



Graham Cowley
for Two's Company presents

The Cutting of The Cloth

by MICHAEL HASTINGS

First performed at Southwark Playhouse,
London on 11 March 2015

Cast

SPIJAK WAZKI – Andy de la Tour

ERIC – Paul Rider

SYDIE WAZKI – Alexis Caley

IRIS – Abigail Thaw

MAURICE GARDNER – James El-Sharawy

RUNNER – Paddy Brant

The play takes place in the Dover Street work-room of Kilgour,
French and Stanbury, Savile Row

Act 1

Scene 1

A morning in September 1953

Scene 2

An afternoon in December 1953

Act 2

Scene 1

A morning in June 1954

INTERVAL

Scene 2

The same

Scene 3

An afternoon in December 1954

Act 3

Scene 1

Morning, 1st January 1955

Scene 2

Morning, 3rd January 1955

Director – Tricia Thorns
Set Designer – Alex Marker
Costume Designer – Emily Stuart
Lighting Designer – Neill Brinkworth
Sound Designer – Dominic Bilkey
Production Manager – Michael Ager
Stage Manager – Linda Hapgood
Deputy Stage Manager – Claire Litton
Assistant Stage Manager – Paddy Brant
Tailor – Jack Goode
Machinist Instructor – Pat Lamont

Production photography – Philip Gammon
Press – Anne Mayer (020 3659 8482)
Marketing – Hayley Chester Arts Marketing
Producer – Graham Cowley

Some Savile Row expressions are used in the play:

A Baste Job arrives from the front room cutter with all the pieces of the coat material cut and chalked up, wrapped up in canvas and ready for the tailor to baste.

Baste – temporary stitching intended to be removed.

Kipper – a tailoress. So called because they sought work in pairs to avoid unwelcome advances.

Skiffle – a job needed in a hurry.

The characters in *The Cutting of the Cloth* sometimes refer to real people active in the 1950s. These include Sir Cecil Boyd-Rochfort CVO, a thoroughbred racehorse trainer, Jack Heinz, businessman and philanthropist, Charles Clore and Felix Fenston, property developers, Frankie Laine, the American popular singer, Harold Macmillan, Minister of Housing in 1953, later Prime Minister, Bernard (later Lord) Delfont the impresario and Henry Sherek, another theatrical impresario who was known to weigh 21 stone.

Our grateful thanks to Christopher Stevens and Jacqueline Sealy, leaders of the Bespoke Tailoring B.A. course at the London College of Fashion, and to Del Smith of Kilgour, Savile Row, for advice and help; Elizabeth Cave and Mary Kemp for the sewing machines; Peter Parker for carving the hand-blocks; Bill Bailey, John Cave, John Fletcher, Michael Hartley, Revd Cecil Heatley, Adam Hunter, Paul Hunter, Iain McLeod, Roger Orr, Ted Salmon and Sir Hugh Taylor for high-class gents suitings; ladies' hair by Lynne of Stars; Jon Bradfield; Janet Heatley; Duncan Coombe for help with transport; Carla Evans; The Miller Centre Theatre; Rose Bruford School of Theatre; Out of Joint for rehearsal space; The Questors Theatre Ealing; Dawn Taylor and St Barnabas Church, Dulwich; Wimbledon Sewing Machine Company.

Lighting equipment supplied by DCLX www.dclx.co.uk



Established in 1952 Danor Engineering was happy to dust off some of their earliest irons to be used in Two's Company's production of *The Cutting of the Cloth*. We wish the production much success.



Supported using public funding by
**ARTS COUNCIL
ENGLAND**

And particular thanks to those who have contributed to the costs of this production. *The Cutting of the Cloth* is supported by Arts Council England, The Boris Karloff

Charitable Foundation, Master Media Ltd and Karl Sydow.

Michael Hastings

Writer

Michael Hastings (1937–2011) was the winner of two Emmy Awards, two BAFTAs, the Somerset Maugham Award and was nominated for an Oscar. His first play – *Don't Destroy Me* – was produced when he was just 18 years old and he went on to become part of the first wave of new playwrights at George Devine's Royal Court Theatre. He won the *Evening Standard* Award in 1979 for *Gloo Joo*, but remains best known for *Tom and Viv*, his 1984 play about the poet T.S. Eliot and his wife Vivienne Haigh-Wood, first seen at the Royal Court Theatre, adapted into a film, and recently revived at the Almeida Theatre. He also wrote extensively for television and film including *The American*, starring Diana Rigg, and *The Nightcomers*, starring Marlon Brando. He also wrote novels, biographies, and libretti.



Alexis Caley

Sydie

Trained at Redroofs Theatre School and Laine Theatre Arts.

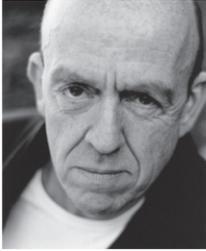
Theatre includes: *Fatal Encounter* (Gordon Craig Theatre, Stevenage), *Key For Two* (Vienna's

English Theatre), *Changing Rooms* (National Tour), *The Censor* (Young Vic), *The Curse of the Werewolf* (Union Theatre, London), *Chicago* (National and World tour), *Don't Dress for Dinner* (National Tour and English Theatre of Hamburg), *Love For Love* (Open Air, Ealing), *Wuthering Heights* (National Tour), Alan Bennett's *Talking Heads* (National Tour), *Boogie Nights* (National Tour and USA), *The Boy Friend* (York Royal and National Tour), *Girls on Tap* (National Tour).

Television includes: *Doctor Who*, *Crimewatch*, *Donald Newman*, *Orsum Island*, *Million Pound Hoax*

Film includes: *My Lonely Me*, *Cassette*, *Party Girl*, *Ram*, *Father*, *Rewind*, *Back To Hell*, *Eldorado*, *The Cobra Lily*, *Demons and Doors*, *Julie and the Cadillacs*.

www.alexiscaley.com



Andy de la Tour

Spijak Wazki

Theatre includes: *The Last Yankee* (Print Room), *People*, *No Man's Land*, *Pinter Sketches* (National Theatre), *Lay Down Your Cross* (Hampstead), *Measure For Measure* (Riverside Studios), *Pinter's Celebration* (Almeida), *Silly Cow* (Theatre Royal Haymarket).

Television includes: *Holby City*, *Waking the Dead*, *The Brief*, *The Quatermass Experiment*, *Courtroom*, *Nighty Night*, as well as *Kavanagh QC* and *King and Castle* for which he also wrote the scripts.

Film includes: Roman Polanski's *Oliver Twist*, *Asylum*, *Notting Hill*, *44" Chest* and soon to be released *Dough* with Jonathan Pryce.

Andy was also well known as one of the original performers in the new comedy scene of the 1980s, appearing on TV in episodes of shows such as *The Young Ones*, *Bottom* and *Lenny Henry Live*. He recently returned to stand-up comedy with a live show in New York and at the Edinburgh Festival, *Stand-Up or Die*.



James El-Sharawy

Maurice

Trained at Rose Bruford School of Theatre and Performance.

Theatre includes: *Scattered* (Clywd Theatr Cymru), *Walaa* (The New Diorama/ St Martin in the Fields), *A Hard Rain* (Above the Stag), *Psychopomp and Circumstance* (The Hen & Chickens), *Tunnel* (The

Nightingale Theatre), *Portrait of a Man* (Victoria and Albert Museum), *Qudz* (The Yard Theatre), *Masked* (George Bernard Shaw Theatre, RADA), *Days of Significance* (Unicorn Theatre), *Death of a Salesman* (The Rose Theatre), *Amir: The Lost Price of Persia* (Theatre 503).

Film includes: *Evidence of Existence* (Filmmaker at Large).



Paul Rider

Eric

Trained at Bretton Hall.

Theatre includes: *Julius Caesar*, *Doctor Scroggy's War*, *The Knight of the Burning Pestle*, *The Duchess of Malfi*, *Henry V*, *Henry IV Parts 1 & 2*, *Love's Labour's Lost*, *We the People*, *Coriolanus*, *Under the Black Flag* at Shakespeare's Globe.

Other theatre includes: *Hairspray 2013* (National Tour), *Chekhov in Hell* (Plymouth Theatre Royal & Soho Theatre), *Merchant of Venice* (Derby Theatre), *Comedians* (Lyric Hammersmith), *Chicago* (2013 National tour), *Dying for It* (Almeida), *Women Beware Women* (RSC), *Singer* (Tricycle), *Americans* (Arcola), *Arsenic and Old Lace* (Strand), *A Midsummer Night's Dream* (Albery), *The Changing Room* (Royal Court at Duke of York's), *Teechers*, *Bouncers* (Arts Theatre), *Hamlet*, *King Lear*, *Edward II* (Compass Theatre), *The Rivals* (Derby Playhouse), *She Stoops to Conquer* (Bristol Old Vic), *Richard II*, *East* (Oldham Coliseum).

Television includes: *Doctors*, *Doc Martin*, *Horizon – Einstein*, *French and Saunders*, *My Family*, *Victoria Wood With All the Trimmings*, *Dinnerladies*, *Murder Most Horrid*, *Eastenders*, *The Bare Necessities*, *The Bill*, *City Central*, *Broker's Man*, *The Ritz* and *Whose Line is it Anyway?*

Film includes: *A Cock and Bull Story*, *Honest*, *Topsy Turvy*.

Radio includes: Over 60 plays for the BBC Radio drama company.



Abigail Thaw

Iris

Trained at RADA.

Theatre Includes: *Ladies In Lavender* (No. 1 Tour), *The Firewatchers* (The Old Red Lion – Nominated Best Actress/ Off West End Awards), *Juliet and her Romeo* (Bristol Old Vic), *My Mother Said I Never Should*, *Absent Friends*

(Watford Palace), *Whipping It Up* (No 1 Tour), *Entertaining Angels* (Chichester Festival Theatre/No. 1 Tour), *The Arab-Israeli Cookbook* (Tricycle Theatre and Gate Theatre), *The Road to the Sea* (Orange Tree), *Cymbeline* (Brooklyn Academy of Music, New York and Globe Theatre, London), *Macbeth* (Salisbury Playhouse), *Rough Crossing* (Salisbury Playhouse and Watford Palace), *Making It Up* (Library Theatre, Manchester), *Wolfboy* (Finborough, London), *Misalliance* (Theatr Clwyd and Birmingham Rep), *Private Lives*, *Jude the Obscure*, *Flesh & Blood* (Lyric Theatre Hammersmith and Tour), *Don't Know Where*, *Don't Know When* and *Her Infinite Variety* (Dangerous Reputations Co.), *Brutality of Fact* (New End, Hampstead), *Bloody Hero* (Battersea Arts Centre), *Midsummer Night's Dream* (York Theatre Royal), *Sweet Revenge* (No. 1 Tour for Bill Kenwright), *Creature* (Nottingham New Perspective), *Pride and Prejudice* (Royal Exchange), *Moscow Gold* (Royal Shakespeare Company), *The Importance of Being Earnest*, *Noises Off*, *Of Mice & Men*, *Chorus of Disapproval*, *View From a Bridge* (Cheltenham Everyman Theatre), *Cinders* (Royal Court Theatre Upstairs).

Television includes: *Endeavour series I & II* (ITV), *Black Mirror 2: The Waldo Moment* (Channel 4), *Poirot*, *Midsomer Murders* (ITV), *Love Soup*; *Casualty* (BBC), *The Stepfather* (Granada), *Doctors* (BBC), *Peak Practice*, *Big Bad World* (Carlton), *Trust* (Red Rooster Film & TV), *The Bill* (Thames), *Vanity Fair*, *Spywatch* (BBC), *Pie in the Sky* (Selec TV), *White Girls On Dope* (Channel 4).

Film includes: *The Inbetweeners 2*; *Caring For The Recently Deceased*; *Ghost Writer*.

Tricia Thorns

Director

Tricia began her career as an actress in the West End as part of John Neville's company at the Fortune, after a Classics BA from Nottingham University. As a director, her work includes *Creation* (with a cast of 40, St Barnabas Church, Dulwich), *A Hard Rain* (Above the Stag), *London Wall* (Finborough and St James Theatres), *My Real War 1914-?* (Trafalgar Studios and national tour), *The Searcher* (workshop production at Greenwich Theatre), *Red Night* (Finborough Theatre), *What the Women Did* (Southwark Playhouse and revived in 2014 for the Great War Centenary), *Forgotten Voices from the Great War* (Pleasance London), *Ex* and *Black 'Ell* (Soho Theatre), *Twelfth Night* (Dulwich Picture Gallery), *Peer Gynt* (Alleyn's Theatre) and *Passion Play 2000*, a huge community play which she also wrote. As an 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), *Time's Up* (Windsor), *The Libertine* and *The Man of Mode* (Royal Court and Out of Joint tour), *Betrayal* (BAC and tour), *Run For Your Wife* (West End) and leading roles in theatres in Salisbury, Ipswich, Edinburgh, Liverpool, Guildford, Derby and many more. Her many television and film appearances include *Dangerfield*, *A Touch of Frost*, *Keeping Up Appearances*, *The Darling Buds of May*, *The Bill*, *London's Burning*, *Captives* and *The Turn of the Screw*.

Alex Marker

Set Designer

In his role as associate designer for Two's Company Alex has designed all of their productions over the last 10 years: *Red Night* (Finborough Theatre), *My Real War 1914 - ?* (Trafalgar Studios and 2 national tours), *The Searcher* (Greenwich Theatre), *Ex* (Soho Theatre), *London Wall* (Finborough and transfer to St James Theatre) and *What the Women Did* (Southwark Playhouse).

He is also resident designer at the Finborough Theatre, where he has designed over 35 productions including: *The White Carnation* (and the transfer to Jermyn Street), *Dream of the Dog* (and the transfer to Trafalgar Studios) and *Plague Over England* (and the transfer to the Duchess Theatre). At the Finborough he recently directed the first production for over 60 years of J.B.Priestley's play: *Summer Day's Dream*.

Alex has designed productions for many other venues including most recently: *Around the World in 80 Days* (Chipping Norton and national tour), *The Trial of Jane Fonda* (Assembly Rooms), *All or Nothing* (Worthing Pavilion), *London Calling* (Salisbury Playhouse) and *The Moment of Truth* (Southwark).

He is also director of the Questors Youth Theatre in West London.

www.alexmarker.com

Emily Stuart

Costume Designer

Trained at Wimbledon School of Art.

Costume Designs for Two's Company: *What The Women Did* (Southwark Playhouse) *London Wall* (Finborough and St James Theatres), *Ex* (Soho Theatre).

Other theatre includes *Antigone*, (Southwark Playhouse), *Martine*, *Over The Bridge* and *Lingua Franca* (Finborough Theatre), *Natural Affection*, *First Episode*, *The Living Room*, *Anyone Can Whistle* and *Bloody Poetry* (Jermyn Street Theatre), *Shiverman* (Theatre503), *Flock* (Northern Stage), *Murder in The Cathedral* (Oxford Playhouse). Emily was the winner of the Best Costume Designer award at the 2011 OffWestEnd Awards and was nominated in the same category again in 2014.

Neill Brinkworth

Lighting Designer

Recent Theatre: *In the Night Garden Live* (Minor/BBC), *Lohengrin* (Warsaw National Opera, Associate), *Symbionts* (Wayne McGregor/Estonia National Ballet, Associate), *Contact.com* (Park Theatre), *In Lambeth* and *Who do we Think We Are?* (Southwark Playhouse), *Dessa Rose* (Trafalgar Studios), *Café Chaos* (The Kosh), *Dido & Aeneas* (English Touring Opera), *The Seagull* (Arcola), *An Enemy of the People* (Albany), *Jephthe* (ETO), *Strauss Gala* (Raymond Gubbay), *Bridgetower* (City of London/ETO), *Ludd & Isis* (Royal Opera House, Associate), *Vincent River* (Old Vic productions), *Step 9 (of 12)* and *Tape* (Trafalgar Studios), *Maria Stuarda* (Opera North, Associate), *Variete* and *Burnt Out Souls* (YMT UK), *The Tin Solider* (peut etre), *Dick Whittington* (Hertford Theatre), *Lean* (Tristan Bates), *Prometheus/The Frogs/Agamemnon* (Cambridge Arts Theatre), *Accolade*, *Fanta Orange*, *Don Juan Comes Back from the War* (all Finborough Theatre), *Seven Pomegranate Seeds* (Oxford Playhouse), *Six Men & A Poker Game* (Gridiron), *A Square of Sky* (The Kosh).

Dominic Bilkey

Sound Designer

Trained at the Royal Welsh College of Music and Drama. Dominic is Sound and Video Operations Manager for the Lyttelton Theatre at the National Theatre, after 5 years as Head of Sound for the Young Vic. He currently sits on the board of the Association of Sound Designers and is this year's recipient of the "TTA Award" for Outstanding Achievement in Sound. For Two's Company: *What The Women Did* (Southwark Playhouse), *London Wall* (Finborough and St James Theatres) Other recent designs: *Cinderella* (Towngate Theatre Basildon), *The Best Christmas Present in the World* (Nuffield), *Warhorse Prom* (NT/BBC), *Birdsong* (Birdsong/Original Theatre), *Private Ear/Public Eye* (Yvonne Arnaud).

Past work includes: *Dr Marigold and Mr Chops* and *Masterclass* (Theatre Royal Bath), *In The Solitude of Cotton Fields* (Young Vic), *Wagstaffe the Wind-up Boy* and *Rapunzel* (Kneehigh Theatre), *Twelfth Night*, *See How They Run* and *Dancing At Lughnasa* (national tours for Original Theatre), *Journey's End* (national tour for Icarus Theatre Collective and Original Theatre), *Pandora* (Standing on the Shoulders of Giants), *After Troy* (Lifeblood Theatre), *The Railway Children* (Sevenoaks

Playhouse) and *Souterrain* (WildWorks).

As Associate Sound Designer: *Great Britain* (NT) *Public Enemy* and *The Government Inspector* (Young Vic), *Wild Swans* (Young Vic and A.R.T, Boston), *Kafka's Monkey* (Young Vic and International Associates), *The Hound of the Baskervilles* (National Tour), *A Voyage Round My Father* (Donmar Warehouse).

Jack Goode

Tailor

Jack is in his second year at the London College of Fashion studying BA Bespoke Tailoring. He will graduate in 2016 and hopes to pursue a career in coat-making in London.

Graham Cowley

Producer

Has produced all of Two's Company's shows, including his own translation of Véronique Olmi's *End of Story*. Producer for Out of Joint for 15 years and now Associate. Previously with the Theatre of Comedy Company, the Royal Court Theatre (on whose behalf he transferred *Death and the Maiden*, *Oleanna*, *Six Degrees of Separation*, *My Night with Reg* and *The Weir* to the West End), Paines Plough, the Half Moon Theatre, Joint Stock Theatre Group, Greenwich Theatre and the London Palladium. His origins as an actor are hidden in the mists of time.



'Southwark Playhouse churn out arresting productions at a rate of knots' **Time Out**

Southwark Playhouse is all about telling stories and inspiring the next generation of storytellers and theatre makers. It aims to facilitate the work of new and emerging theatre practitioners from early in their creative lives to the start of their professional careers.

Through our schools work we aim to introduce local people at a young age to the possibilities of great drama and the benefits of using theatre skills to facilitate learning. Each year we engage with over 5,000 school pupils through free schools performances and long-term in school curriculum support.

Through our Young Company (YoCo), a youth-led theatre company for local people between the ages of 14-25, we aim to introduce young people to the many and varied disciplines of running a semi-professional theatre company. YoCo provides a training ground to build confidence and inspire young people towards a career in the arts.

Our theatre programme aims to facilitate and showcase the work of some of the UK's best up and coming talent with a focus on reinterpreting classic plays and contemporary plays of note. Our two atmospheric theatre spaces enable us to offer theatre artists and companies the opportunity to present their first fully realised productions. Over the past 20 years we have produced and presented early productions by many aspiring theatre practitioners many of whom are now enjoying flourishing careers.

What People Say...

'High-achieving, life-giving spirit'
Fiona Mountford, Evening Standard

'The revitalised Southwark Playhouse'
Lyn Gardner, The Guardian

'Southwark Playhouse's brand is as quirky as it is classy'
The Stage

'I love that venue so much. It is, without doubt,
one of the most exciting theatre venues in London.'
Philip Ridley, Playwright

For more information about our forthcoming season and to book tickets visit www.southwarkplayhouse.co.uk. You can also support us online by joining our Facebook and Twitter pages.

Staff List

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TWO'S COMPANY

As a protest against the US/UK invasion of Iraq in 2003, Two's Company quickly mounted a production of Miles Malleeson's *Black 'Eil* at Soho Theatre. The play shows a young officer, returning from the front, decorated for bravery, but traumatised by his experience and refusing to go back. We felt that this cry of pain and rage written in 1916 expressed better than anything the folly of starting another war.

This play was the first in a series of what Two's Company has become best known for: the rediscovery of plays about the First World War, written during the War or soon after. The first season, *Forgotten Voices from the Great War* at Pleasance London, consisted of three short plays, *'D' Company* by Miles Malleeson, directed by Ian Talbot, and *Brigade Exchange* by Ernst Johannsen and *Black 'Eil* by Miles Malleeson, both directed by Tricia Thorns. On publication in 1916, Malleeson's plays had been denounced in the House of Commons as "a calumny on the British soldier" and all copies were seized by the police. Johannsen had served in the German Army in the War. Written for radio, his play had achieved international success before being banned when the Nazis came to power.



Lisa Jackson,
Peter Symonds,
Daniel Weyman
in *Black 'Eil*



Emma Callander in
Handmaidens of Death

The next in the Forgotten Voices series was *What The Women Did* at Southwark Playhouse, another triple bill, featuring *Luck of War* by Gwen John, *Handmaidens of Death* by Herbert Tremain, both directed by Tricia Thorns, and *The Old Lady Shows Her Medals* by J.M. Barrie, directed by Ian Talbot.

The third episode was *Red Night* by James Lansdale Hodson at the Finborough Theatre in 2005, which showed the comradeship and humour, fading to disillusion, of a platoon facing misery and death in the trenches.



Elliott Inglese,
Jonathan Warde,
Phil Sealey in
Red Night

The last rediscovery was Velona Pilcher's *The Searcher*, an expressionist play with music by Edmund Rubbra, about Red Cross nurses tasked with finding what had happened to men missing in battle. This was presented as a workshop production as part of Greenwich Theatre's *Musical Futures*.



Marty Cruickshank,
Phil Sealey,
Simon Spencer-
Hyde, Leo Conville
in *The Searcher*

The final Forgotten Voices project was *My Real War 1914-?*, adapted by Tricia Thorns from the letters home of Lt. Havilland le Mesurier, a young officer killed in 1916. It toured twice and played at the Trafalgar Studios in London.



Philip Desmeules in
My Real War 1914-?

The company departed from its main aim of rediscovering the 'new plays of the past' with a new musical play, *Ex* by Rob Young with music by Ross Lorraine, at the Soho Theatre in 2011, before returning with *London Wall* at the Finborough Theatre. Set in a solicitor's office in 1931 and first produced that year, it shone a light on the lives of women working in offices, the work they did, the money they earned (not much) and the predatory attitude of their male colleagues. It was so well received it transferred to the St James Theatre.



Amy Booth-Steel,
Simon Thomas in *Ex*

Alex Robertson,
Maia Alexander
in *London Wall*



The most recent production was a revival in 2014 of *What The Women Did* in the new Southwark Playhouse, to mark the Great War Centenary.

Simon Darwen
and Susan
Wooldridge in
*The Old Lady
Shows Her
Medals*



Earlier productions include *Betrayal* by Harold Pinter (BAC and Tour), *A Kind of Alaska* by Harold Pinter (Edinburgh Festival and tours of UK and USA), *Harry and Me* by Nigel Williams (Warehouse Theatre, Croydon) and *End of Story* by Véronique Olmi (Chelsea Theatre).

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Directors: Graham Cowley, Ian Talbot OBE, Tricia Thorns.
020 8299 3714 or graham@2scompanytheatre.co.uk

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Arts Council England, Ambassador Theatre Group, the Britten-Pears Foundation, Ray Cooney, the Feminist Review Trust, the Foyle Foundation, the Garfield Weston Foundation, the Garrick Charitable Trust, the Golsoncott Foundation, the Manifold Trust, Master Media Ltd, the Mercers' Company, Karl Sydow, the Royal Victoria Hall Foundation, Vera Thorns, Unity Theatre Trust

