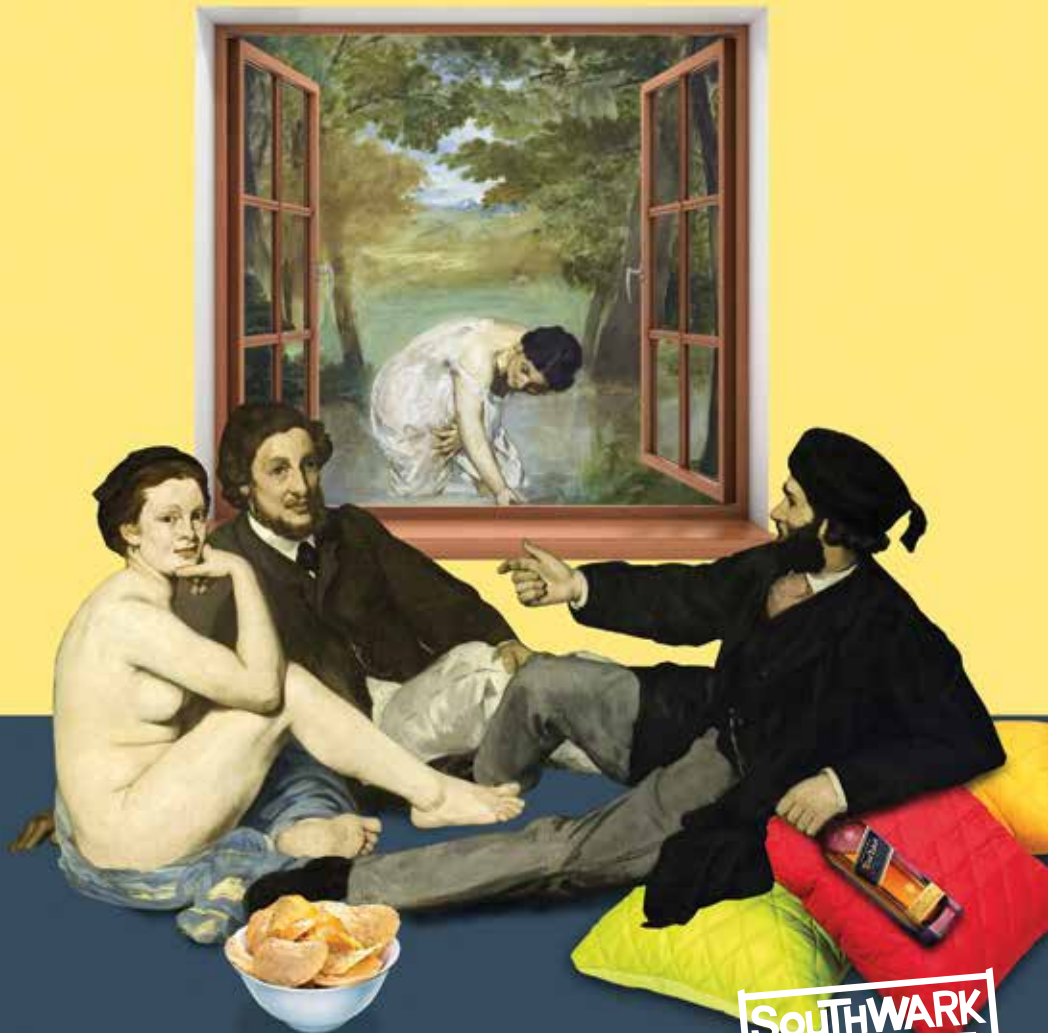




Two's Company and Karl Sydow in association with Tilly Films present

BODIES

by James Saunders



programme

**SOUTHWARK
PLAYHOUSE**

BODIES by James Saunders

Cast, in order of appearance:

Anne	Annabel Mullion
Helen	Alix Dunmore
David	Peter Prentice
Mervyn	Tim Welton

The play takes place in Anne and Mervyn's house in Ealing and in David and Helen's house in Esher, in 1978

Director	Tricia Thorns
Set Designer	Alex Marker
Costume Designer	Emily Stuart
Lighting Designer	Neill Brinkworth
Sound Designer	Dominic Bilkey
Stage Manager/Operator	Remi Bruno Smith
Stage Manager - Backstage	Lauren Burns
Assistant Costume Supervisor	Eleanor Tipler
Production photography	Philip Gammon
Press	Anne Mayer (020 3659 8482)
Marketing	Beth Kitchen, Target Live
Poster & programme design	Jon Bradfield
Producer	Graham Cowley

Our grateful thanks to: Rosalind and Duncan Coombe for tables and continued support; Annabel Mullion for wallpaper; Sam Walters MBE; Abigail Thaw; Ian and Jane Jones for their upholstery skills; Guy Chapman for extra marketing help; Out of Joint for rehearsal space; Dawn Taylor, Faiza Mwangola and St Barnabas Church, Dulwich; Court Houston, Anjali Karadia, Fengfan Zhou for help with set building and painting; The Students of the Kingston College BTEC Extended Diploma in Production Arts; The Questors Theatre Ealing.

Lighting and other equipment supplied by DCLX - www.dclx.co.uk

BODIES was originally commissioned by the Richmond Fringe Theatre at the Orange Tree (London, England) who presented the world premiere on 28th April 1977.

POEMS by Ernest Dowson

Simpson, an important character in the play - though his name does not appear on the cast list - is fascinated by the poets of the "Tragic Generation". One such is Ernest Dowson, who died in 1900 at the age of 32.

Vitae summa brevis spem nos vetat incohare longam

*They are not long, the weeping and the laughter,
Love and desire and hate:
I think they have no portion in us after
We pass the gate.*

*They are not long, the days of wine and roses:
Out of a misty dream
Our path emerges for a while, then closes
Within a dream.*

Extract from

Non sum qualis eram bonae sub regno Cynarae

*I have forgot much, Cynara! gone with the wind,
Flung roses, roses riotously with the throng,
Dancing, to put thy pale, lost lilies out of mind;
But I was desolate and sick of an old passion,
Yea, all the time, because the dance was long:
I have been faithful to thee, Cynara! in my fashion.*

*I cried for madder music and for stronger wine,
But when the feast is finished and the lamps expire,
Then falls thy shadow, Cynara! the night is thine;
And I am desolate and sick of an old passion,
Yea, hungry for the lips of my desire:
I have been faithful to thee, Cynara! in my fashion.*

Particular thanks to those who have contributed to the costs of this production. Bodies is generously supported by The Boris Karloff Charitable Foundation, the Foyle Foundation, the John S. Cohen Foundation, Ray Cooney Plays and the Royal Victoria Hall Foundation.





James SAUNDERS

James Saunders (1925-2004) was born in Islington. Educated at Wembley County School and Southampton University, he became a chemistry tutor by day and a playwright by night, until devoting all his time to writing. He received an Arts Council playwright's bursary for *The Ark* in 1960, and became a full-time playwright in 1964. His early plays led him to be considered one of the main British exponents of the Theatre of the Absurd. Later works continued to explore the limits of traditional theatre. He wrote over 70 plays in all, for theatre, radio and television.

Next Time I'll Sing To You ran at the Criterion Theatre 1962-63, winning for him an Evening Standard award for Most Promising Playwright (1963) since when his plays enjoyed success both in the West End and with theatre clubs in the UK and abroad. *A Scent Of Flowers* was staged at the Duke of York's in 1964, *The Travails Of Sancho Panza* at the National Theatre in 1969, and *Bodies* at Hampstead and subsequently at the Ambassador's Theatre in 1979. Following its Paris production, *Fall* won the Molière Award.

James Saunders was associated for a number of years with the Questors Theatre in Ealing, but from 1972 on he worked closely with Sam Walters' Orange Tree Theatre in Richmond, Surrey. Both *Fall* and *Bodies* were commissioned and first staged by the Orange Tree and in 1991 they presented his adaptation of Vaclav Havel's *Redevelopment. Retreat* (1995), his last play, was premiered by the Orange Tree Company in their new theatre.

The THERAPY

As now, many people in the 1970s were looking for another way of living, of escaping from the personal boundaries they found themselves hemmed in by. Today the vogue term is "mindfulness". Throughout the 20th century there were many attempts to delve into the human psyche and find the meaning of life – from Freud and Jung to Reich and Laing, all referred to in the play. The 1960s and 1970s were decades during which there was a proliferation of social movements and new religions of various kinds for people who wished to look further than Buddhism or Christianity. There were New Age movements, quasi-religious therapies and corporations, a diverse array of intentional communities and a host of political movements. Among these, another way emerged in San Francisco – "EST".

Erhard Seminars Training was an organisation founded by Werner Erhard in 1971 that offered a two-weekend course aiming "to transform one's ability to experience living so that the situations one had been trying to change clear up just in the process of life itself".

Training sessions lasted from 9:00 a.m. to midnight, with one meal break. Participants had to hand over wristwatches and were not allowed to take notes, or to speak unless called upon, or to leave the room, even for a bathroom break.

The training itself proved emotionally painful for many, involving being publicly insulted and shouted at by the trainers, in front of some 200 others, though many participants experienced powerful results: some found their relationships with families and their work, as well as how they viewed themselves, dramatically transformed. It also provoked a great deal of scepticism. EST graduates were offered money if they could recruit others. It was accused of mind control and labelled a cult by some critics. EST training ceased in 1984, though gentler versions of the training still exist.



ALIX DUNMORE

Trained at Bristol Old Vic Theatre School.

For Two's Company: *A Day by the Sea*, *The Fifth Column* and *What The Women Did* (Southwark Playhouse), *London Wall* (Finborough and St James Theatres).

Other theatre includes: *King Kong*, *A Comedy* and *A Christmas Carol* (Vaults); *Ben Hur* (Tricycle Theatre), *The 39 Steps* (Criterion, West End), *Gaslight* (New Vic, Newcastle-Under-Lyme), *Top Girls* (Out of Joint), *The Dead Guy* (English Theatre Frankfurt), *Nature Adores a Vacuum* (Soho Theatre), *Separate Tables* (Mill at Sonning), *A Winter of War* (Cheltenham Everyman), *The Two Noble Kinsmen* (Bristol Old Vic).

Television: *There She Goes*, *Casualty*, *Doctors*, *Call The Midwife*.

Radio: *The Simon Day Show*, *49 Cedar Street*.

Film: *London Wall* (Master Media)

Alix is a founder member of the Fitzrovia Radio Hour.



ANNABEL MULLION

Trained at University of East Anglia and Central School of Speech and Drama. Winner of the Carlton Hobbs Radio award

Theatre includes: *The Three Stages of Yeats* and James Joyce's *The Dead* (Dead Poets Live at the Coronet Theatre), *The Rivals* and *Coyote Ugly* (Royal Exchange Manchester), *An Inspector Calls* (Gielgud, West End), *The White Carnation* (Jermyn Street Theatre), *Love in Idleness* (Apollo, West End).

Television: *A Confession*, *Women on the Verge*, *Patrick Melrose*, *Victoria*, *Doll & Em*, *Lucan*, *Law and Order*, *Poirot*, *Lewis*, *Holby City*, *Emma*, *Wallander*, *An Accident Waiting to Happen*, *Trial and Retribution*, *Midsomer Murders*, *A Christmas Carol*, *Dance to the Music of Time*.

Film: *Final Portrait*, *Mothers Milk* (best supporting actress winner, Monaco Film Festival), *Me Without You*, *Carrington*, *Mission Impossible*.



PETER PRENTICE

Trained at Bristol Old Vic Theatre School

Theatre includes: *Afterlife*, *Les Parents Terribles* and *Sweeney Todd* (National Theatre), *The Wood Demon* and *Call of the Wild* (National Theatre Studio), *My Fair Lady* (Theatre Royal Drury Lane), *The Best Man* (Playhouse Theatre), *Titanic* (Charing Cross Theatre), *The Sound of Music*, *Getting On* and *Enjoy* (West Yorkshire Playhouse), *Jesus Christ Superstar* (European Tour), *The Comedy of Errors* and *Romeo and Juliet* (Stafford Festival Theatre), *The Talented Mr. Ripley* and *An Inspector Calls* (Dukes Theatre), *Aspects of Love* (Wolsey Theatre, Ipswich), *Eyam* (Bridewell Theatre), *The Merry Widow* (UK Tour), *The Magic Flute*, (Donmar Warehouse), *Don Giovanni* and *La Boheme* (European Tours) and *The Queen of Spades* and *I* (New End).

Television: *Close to the Enemy*, *Silent Witness*, *Doctors* and *Berkeley Square*.

Film: *Outside*, *The Magic Key* and *Jake the Exorcist*.



TIM WELTON

Trained at RADA.

Theatre includes *Dancing at Lughnasa* (Garrick, West End), *Light Shining in Buckinghamshire* (National Theatre), *The People Downstairs* (Young Vic), *Measure for Measure* (Barbican Theatre and International Tour), *Bouncers*, *Closer*, *The Three Musketeers* (York Theatre Royal), *Overboard*, *All In the Wrong*, *Macbeth* (Orange Tree Theatre), *Romeo and Juliet* (Leicester Haymarket), *A Family Affair*, *Mad World My Masters* (Wolsey Theatre), *Tons of Money*, *Return of the Native*, *The Winslow Boy* (Mercury Theatre), *Twelfth Night*, *Good Golly Miss Molly* (New Victoria Theatre).

Television: *Hit and Run*, *The Bill* and *Aberfan: The Untold Story*.

Film: *Phoenix Blue*.



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 *Imaginationship* (Finborough Theatre), *A Day by the Sea*, *The Fifth Column* and *The Cutting of the Cloth* (Southwark Playhouse), her own plays *Breakfast on the Beach* and *Creation* (with casts 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 there 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. Most recently she devised *Goodbye to All That* for Southwark Playhouse, a commemoration of the centenary of the Armistice ending the Great War.

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 almost all of their productions over the last 12 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), *What the Women Did*, *The Cutting of the Cloth*, *The Fifth Column* and *A Day by the Sea* (Southwark Playhouse).

He is also resident designer at the Finborough Theatre, where he has designed over 40 productions including: *The White Carnation* (and transfer to Jermyn Street), *Dream of the Dog* (and transfer to Trafalgar Studios) and *Plague Over England* (and transfer to the Duchess Theatre). At the Finborough he directed the first production for over 60 years of J. B. Priestley's play, *Summer Days Dream*.

Other recent production designs include: *The Odd Couple* (Vienna's English Theatre), *The Firm*, *The Meeting* (Hampstead Theatre), *Harpy* (Underbelly, Edinburgh), *Can't Buy You Love* (Salisbury Playhouse), *Sherlock Holmes and the Crimson Cobbles* (The Theatre Chipping Norton and tour), *Don Carlos*, *Love Seals Us From Loneliness*, *New England* (LAMDA). 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. For Two's Company: *A Day by the Sea*, *The Fifth Column*, *The Cutting of the Cloth*, *What the Women Did* (Southwark Playhouse), *London Wall* (Finborough Theatre and St James Theatre), *Ex* (Soho Theatre).

Other theatre costume design includes: *As You like it*, *Romeo and Juliet* and *Much Ado about Nothing* (Shakespeare in the Squares), *Aladdin*, *Sleeping Beauty*, *Robinson Crusoe* and *Robin Hood* (The Theatre, Chipping Norton), *About Leo*, *Tonight at 8.30*, *The Blinding Light*, *The Living Room*, *Anyone Can Whistle*, *Natural Affection* and *Bloody Poetry* (Jermyn Street Theatre), *Martine* (Finborough Theatre), *Shiverman* (Theatre 503), *Antigone* (Southwark Playhouse),

Murder In The Cathedral (Oxford Playhouse), *Flock* (Northern stage), *Lingua Franca* (Finborough Theatre and EgE59, New York)

Emily has twice won the Off West End award for best costume design: in 2011 for *Anyone Can Whistle* and again in 2016 for *The Cutting of The Cloth*. She was nominated in the same category in 2014 for *Martine*.

Film includes: *Drunken Butterflies* (Rockhopper productions) and *London Wall* (Master Media). She has recently been working on film installations with *The Postal Museum* and *The SS Great Britain* (opening 2018).

Emily is currently Deputy Costume Supervisor for Opera Holland Park

NEILL BRINKWORTH Lighting Designer

For Two's Company: *A Day by the Sea*, *The Fifth Column*, *The Cutting of the Cloth* (Southwark Playhouse)

Other recent lighting Designs: *The Dark* (Fuel Theatre), *Blank* (NT Connections, Dorfman Theatre), *The Firm* and *The Meeting* (Hampstead Theatre), *Billy The Kid* (NYMT, Leicester Curve), *Broadway Showtunes* (Bournemouth Pavilions), *In the Night Garden Live* (Minor Entertainment/BBC), *Mozart vs Machine* (Mahogany Opera), *Adding Machine* (Finborough Theatre), *Lohengrin* (National Opera of Greece & Polish National Opera), *Tamburlaine* (Yellow Earth), *Children of Killers* (NT Connections, Olivier Theatre), *Dido & Aeneas* (English Touring Opera), *Dessa Rose*, *As Is* (Trafalgar Studios), *Symbionts* (Wayne McGregor, Estonia National Ballet), *Vincent River* (Old Vic productions), *The Fifth Element* (Southwark Playhouse), *Everybody's Talking About Jamie* (Apollo, Associate LD).

DOMINIC BILKEY Sound Designer

Currently Head of Sound & Video at the National Theatre, after 5 years as Head of Sound for the Young Vic. He is Chairperson

of the Association of Sound Designers and was a recipient of the Technical Theatre Awards (TTA) for Outstanding Achievement in Sound.

He is actively involved in the teaching sound and associated technologies at a number of UK universities.

Sound Designs for Two's Company: *The Fifth Column*, *The Cutting of the Cloth*, *What The Women Did* (Southwark Playhouse), *London Wall* (Finborough and St James Theatres)

Other recent Designs: (CO) *The Lehman Trilogy* and *Peter Pan* (National Theatre) *Shadowlands* and *Flarepath* (Birdsong Productions); *Jane Eyre* (National Theatre/Bristol Old Vic); *Pinocchio* (Guy James and Szpiezak Productions); *Tommy the Musical* (Aria Entertainment, Guy James and Szpiezak Productions); *Birdsong* (Original Theatre Company).

Past work includes: *Snow White*, *Aladdin*, *Cinderella*, *Sleeping Beauty & Jack & the Beanstalk* (Towngate Theatre, Basildon); *The Best Christmas Present in the World* (Nuffield Theatre, Southampton); *Warhorse Prom* (NT/BBC); *The Private Ear/The Public Eye* (Yvonne Arnaud Theatre, Guildford); *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* (Original Theatre Company, UK Tours); *Journey's End* (Icarus Theatre Collective and Original Theatre Company, UK Tours)

As Associate Sound Designer: *Great Britain* (National Theatre); *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* (UK Tour) and *A Voyage Round My Father* (Donmar Warehouse).



KARL SYDOW
Producer

With Two's Company: *A Day by the Sea*, *The Fifth Column* (Southwark Playhouse), *Ex* (Soho Theatre).

Other London productions: *Backbeat* directed by David Leveaux; *A Dish of Tea with Dr Johnson* directed by Max Stafford-Clark; *Triptych* by Edna O'Brien; *Memory* directed by Terry Hands; *The Line* directed by Mathew Lloyd and *Jenufa* directed by Irina Brown, both written by Timberlake Wertenbaker (Arcola); *Ring Round the Moon* directed by Sean Mathias (Playhouse); *Dirty Dancing* (Piccadilly, Aldwych, UK tour, Germany, France, Australia and Italy); the spectacular multimedia production *Sinatra* at the London Palladium, directed by David Leveaux with choreography by Stephen Mear; *And Then There Were None* with Tara Fitzgerald (Gielgud); the London and Sydney production of *Dance of Death* with Sir Ian McKellen, Frances de la Tour and Owen Teale; *Bea Arthur* (Savoy); *Auntie and Me* with Alan Davies and Margaret Tyzack (Wyndham's); *Michael Moore, Live!* (Roundhouse); the West End revival of Noël Coward's *Semi-Monde*; Kevin Elyot's *Mouth to Mouth* with Lindsay Duncan and Michael Maloney (Albery); David Mamet's *Speed-the-Plow* with Mark Strong, Patrick Marber and Kimberly Williams; *Drummers* by Simon Bennet and *Some Explicit Polaroids* by Mark Ravenhill – winner of the Evening Standard Award as Most Promising Newcomer, both directed by Max Stafford-Clark for Out of Joint; *Macbeth* with Rufus Sewell (Queen's); *A Swell Party – A Celebration Of Cole Porter* (Vaudeville); Timberlake Wertenbaker's *Our Country's Good* (Olivier Award for Best Play); *Hysteria* (Olivier Award for Best Comedy) and an adaptation of Sue Townsend's novel *The Queen and I* which was Out of Joint's inaugural production.

New York: NT's *Happy Days* starring Fiona Shaw and directed by Deborah Warner (Brooklyn Academy of Music); *Haunted* by Edna O'Brien; *Terre Haute* by Edmond

White; *The Seagull* with Kristin Scott Thomas and Carey Mulligan; *All My Sons* directed by Simon McBurney with Katie Holmes; *American Buffalo* and *Our Country's Good* by Timberlake Wertenbaker (six Tony nominations, NY Critics' Award for Best Foreign Play). North America: *Backbeat* (Royal Alexandra, Toronto and Ahmanson, Los Angeles). And currently, *The Last Ship* with Sting in Toronto.

International Tours: *The Last Confession* with David Suchet, the centennial production of *Under Milk Wood*; and the Out of Joint revival of *Our Country's Good*.

Karl served as a director of Renaissance Film Company. He continues to act as an independent film producer; projects with David Parfitt, his colleague from Renaissance for Trademark Films, include *A Bunch of Amateurs* by Ian Hislop and Nick Newman featuring Sir Derek Jacobi, Imelda Staunton, Samantha Bond and Burt Reynolds and *My Week With Marilyn* featuring Michelle Williams, Dame Judi Dench & Kenneth Branagh and beginning principal photography this autumn *Red Joan* featuring Dame Judi Dench.

GRAHAM COWLEY
Producer

Has produced all of Two's Company's shows, including his own translation of Véronique Olmi's *End of Story*. Previously with Out of Joint, 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. Started as an actor, but that was a long time ago.





Photos (clockwise from top left):
The Fifth Column, London Wall, The Cutting of the Cloth, What The Women Did, Red Night.

Two's Company

As a protest against the US/UK invasion of Iraq in 2003, **Two's Company** quickly mounted a production of Miles Malleson's *Black 'Ell* 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 became 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 and Black 'Ell by Miles Malleson, and Brigade Exchange by Ernst Johannsen. On publication in 1916, Malleson'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.

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 Tremaine and *The Old Lady Shows Her Medals* by J.M. Barrie. 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.

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.

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.

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.

To mark the Great War Centenary there was a revival in 2014 of *What The Women Did* in the new Southwark Playhouse. We returned to Southwark Playhouse with the world premiere of *The Cutting of the Cloth* by Michael Hastings. Based on the author's youthful experience as a Savile Row tailor's apprentice, it depicted the eternal struggle between dedication to craft and skill and the pressure to make money.

In 2016 we gave the English premiere of Ernest Hemingway's only play, *The Fifth Column*, about journalism and espionage in the Spanish Civil War, written in Madrid in 1936 as shells fell around him. Last year we revived *A Day by the Sea*, the 1953 play about memory, disappointment and second chances by the "English Chekhov" N.C. Hunter. And most recently, a new play about sex, jealousy and Brexit, *Imaginationship* at the Finborough Theatre.

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).

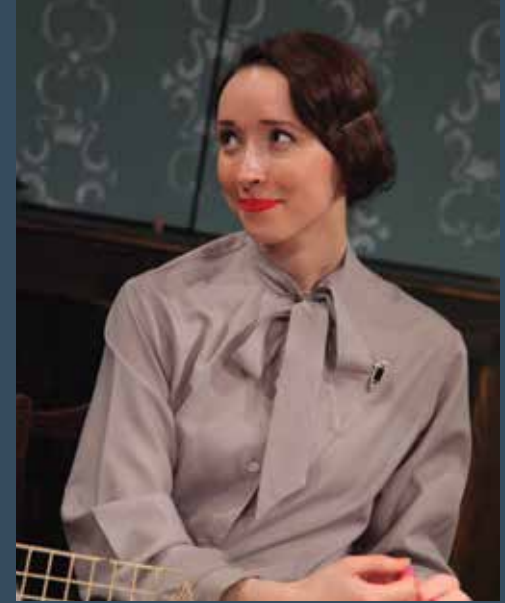


Two's Company (Theatre) Ltd is a Company Limited by Guarantee. Registered in England no 4978880, Registered Charity no 1105633.

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

Two's Company is grateful to the following for their support for previous productions: 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 Golsongott Foundation, the Manifold Trust, Master Media Ltd, the Mercers' Company, Karl Sydow, the Royal Victoria Hall Foundation, the Sylvia Waddilove Charitable Foundation, Vera Thorns, Unity Theatre Trust.

www.2scompanytheatre.co.uk





Patrons

Sir Michael Caine
Peter Gill OBE
Sir Simon Hughes
Andy Serkis

Board of Trustees

Christine D Gagnon,
Sarah Hickson, Rodney Pearson,
Giles Semper, Kathryn Serkis,
Glenn Wellman,
Tim Wood (chair)

Finance Manager

Tyrone Altamir

General Manager

Corinne Beaver

Assistant Technical & Production Manager

Cat Compton

Theatre Manager

Joe Deighan

Technical & Production Manager

Christopher Randall

Communications Manager

Susie Safavi

Artistic Director/CEO

Chris Smyrniotis

Sales & Box Office Coordinator

Charlotte Spencer

Cleaner

Aklilu Sabew Tebeje

Youth & Community Director

David Workman

Front of House Managers

Holly Atkinson, Beth Reilly

Box Office Staff

Rachel Atkinson, Rory Horne,
Rosie Nicholls, Alex Webb

Bar Staff

Paloma Jacob-Duvernet, Ryan
Mal, Jesus Rodriguez Play-Veiga,
Charlotte Smith, Sarah Teale,
Kimberley Turford, Camille
Wilhelm

'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 participation programmes we aim to work with all members of our local community in a wide ranging array of creative drama projects that aim to promote cohesion, build confidence and encourage a lifelong appreciation of theatre.

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 25 years we have produced and presented early productions by many aspiring theatre practitioners many of whom are now enjoying flourishing careers.

'A brand as quirky as it is classy'

The Stage



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.