the stairs into the London tube station, he became suddenly aware of the crowds of people coming up, he looked haggardly about, and evidently mistaking the hollow space below for the trenches and the ascending crowd for Germans, fixed his bayonet and charged. But for the woman

First performance at the Finborough Theatre: Wednesday, 2 November 2005

constable on duty at the turn of the staircase, who was quick enough to divine his trouble and hang on to him with all her strength to prevent his forward advance, he would have wounded many and caused danger and panic. *Pioneer policewoman Mary Allen, in her autobiography*

In no circumstances whatever will the expression 'shell-shock' be used verbally or be recorded in any regimental or other casualty report, or in any hospital or other medical document.

British Army General Routine Order No. 2384, issued in France on 7 June 1917

As a matter of fact we have to take special precautions during a battle to post police, to prevent more unwounded men than are necessary from accompanying a wounded man back from the firing line. *General Haig in his Private Papers*

Without the birds I dare not think how I should have gone through the War at all. One friend, after reading my manuscript, asked if I could not include 'more horrors', even at the expense of some of the birds, but I told him that in any case I could remember not more 'horrors', though of birds I remembered so much. The mangled corpse is forgotten, but the warbler with the nest and eggs is remembered. I think the reason for this is largely that, at the time, the 'horrors' were so beastly, so ugly, that one got into the habit of putting them aside by concentrating on the birds, so that now, after many years, the memory retains the birds and to large extent has got rid of the rest.

Philip Gosse in A Naturalist Goes to War

The old lady told me that all the girls in the village of Annezin prayed every night for the War to end, and for the English to go away - as soon as their money was spent. And that the clause about the money was always repeated in case God should miss it. *Robert Graves, in Goodbye to All That*

We had strict orders not to take prisoners, no matter if wounded. My first job was when I finished cutting some of their wire away, to empty my magazine on three Germans that came out of their deep dugouts, bleeding badly, and put them out of their misery. They cried for mercy, but I had my orders.

Letter from Private A.H. Hubbard

EVERYTHING HAS GONE WELL - Our troops have successfully carried out their missions, all counter-attacks have been repulsed and large numbers of prisoners taken.

The Times, reporting on 3 July 1916 on the Battle of the Somme

Don't believe stories which you see in the papers about troops asking as a special privilege not to be relieved. We stick it, at all costs if necessary, as long as ordered, but everyone's glad to hand over to someone else. And anyone who says he enjoys this kind of thing is either a liar or a madman.

Captain Harry Yoxall, Kings Royal Rifle Corps

I believe that the war is being deliberately prolonged by those who have the power to end it. I believe that this war, upon which I entered as a war of defence and liberation, has now become a war of aggression and conquest.

Captain Siegfried Sassoon MC in The Times, 30 July 1917

Yesterday I visited the battlefield of last year. The place was scarcely recognisable. Instead of a wilderness of ground torn up by shell, the ground was a garden of wild flowers and tall grasses. Most remarkable of all was the appearance of many thousands of white butterflies which fluttered around. It was as if the souls of the dead soldiers had come to haunt the spot where so many fell. It was eerie to see them. And the silence! It was so still that I could almost hear the beat of the butterflies' wings.

A British officer, 1919



Front line troops at mess-time



A sentry on look-out while his comrades sleep



Sheltering in cubby-holes in the trench side

Forgotten Voices from the Great War - **Red Night**

by
James Lansdale Hodson

Cast in order of appearance

Stella Hardcastle
Private John Hardcastle
Private Robin McTaggart
Private Ronald Whitman
Private, D.C.L.I.
Captain Wilson
Corporal Ian Haslam
Private Charles Morton
Private Syd Summers
Private Harry Hollinwood
Yvette
Claire
First Orderly Corporal
Second Orderly Corporal
Orderly Sergeant
Corporal Winstanley
Runner

Katherine Lehec
Jonathan Warde
Stuart Nicoll
Simon McCoy
Elliott Inglese
John Gillespie
Phil Sealey
Elliott Inglese
Leo Conville
Simon Spencer-Hyde
Katherine Lehec
Sarah-Ann Isnard
John Gillespie
Elliott Inglese
Phil Sealey
John Gillespie
Elliott Inglese

Prologue: Married quarters, near a training camp on Salisbury Plain. October 1915.

Act I

- Scene 1 A front-line trench in the Cambrin sector, November 1915. Just before dawn.
Scene 2 The estaminet at Beuvry, a few days later. 8.00 pm.
Scene 3 A roadside, near the La Bassée road. Five hours later.
Scene 4 The estaminet. The next day, Noon.

Act II

- Scene 1 A dug-out in Mamez Wood on the Somme. July 1916. 11.30am
Scene 2 The same. Some days later. 9.00 am
Scene 3 A front-line trench before Le Transloy. October 1916. Dawn.

There will be one interval of fifteen minutes.

The performance runs approximately two hours and fifteen minutes.

Our patrons are respectfully reminded that, in this intimate theatre, any noise such as rustling programmes, talking or the ringing of mobile phones may distract the actors and your fellow audience-members.

Interval drinks may be ordered in advance at the bar.

Red Night opens just after the Battle of Loos, where the British army lost 61,000 men dead, wounded and missing. The section of the Front Line held by Captain Wilson's company in Act I runs through the village of Cambrin, near Béthune, five miles to the north of Loos. Act II takes place during the Battle of the Somme, which started on 1 July 1916. The company has moved to a section of the Line some 48 miles south. By the end of the Somme battle on 18 November, British casualties were 419,654 dead, wounded and missing. Total casualties in the First World War, from all sides, were 8,538,315 dead, 21,219,452 wounded, and 7,750,919 prisoners or missing.

Life on the Western Front

We had two days' rations to take, and the 150 rounds of ammunition we always carry. I only took an extra pair of socks, but I wished before I got back that I had taken three extra pairs. We wore our great coats, with full equipment on top of this. Our mack we put on top of the pack. Our water bottle was full and of course we carried our mess tin, also mug and cutlery. The one blanket we were allowed to take was rolled in the ground sheet, and slung like a horse collar round our necks. I carried in addition my pocket primus, and a tin of paraffin, two small tins of Heinz baked beans, vaseline, a tommy's cooker and a tin of re-fill; a pair of gloves, mittens and a muffler. Beside this, we carried our rifle. I wish you could have seen us. We looked like animated old clothes shops.

Private Kenneth Garry, letter to his mother (January, 1916)

The fortification consists of breastworks, built up high to the front, with just a little shallow trench dug behind. The reason is that drainage is so difficult. These breastworks are made of millions of tightly-made sandbags laid one upon the other, packed well together. Every eight yards there is an island traverse, a great mound of earth and sandbags strengthened by rivetting, round which the trench winds. This is to localise the explosion of shells or prevent an enemy who might reach the flank being able to pour fire right down the length of a trench. There are communication trenches back every few yards and innumerable succeeding lines for the main army. The whole network extends in most places for three or four miles. The dug-outs are all in lines, but mostly along the communication trenches.

When there is no excitement there are about two sentries to every sector of say 9 yards on watch, and one officer for the company. The rest are in the dugouts. When a bombardment comes or there is a gas alarm, everyone rushes out and takes what cover one can in the front trench, awaiting developments. Against the front breastwork we have a step, about two feet high, upon which men stand to shoot. When there is a bombardment nearly everyone gets under this step, close in against the side.

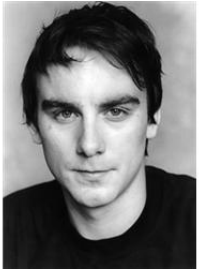
Private John Raws, letter to his mother (9 July 1916)

First World War Drama at the Finborough Theatre

Other Great War plays at the Finborough Theatre have included the world premiere of *Tarnished Angel* by Carolyn Scott-Jeffs, inspired by the life of Royal Flying Corps poet Jeffrey Day, and subsequently broadcast on Radio 4; and the first revival for many years of *The New Morality* by Harold Chapin, killed in action at the Battle of Loos in 1915, aged 29.

Here dead lie we, because we did not choose
To live and shame the land from which we sprung.
Life, to be sure, is nothing much to lose;
But young men think it is, and we were young.

- A. E. Housman



Leo Conville Private Syd Sommers
Trained at the University of Birmingham and Arts Educational Schools. Theatre includes Mole in *The Wind in the Willows*, Snug in *A Midsummer Night's Dream*, Henry IV Part One, *Camelot* (Open Air Theatre, Regent's Park), *The Ugly Duckling* (Stephen Joseph Theatre, Scarborough), *Forgotten Voices from the Great War* (Pleasance London), *The Seagull* (National Theatre Studio), *The Rivals* (British Actors' Company Tour) and *The Ramayana* (Birmingham Rep). Radio includes *The Dark is Rising* (BBC). Film includes *Terrible Times Today*.



John Gillespie Captain Wilson/First Orderly Corporal/Corporal Winstanley
Trained at the Bristol Old Vic Theatre School. Theatre includes Joseph in *The Mysteries*, The Green Knight in *The Knight Before Christmas*, *The City Madam* and *The Front Page*. TV includes *Trial and Retribution*.



Elliott Inglese Private Charles Morton/Private, D.C.L.I./Second Orderly Corporal/Runner
Trained at East 15 Acting School. Roles in training include Captain Hannibal Jackson in *Happy End* and Sir John Roverhead in *The Beau Defeated* (East 15).



Sarah-Ann Isnard Claire
Trained at L'Université Paris Sorbonne and Conservatoire de Rosny-sous-Bois. Theatre includes *Le Petit Maître Corrigé* (Théâtre de Rosny-sous-Bois), *Délice à Deux* (Espace Cardin, Paris) and *Talking with Henry V* (King's College, London). She also translates for musical theatre and screen subtitling including Tony Harrison's *Prometheus* into French verse for the Venice Film Festival.



Katherine Lehec Stella Hardcastle/Yvette
Trained at Mountview. Theatre includes Hermione in *The Winter's Tale*, *The Memory of Water*, *Protection*, *Same Old Moon* (Mountview), Cinderella in *Into The Woods*, Louise in *Road* and Miss Adelaide in *Guys and Dolls* (Central Studio, Basingstoke).



Simon McCoy Private Ronald Whitman
Trained at Bristol Old Vic Theatre School. Theatre includes *The Wind in the Willows*, *The Last Fattybottypuss in the World*, *The Merry Wives of Windsor*, *Twelfth Night* (Open Air Theatre, Regent's Park) and *Saucy Jack and the Space Vixens* (Edinburgh and London). TV includes *London's Burning*, *Crimewatch File* and *Happy Families*. Film includes *Bobby's Story*



Stuart Nicoll Private Robin McTaggart
Trained at the Liverpool Institute for Performing Arts. Theatre includes Bassanio in *The Merchant of Venice*, Polixenes in *The Winter's Tale*, *Little Shop of Horrors* and *The Insect Play* (LIPA). Radio includes *All My Love* (BBC).



Phil Sealey Corporal Ian Haslam/Orderly Sergeant
Trained at the Bristol Old Vic Theatre School. At the Finborough Theatre, he was Assistant Director on *Trelawny of the 'Wells'*. Theatre includes *Children of Hercules*, *Treasure Island*, *Agamemnon*, *Androcles and the Lion* (The Steam Industry at the Scoop Amphitheatre), Clown in *Toys*, *The Unveiling*, *Love's Labour's Lost* and *Lord of the Flies* (Royal Shakespeare Company). Film includes *The Shadow*.



Simon Spencer-Hyde Private Harry Hollinwood
Trained at the Bristol Old Vic Theatre School. Theatre includes *Wax and Feathers* (Etcetera Theatre), *Men's Singles* (English Theatre of Hamburg), *Five Kinds of Silence* (Jermyn Street), *Forgotten Voices from the Great War* (Pleasance London), *Pinocchio* (Westcliff), *The OAP Comedy Spectacular* (Underbelly, Edinburgh), *King John*, *Still Life* and *Hands Across the Sea* (Bristol New Vic Studio). Radio includes *Falling Through*, *Blue Remembered Hill*, *Reality Jammers*. TV includes *When Hitler Invaded Britain* and *The Great Escape (The Untold Story)*. Film includes *The 'Woo' Man*. Simon also performs and contributes for *Fortnight and the Units* comedy nights at the Arts Theatre Club, Soho.



Jonathan Warde Private John Hardcastle
Trained at the University of Manchester and LAMDA. Theatre includes Maurice in *Good* (Sound Theatre), Mozart in *Amadeus*, *Spring Awakening* (Manchester), Dionysus in *The Bacchae*, Marquis de Sade in *The Marat/Sade* and *The Seagull* (LAMDA). TV includes *Kerching!*

James Lansdale Hodson Playwright

Born 1891. A Manchester-born novelist and playwright, for a time he was the Northern Editor of *The Daily Mail*. He wrote many plays for radio through the 1930's to 1950's. His novel *Return to the Wood* was adapted for the stage by John Wilson as *Hamp*, and in turn filmed by Joseph Losey as *King And Country*. He adapted *Red Night* from his novel *Grey Dawn, Red Night*, based on his own war experiences. His son writes: "He was on the Somme in 1916 and sent with 2000 other soldiers to hold a wood known as High Wood one very hot August weekend. At the end of that weekend, when relieved, only he and some 50 others walked away. The rest were dead or wounded. They had been continuously shelled – by both sides." In the Second World War, he was war correspondent for *The Sunday Times*. He died in 1956. His one act play *Before Trafalgar* will be presented at the Finborough Theatre in a doublebill with Arthur Conan Doyle's play *Waterloo* in December 2005.

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, *What The Women Did, Forgotten Voices from the Great War, Black 'Eil, Twelfth Night, 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 and Out of Joint tour), *Betrayal* (BAC and Tour) and *Run For Your Wife* (West End). Many TV appearances including *Dangerfield, A Touch of Frost, Keeping Up Appearances, Rumpole, The Bill, and London's Burning*.

Alex Marker Designer

Trained in Theatre Design at Wimbledon School of Art. He is Associate Designer of the Finborough Theatre, and of Shapeshifter. At the Finborough Theatre, he has designed *Charlie's Wake, The Women's War – A Centenary Celebration, How I Got That Story, Soldiers, Happy Family, Trelawny of the 'Wells', Hortensia and the Museum of Dreams, Albert's Boy and Lark Rise to Candleford*. He has designed over thirty other productions including *Hush* (Pleasance Edinburgh and Arcola Theatre), *Oklahoma!* (New Wimbledon Theatre), *Marat/Sade* (Northampton), *Twelfth Night* and *Been So Long* (Catford Broadway Theatre), *Marilyn Pêra Sings Ary Barroso* (Bloomsbury Theatre), *Oedipus, Agamemnon and Androcles and the Lion* (The Scoop) and *A Doll's House, The Ruffian on the Stair* and *The Erpingham Camp* (Greenwich Playhouse). www.nukinectics.com/alexmarker

Alex Watson Lighting

Trained in Lighting Design at Rose Bruford College. Alex graduated from Rose Bruford College with a BA (Hons) Lighting Design in 2001. At the Finborough Theatre, she has designed *Falkland Sound, Frank Pig Says Hello, Allport's Revenge, How I Got That Story, Masks and Faces, Coyote Ugly, Full Frontal Diva and Happy Family*. Other lighting designs include *Aladdin* (Players Theatre), *Antigone* (Theatro Technis), *Ponies* and *Scotch and Water* (Hen and Chickens Theatre), *Still Life No 1: Box* (Chelsea Theatre), *Pete 'N' Me* (New End Theatre), *Canaries Sometimes Sing* (Courtyard Theatre), *Babooshka* (Pleasance Courtyard, Edinburgh) and *Holding Out For A Hero* (UK Tour). www.akwlighting.co.uk

Gareth Fry Sound Designer

Trained at the Central School of Speech and Drama in Theatre Design. Theatre includes *Theatre of Blood, Fix Up, Iphigina at Aulis, The Three Sisters, Ivanov, The Oresteia* (National Theatre), *Forty Winks, Under the Whaleback, Night Songs, Face to the Wall, Redundant, Mountain Language, Ashes to Ashes, The Country, Harvest* (Royal Court), *Talking to Terrorists, Macbeth* (Out of Joint), *Noise of Time* and *Strange Poetry* (Complicite), *By the Bog of Cats* (Wyndhams Theatre), *Blithe*

Spirit (Savoy Theatre), *Shape of Metal* (Abbey, Dublin), *Living Costs* (DV8 at Tate Modern), *World Music, The Dark* (Donmar Warehouse), *A Midsummer Night's Dream* (Open Air Theatre, Regent's Park), *Holy Mothers* (New Ambassadors), *The Scarlet Letter, The Accrington Pals* (Chichester) and *The Wexford Trilogy* (OSC). www.garethfry.co.uk

Graham Cowley Producer

Graham is also Producer with Out of Joint. He was 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 and Joint Stock Theatre Group.

Two's Company

Previous productions by Two's Company include *Betrayal* by Harold Pinter (BAC and Tour), *A Kind of Alaska* by Harold Pinter (Edinburgh Fringe, Tour of UK and USA), *Harry and Me* by Nigel Williams (Warehouse Theatre) and *End of Story* by Véronique Olmi (Chelsea Theatre).

Two's Company's *Forgotten Voices from the Great War* project has comprised two evenings of one-act plays - *Forgotten Voices from the Great War - 'D' Company* and *Black 'Eil* by Miles Malleson, and *Brigade Exchange* by Ernst Johannsen (Pleasance London); and *What The Women Did - Luck of War* by Gwen John, *Handmaidens of Death* by Herbert Tremaine and *The Old Lady Shows her Medals* by J. M. Barrie (Southwark Playhouse). *Red Night* is the final instalment of the project, and the project's first full length play.

For Red Night

Stage Managers

Lizzie Dudley and Lucy McMahon

Press

Anne Mayer

Production Photography

Philip Gammon

For Two's Company

Directors: Graham Cowley, Ian Talbot, Tricia Thorns.

Contact Two's Company on 020 8299 4593 or email 2scompany@britishlibrary.net

Two's Company would like to thank

Out of Joint; Open Air Theatre, Regent's Park; Mr Jilow of Eastman Army Camp, 52 High Street, Walthamstow, London - 020 8521 9266; Robert Merrifield, Shoemaker, 42 Grove Vale, East Dulwich, London SE22; Debbie at Mountview Academy of Theatre Arts; Sarah Ripley at LAMDA; Paperchase; Moët & Chandon; Questors Theatre; Shapeshifter; Gary Giles of CueOne; and Mary Vernon for costume assistance. Production assistance from Duncan Coombe, Kate Cameron, Michael Fletcher, Alex Girdwood, Rachel Knightley, Ruth Parry and Harriet Sharp.

Special Thanks to the Ambassador Theatre Group, Vera Thorns, Karl Sydow and Ray Cooney

friends of the finborough theatre

Friends of the Finborough Theatre - Brandon Thomas Friends - Sylvia Young

Smoking is not permitted in the auditorium and the use of cameras and recording equipment is strictly prohibited. In accordance with the requirements of the Royal Borough of Kensington and Chelsea: 1. The public may leave at the end of the performance by all doors and such doors must at that time be kept open. 2. All gangways, corridors, staircases and external passageways intended for exit shall be left entirely free from obstruction whether permanent or temporary. 3. Persons shall not be permitted to stand or sit in any of the gangways intercepting the seating or to sit in any of the other gangways.

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