

Kneehigh Theatre

presents

NOËL COWARD'S
BRIEF ENCOUNTER

David Pugh & Dafydd Rogers and Cineworld

present

Kneehigh Theatre's Production

of

NOËL COWARD'S BRIEF ENCOUNTER

Adapted for the stage by Emma Rice

From the words of Noël Coward

Starring

Dorothy Atkinson, Naomi Frederick, Tamzin Griffin, Eddy Jay
Avey Leventis, Stuart McLoughlin, Adam Pleeth, Adam Randall
Tristan Sturrock, Andy Williams

Designed by Neil Murray Lighting by Malcolm Rippeth

Projection Design by Jon Driscoll and Gemma Carrington

Original Music by Stu Barker Sound by Simon Baker Casting by Sarah Bird

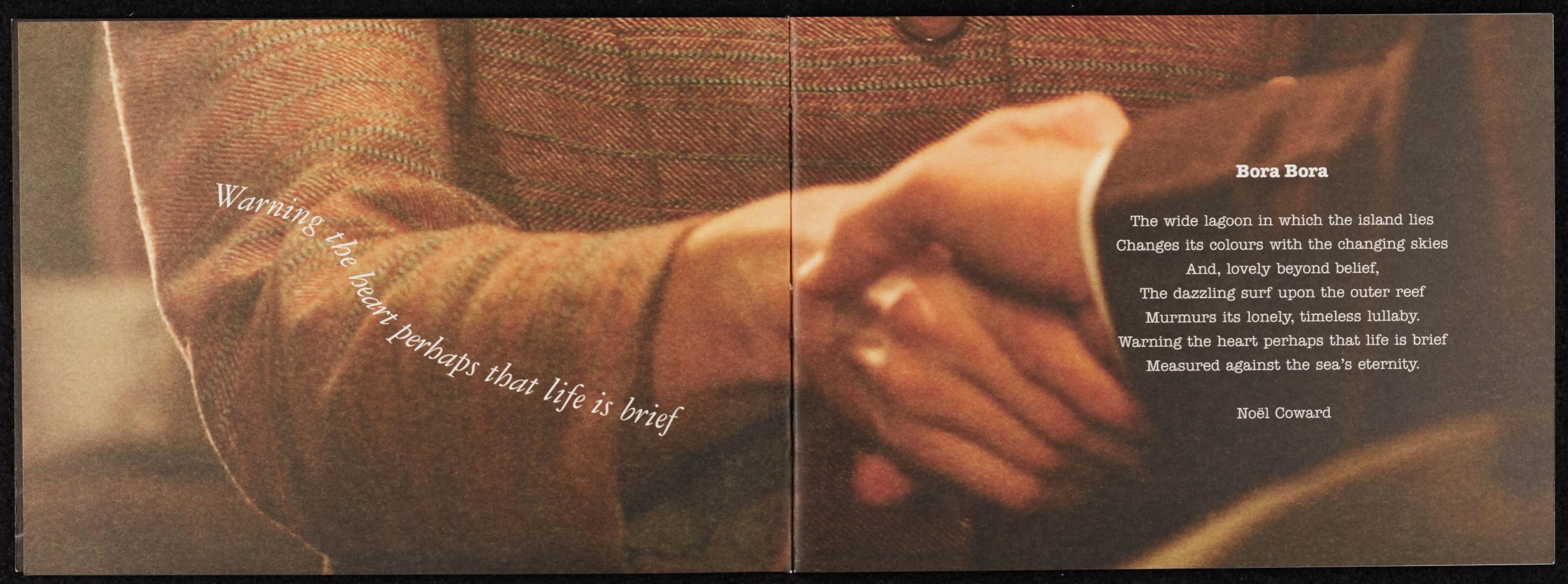
Directed by Emma Rice

Originally produced by

Birmingham Repertory Theatre Company and West Yorkshire Playhouse
and David Pugh & Dafydd Rogers

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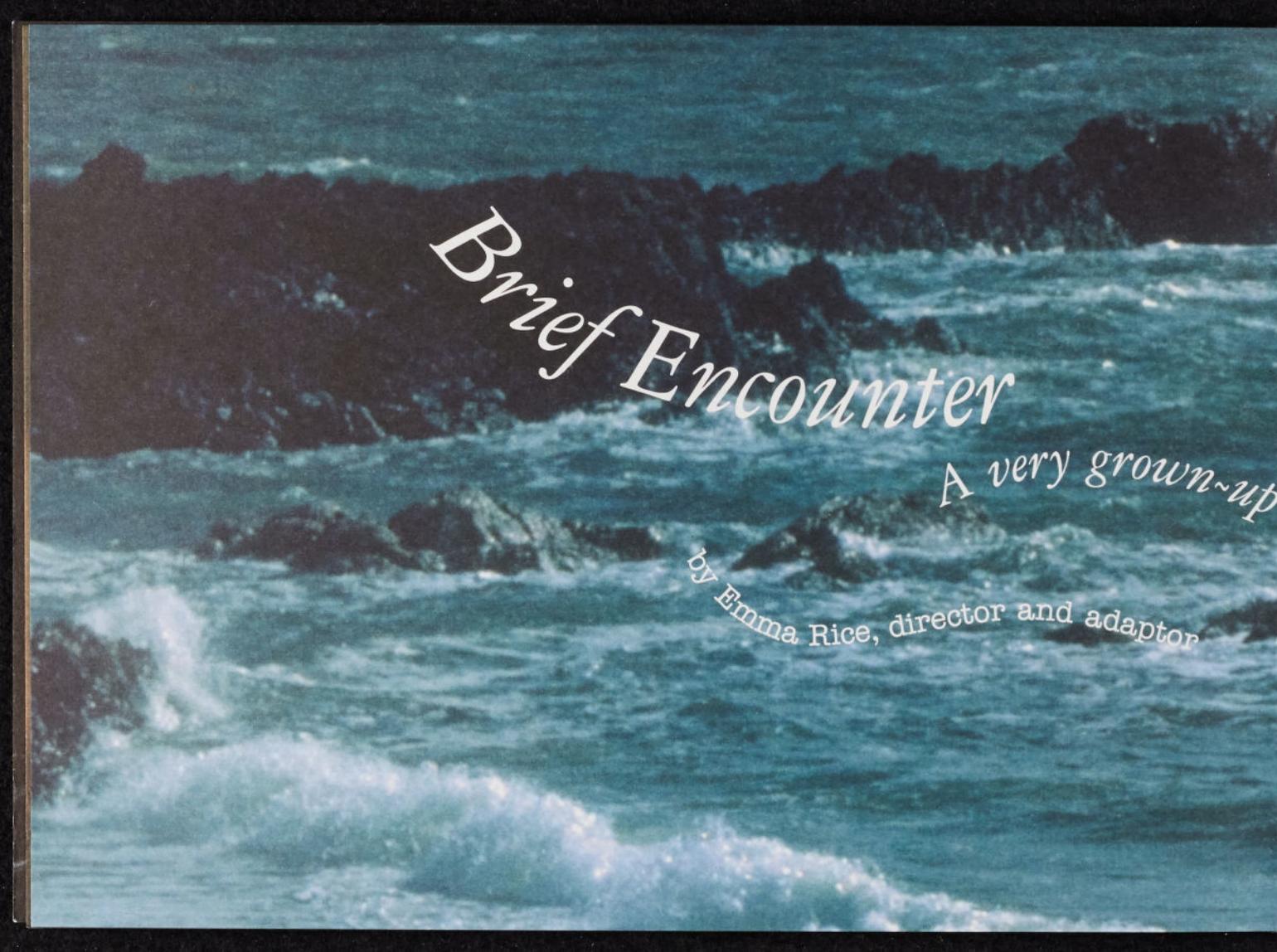


Warning the heart perhaps that life is brief

Bora Bora

The wide lagoon in which the island lies
Changes its colours with the changing skies
And, lovely beyond belief,
The dazzling surf upon the outer reef
Murmurs its lonely, timeless lullaby.
Warning the heart perhaps that life is brief
Measured against the sea's eternity.

Noël Coward



Brief Encounter

A very grown-up

by Emma Rice, director and adaptor

I LOVE ROMANCE.

I ALSO LOVE FOLK TALES.

Brief Encounter has surprisingly embraced both these passions.

fairy tale

In *Still Life*, later to become *Brief Encounter*, Noël Coward wrote a play about an affair. Not a sordid affair but a love affair between two married people. An impossible affair, a painful affair, an unacceptable affair. It is

written with such empathy, such observation, and such tender agony. This man knew what he was writing about. Imagine being gay in the 1930s and you begin to understand *Brief Encounter*. Imagine the impossibility of expressing the most fundamental of human needs and emotions. Imagine the enforced shame, lies and deceit. Imagine the frustration, imagine the loss, and imagine the anger. Each of these emotions is delicately and Britishly traced through the meetings of our lovers. They experience a micro marriage, a relationship from beginning to end in a few short hours – and how many of us cannot relate to this careful and painful liaison? Not many,

I'm sure. Can many of us go through a lifetime without meeting someone and feeling a spark of recognition that we shouldn't, an attraction that goes beyond the physical? And what a terrible world it would be if our emotions and spirits and psyches were amputated at the altar.

And here is where real life ends and folk tales begin.

In the language of stories, we are able to examine the bargains that human beings make. We see how we bargain our own needs, the needs of the self, for various reasons. These reasons will be familiar to us all: the fear of being alone or of being excluded from



'normal' life. In the language of folk stories the price of this bargain is often physical. A part of the body is chopped off – a hand (*The Handless Maiden*) or feet (*The Red Shoes*). We literally cut a part of ourselves off in order to conform or to be accepted. In *Brief Encounter*, both our lovers have chopped off part of themselves. It is delicately referred to, but Laura talks of swimming wild and free and of playing the piano. Both of these are forms of personal expression – not pleasing anyone but exploring the deep waters of the soul. Alec turns into a child when he talks of his passions, and fears that Laura will be bored. These are people trapped by the bargains that they

have freely made – they have bargained their inner lives for stability, family and love. Oh yes, love. I don't for a moment believe that their marriages are all bad or that they are in any way victims. Presumably, their respective partners are as trapped by their own bargains and by the rules of society itself. None of us are victims, but we can review the bargains we make and escape in a profound way.

I have been reading many Selkie stories whilst making this piece. In these stories, a fisherman falls in love with a Selkie – or Seal Woman – whom he sees dancing on the rocks having slipped out of her sealskin. She

too, falls for him. He takes her home and hides her skin. He cares for her and she for him; they have children and live a life of contentment. One day, she finds her old skin in a cupboard. She washes and dresses the children, kisses them goodbye, puts on her sealskin and dives back into the sea. She never returns but sometimes the children will see a beautiful seal swimming far out at sea. This teaches us about our true self. No matter how much we try to repress our feelings or how much we wish to conform, our true self will always emerge. There can be no happily ever after until this true self, or nature has been accepted and embraced.

I wonder if these are, in fact, my dreams



In the language of folk tales, in order to find one's true self, it is often vital that there is a near-death experience before our heroes and heroines can begin to heal and to reform. In *Sleeping Beauty* and *Snow White* our heroines are unconscious, almost dead, for long periods of time. In *Brief Encounter* our lovers also die spiritually when they part. 'I never want to feel anything again,' says Laura. This deep depression is an essential part of the process of change. It is something to be endured, understood and then moved away from. The end of the affair is not the end of hope or of love. It is part of the process of change. Alec will travel and see the world in a wider context.

Laura will have to re-imagine herself, not just as a 'respectable wife and mother' but as a person in her own right.

My hope is that, like the Seal Woman, Alec and Laura escape. Not with each other in some idealistic romantic way but an escape provoked by the profound and personal awakening they felt when they met. We humans are fearful by nature – it is often somebody else who provides the catalyst for change but they are not the cause. Change can only happen from within. After our story ends, I like to think that our lovers will change. I imagine that Alec will make a real difference in Africa

and find an expanse of spirit that seems untouchable in our story. I hope and dream that Laura will take up the piano again and perform on the world's greatest and most awe-inspiring stages.

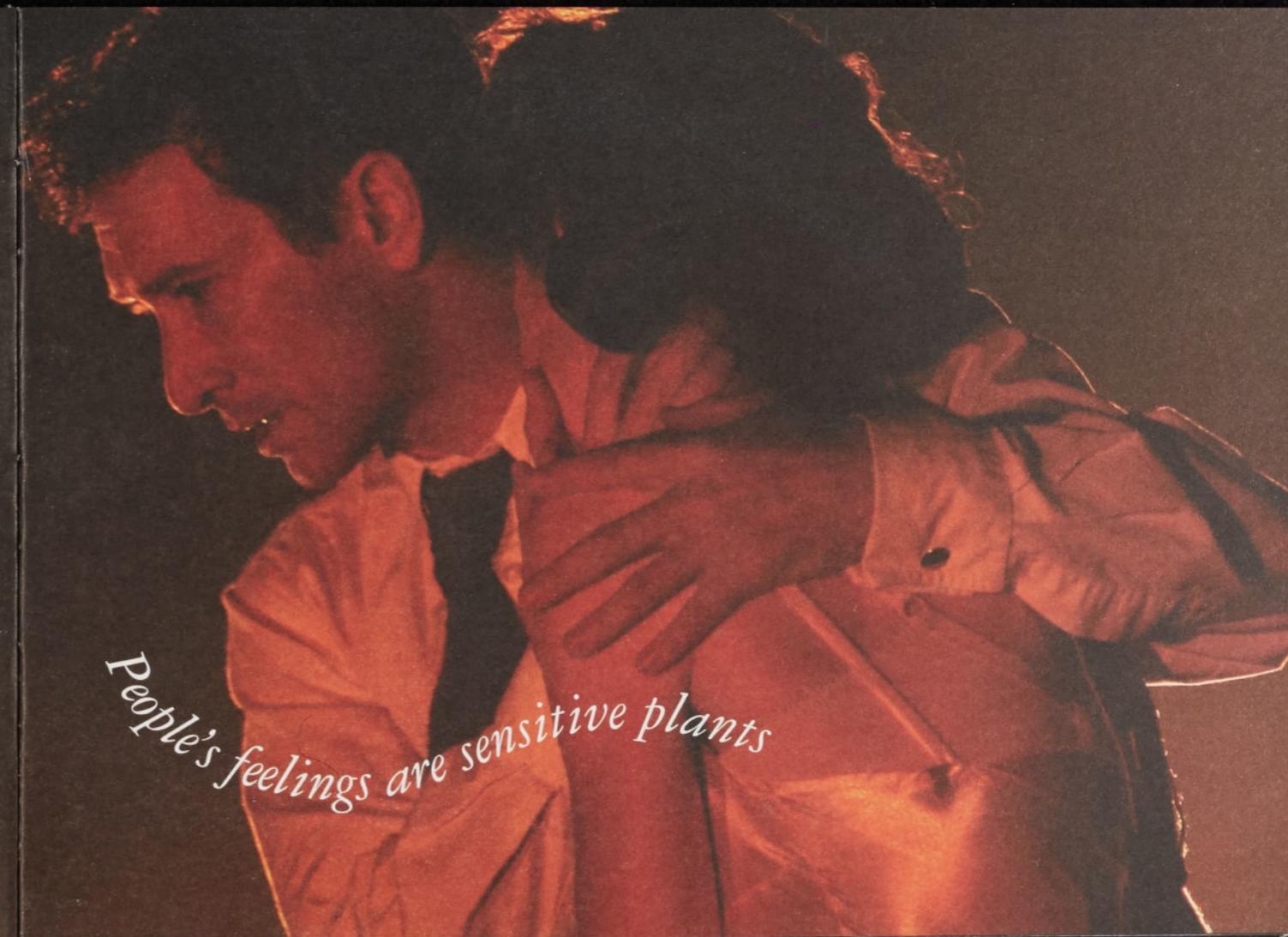
As I write this, I wonder if these are, in fact, my dreams? That is the power of a great and enduring story; we can all own it and feel it and find something of ourselves in it.

Go Slow Johnny

Go slow Johnny
Maybe she'll come to her senses
If you'll give her a chance
People's feelings are sensitive plants
Try not to trample the soil and spoil romance
Go slow, Johnny
No sense in rushing your fences
Til you know that you know
Your stars are bright for you, Right for you
Mark their courses, Hold your horses
Speak low Johnny
Tip toe Johnny
Go slow Johnny, Go slow.

Go slow Johnny
Slow goes it, Wait a bit Johnny
There's no need to stampede
Don't forget if you wish to succeed
One truth had better be faced
More haste less speed
Watch those road signs
They'll indicate a bit, Johnny
Which direction to go
Rely on time and tact
Face the fact, You're no Brando, Rallentando
Speak low Johnny
Tip toe Johnny
Go slow Johnny, Go slow.

Noël Coward



People's feelings are sensitive plants

A Room with a View

A room with a view – and you
And no one to worry us,
No one to hurry us – through to this dream we found,
We'll gaze at the sky – and try to guess what it's all about,
Then we will figure out – why the world is round.
We'll be happy and contented as birds upon a tree,
High above the mountains and the sea.
We'll bill and we'll coo and sorrow will never come, oh will it ever come – true,
To our room with a view.

Noël Coward

We'll gaze at the sky ~ and try to guess what it's all about



I Am No Good at Love

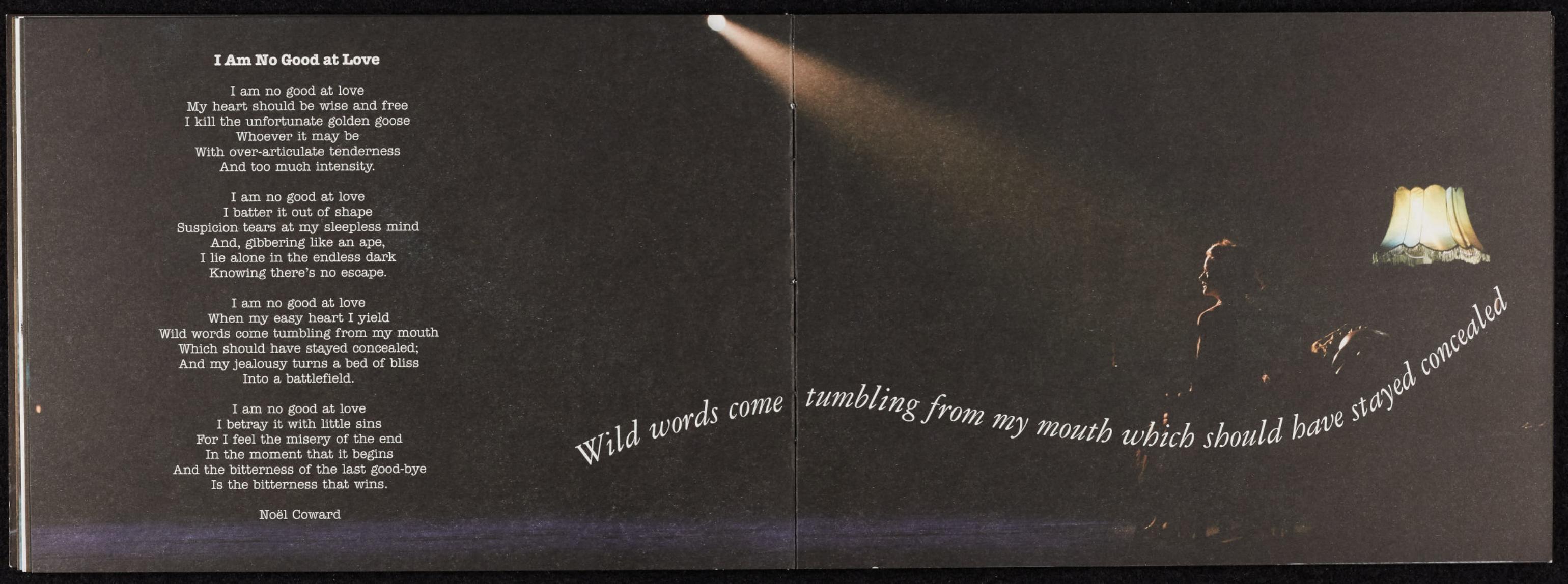
I am no good at love
My heart should be wise and free
I kill the unfortunate golden goose
Whoever it may be
With over-articulate tenderness
And too much intensity.

I am no good at love
I batter it out of shape
Suspicion tears at my sleepless mind
And, gibbering like an ape,
I lie alone in the endless dark
Knowing there's no escape.

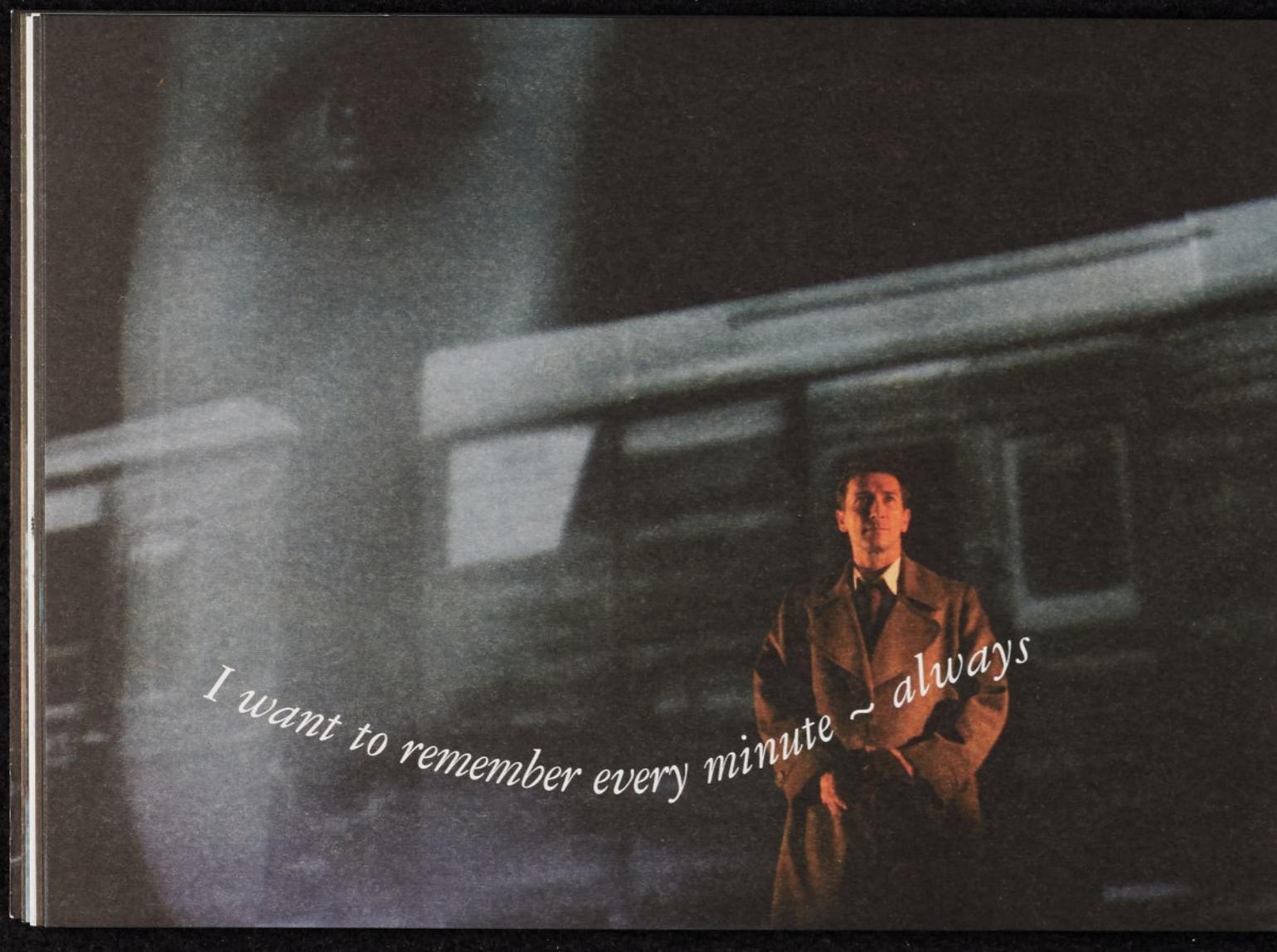
I am no good at love
When my easy heart I yield
Wild words come tumbling from my mouth
Which should have stayed concealed;
And my jealousy turns a bed of bliss
Into a battlefield.

I am no good at love
I betray it with little sins
For I feel the misery of the end
In the moment that it begins
And the bitterness of the last good-bye
Is the bitterness that wins.

Noël Coward



Wild words come tumbling from my mouth which should have stayed concealed

A man in a brown coat stands in front of a building at night. The scene is dimly lit, with the man's face and coat highlighted. The background shows the structure of a building with windows and a roofline.

This Can't Last

This can't last –

This misery can't last –

Nothing lasts really –

Neither happiness nor despair –

Not even life lasts very long –

I want to remember every minute –

Always –

I want to remember every minute

Always

Always

Noël Coward

I want to remember every minute ~ always

NOËL COWARD'S BRIEF ENCOUNTER

CAST

Beryl	DOROTHY ATKINSON
Laura	NAOMI FREDERICK
Myrtle	TAMZIN GRIFFIN
Musician	EDDY JAY
Ensemble	AVYE LEVENTIS
Stanley	STUART McLOUGHLIN
Musician	ADAM PLEETH
Ensemble	ADAM RANDALL
Alec	TRISTAN STURROCK
Fred/Albert	ANDY WILLIAMS

Opening performance at Cinema Haymarket 2 February 2008

The performance lasts approximately 2 hours including a short intermission

Director & Adaptor
Designer
Lighting Designer
Projection Designers

Original Music
Sound Designer
Puppets by
Underwater Filming
Casting
Assistant Director
Production Management
Company Manager
Stage Manager
Technical Stage Manager
Technical Swing
Chief Electrician
Sound Operator
Wardrobe Mistress
Wigs Mistress
Costume Supervisor
Front of House
Interior Designer
Associate Artist

CREATIVE TEAM

EMMA RICE
NEIL MURRAY
MALCOLM RIPPETH
JON DRISCOLL
GEMMA CARRINGTON
STU BARKER
SIMON BAKER
LYNDIE WRIGHT
ROBIN KEWELL
SARAH BIRD
RACHEL RUSSELL
CROSBIE MARLOW ASSOCIATES
FELIX DUNNING
LINDSEY KNIGHT
KAREN HABENS
RIA DAWSON
BEN NICHOLS
VERONIQUE HADDEELSEY
HOLLY MITCHELL
TARYN TREVATT
POPPY HALL
MORGAN LARGE
assisted by RICHARD KENT
MIKE SHEPHERD

BRIEF ENCOUNTER – PLAYLIST

Any Little Fish
words and music Noël Coward
Put Out My Shooting Suit, Waters
words Noël Coward, music Stu Barker
I'm No Good at Love
words Noël Coward, music Stu Barker
Alice Is At It Again
words and music Noël Coward
Goodbye, Dolly Gray
words Will D Cobb, music Paul Barnes
The Wide Lagoon (Bora Bora)
words Noël Coward, music Stu Barker
Go Slow Johnny
words and music Noël Coward
Like a Romantic Schoolgirl
words Noël Coward, music Stu Barker
A Room with a View
words and music Noël Coward
This Misery Can't Last
words Noël Coward, music Stu Barker

KNEEHIGH THEATRE

Kneehigh tell stories. We make world-class theatre. We are based in Cornwall in our breathtaking barns on the south coast and create theatre of humanity on an epic and tiny scale. We work with an ever-changing ensemble of performers, musicians, artists, technicians and administrators and are passionate about our multi-disciplined creative process. We push the boundaries of our art and our business, and strive to surprise and challenge ourselves, and our audiences alike.

We choose to live and work in Cornwall, within a community, and we believe in the principles of play, generosity, vulnerability, bravery, anarchy and instinct. We profoundly believe that human beings are capable of anything and celebrate our delicious time on the planet.

KNEEHIGH Friends

Kneehigh has always appreciated the loyalty of our supporters and we are always looking at ways to bring you even closer to the company.

Whether you have been a long-term supporter or have just discovered the company we warmly welcome you to the world of Kneehigh. Your membership donation helps us to continue to develop our innovative programme of work and in return you will receive exclusive invites to special events, newsletters, advanced notice of all our forthcoming productions and much more.

KNEEHIGH Guardians

Kneehigh Guardians is Kneehigh's Corporate Friends Scheme supporting Kneehigh's award-winning work in Cornwall and beyond. Kneehigh is a charity and your support is vital to ensure the continued development and success of our innovative programme of work. We would be happy to talk to you and your company about the benefits the scheme offers and how we can work together to maximise the benefits for you.

For more information on Kneehigh and how to become a Friend or Guardian please contact the Kneehigh office.
Kneehigh Theatre, 14 Walsingham Place, Truro TR1 3TN
Tel: 01872 267912
www.kneehigh.co.uk

KNEEHIGH Asylum

Kneehigh have ambitious plans for the future!

We are currently fundraising for a beautiful and flexible tent in which to tour and make our work – 'The Asylum'. 'The Asylum' will be Kneehigh's distinctive home, a world-class nomadic venue for Cornwall and the world. In this bespoke creative space we will create wonder to delight and surprise our audiences long into the future.

Look out for further information...

'Kneehigh is exactly what it should be;
adventurous, outrageous, disciplined,
magical and dedicated'

John le Carré



NOËL COWARD
WORDS & MUSIC

Noël Coward was born in Teddington on 16 December 1899.

In January 1911 Noël made his professional debut in *The Goldfish*, a children's musical, in which his performance caught the attention of the great Charles Hawtrey who asked the boy actor to appear in his autumn production of *The Great Name* (Prince of Wales). He went on to appear in the first production of *Where the Rainbow Ends* (Savoy). During this run, Hawtrey encouraged children in the show to stage their own special matinees. It was at one of these that Coward discovered another talent — in 1912 he directed 11-year-old Dot Temple's first play. From then on there was no stopping him. By 1915 Coward had played his first adult role in *Charley's Aunt* and written the music and lyrics to his first song, 'Forbidden Fruit'. He made his cabaret debut in 1916, and by 1917 had produced a play for the first

time, *Ida Collaborates* by Esme Wynne. *I'll Leave It to You*, Coward's own first play, was produced in the West End in 1920; he played one of the juvenile leads. By 1922 his first book, *A Withered Nosegay*, was published and the next year he produced his first revue, *London's Calling!* starring Gertrude Lawrence. In 1929 he completed and produced *Bitter Sweet* and, whilst it was playing in Manchester, wrote *Private Lives*, one of his most produced plays. This premiered in the West End starring Coward and Gertrude Lawrence and went to Broadway in 1931, once again with Noël and Gertie. In 1932 Coward won an Oscar for Best Picture for *Cavalcade*, and a year later *Design for Living* was produced on Broadway featuring Coward and the Lunts. During 1934 he appeared in his first major film role in *The Scoundrel*. During World War II, Coward had a post in the Enemy Propaganda Office in Paris. Whilst there, from

September 1939 to April 1940, he sang to the troops for the war effort, a role he took up again in 1944.

In 1941 another widely produced play, *Blithe Spirit*, began a long run in the West End before transferring to Broadway and, by the end of the year, Coward had completed *In Which We Serve* for which he won an Oscar for Best Production. Another of his famous plays — *Present Laughter* — was produced in the West End in 1943, along with *This Happy Breed* with Coward in the leading role. In 1944 his film *Brief Encounter* premiered. In 1948 Coward made his last appearance with Gertrude Lawrence as a replacement for Graham Payn in *Tonight at 8:30*. In 1951 he made his debut cabaret appearance at the Café de Paris, London. His company Transatlantic Productions produced its last play, *Quadrille*, in 1954 and in 1955 he made his television debut in *Together with*

Music with Mary Martin. In 1958 Coward made his last Broadway appearances in *Nude with Violin* and *Present Laughter* and in 1966 he made his final stage appearance in his last three plays, *Suite in Three Keys*, in the West End. In 1968 he was portrayed by Daniel Massey in a film about Gertrude Lawrence called *Star!* Coward's 70th birthday the following year was celebrated with many tributes on stage, screen, television and radio, and in 1970 he was knighted. In 1972 two compilations of his work, *Oh Coward!* and *Cowardly Custard*, were produced in New York and London respectively. Coward was last seen in public at a gala performance of *Oh Coward!*

He died on 26 March 1973 in Jamaica.

Opposite: Gertrude Lawrence and Noël Coward sitting in the stalls of Wyndham's Theatre, 1935 (Photograph by George Woodbine. Daily Herald/National Media Museum/Science & Society Picture Library)



DOROTHY ATKINSON
BERYL

Brief Encounter: Ten years ago in Sri Lanka I got into trouble in the sea and was certain I would drown. A man called Emiazia rescued me. Afterwards, shaking, we held hands for a long time and drank tea. I hope I thanked him properly. He put his life at risk to save mine.

Theatre includes: *A Matter of Life and Death, Two Weeks with the Queen* (NT), *Epitaph for George Dillon* (West End), *The Lion, the Witch and the Wardrobe, Beauty and the Beast* (RSC), *Up and Under* (Hull Truck), *Eden End, Inconceivable* (West Yorkshire Playhouse), *A Doll's House, Wild Honey, Fool to Yourself, Cheap and Cheerful, The Boy Who Fell Into a Book* (Stephen Joseph), *Rosie Blitz, The Four Friends* (Polka) and tours of *Abigail's Party, Just Between Ourselves, On the Town, Babes in Arms, The Wizard of Oz and The Boy Friend*.
Film includes: *Jessie Bond in Topsy-Turvy, All or Nothing, Keep the Aspidistra Flying, The Final Curtain, Look at Me I'm Beautiful, Roads and About Time.*



Dorothy Atkinson

Television includes: *Sunshine, May Contain Nuts, Peep Show, Skins, Housewife 49, Innocence Project, Bodies, No Angels, Life Begins, Every Time I Look at You, Murder City, Holby City, Murder in Mind, Heartbeat, Peak Practice, EastEnders and London's Burning.*
Radio includes: *Modern Art to Suburbia, Teen Lurve and Hymns Uproarious.*

NAOMI FREDERICK
LAURA

Brief Encounter: with a Chinese doorman in Washington DC, who left fortune cookies in my pigeonhole and tied roses made from serviettes to my room-key.

Training: RADA.

Theatre includes: *Measure for Measure* (Complicité at the NT and world tour, Ian Charleson Award 2nd prize), *How Much Is Your Iron?* (Young Vic), *Henry IV and The Mandate* (NT), *As You Like It and The Tamer Tamed* (RSC), *Three Sisters* (Nuffield, Theatre Royal, Bath, and tour, Ian Charleson Award



Naomi Frederick

nomination), *Importance of Being Earnest* (Northampton) and *Time and the Conways* (Manchester Royal Exchange, MEN Most Promising Newcomer Award).

Television includes: *The Trial of Tony Blair, Fields of Gold, The Inspector Lynley Mysteries, My Family, Foyle's War and E.R.*

Radio includes: *Breaking Point, Down and Out in Paris and London, Cry Hungary and The Pelican.*

TAMZIN GRIFFIN
MYRTLE

Brief Encounter: with a bear, deep in the forest, that unmistakable animal gaze; timeless, cruel and unfathomable.

Theatre includes: *A Matter of Life and Death* (NT), *Measure for Measure* (Complicité at the NT and world tour), *Rough Magyck* (Forkbeard Fantasy at the RSC), *Tonight at 8.30* (Chichester), *Red Demon* (Young Vic, Tokyo Bunkamura), *Strange Poetry* (Complicité in LA), *San Diego* (Tron and Edinburgh Festival), *Witness* (Gate/BAC) and *Shockheaded*



Tamzin Griffin

Peter (co-devisor Olivier Award, UK and world tours).
Film includes: *The Calcium Kid, Khabi Kushi Khabi Gham and Casanova.*

Television includes: *Chernobyl, Casualty, Road Runner, Smack the Pony, Doctors, Bob and Margaret and Funny Lady in Teletubbies.*

Radio includes: *The Fireraisers.*

EDDY JAY
MUSICIAN

Brief Encounter: My brother Matthew, who passed away tragically five years ago, who I knew all too briefly. Matthew was a recording artist signed to EMI and often involved me in his recordings. Many of these remained unfinished at the time of his death, existing only as fragmented files on his laptop. With the kind support of EMI, these musical fragments were re-assembled by me and talented producer (and good friend) Vasco. The resulting album was launched on 10 October 2008 at the Shepherds Bush Empire, on what would have been Matthew's birthday, and has won a four-star review in *Q Magazine*.



Eddy Jay

Training: Eddy was born into a musical family and his first instrument was the accordion. He learned many other instruments, including tuba, but in hindsight thinks this was only to keep his school wind band teacher happy. He is a graduate of the Yehudi Menuin's award-winning Live Music Now scheme — a charitable organisation set up for the professional development of young musicians — and has performed at hundreds of UK schools, introducing foot-tapping live music to thousands of young children, most of whom had never seen an accordion before (actually, many of whom had never even heard live music before).

Work includes: *Kneehigh's Tristan and Yseult* (Australia/New Zealand tour). He has performed and collaborated on film scores and commercials. Honouring his folk roots, he continues to play at UK and USA folk festivals under the guise of The Bristol Players, proud and ready to fly the flag for traditional English folk music. From the age of 12, he has played for English country dance with his family band — both his brothers and parents also played. www.EdwardJay.co.uk



Avey Leventis

AVYE LEVENTIS
ENSEMBLE

Brief Encounter: with an albino peacock, sitting on my windowsill when I opened my curtains one morning. I thought it was a sign that the world was about to end (this was 20 years ago though, so maybe I was mistaken).

Training: Ecole Jacques Lecoq, Paris.

Theatre includes: *Briefing* (Mercurial/Camden People's Theatre), *Loot* (Oxford University), *A Voyage Round My Father* and *The Love of the Nightingale* (Cambridge University), and workshops with *Complicité* and *Teatr Piesn Kozla* (Song of the Goat Theatre, Poland). Avey co-founded her own theatre company, Mercurial Productions, on graduation from Lecoq in 2007.

Film includes: *Videocontes* (short).

STUART McLOUGHLIN
STANLEY

Brief Encounter: with a lovely French girl I met on a ferry on a school trip. Unfortunately neither of us



Stuart McLoughlin

could speak the other's language, so we just smiled, nodded and pointed a lot.

Theatre includes: *A Matter of Life And Death* (Kneehigh/NT), *The Odyssey* (Lyric, Hammersmith), *Coram Boy* (NT), *The Odyssey* (Bristol Old Vic, tour) and *Up the Feeder, Down the Mouth* (Bristol Old Vic).
Film includes: *Elizabeth: The Golden Age.*
Television includes: *Trevor Island, Waking the Dead* and *999 Lifesavers.*

Radio includes: Carleton Hobbs Radio Bursary Award 2004, *The Ladsell Cod, Arthur, Jim and Tonic, Le Grande Meaulnes* and *Enoch Arden.*

ADAM PLEETH
MUSICIAN

Brief Encounter: when I was seven with an enormous, loud brassy bit of tubing called a trumpet (they used to be so big).

Work includes: Adam has always been in love with music. Amongst other things he plays trumpet in Babyhead, loves the zoo and enjoys racing his father's 1960s Alfa.



Adam Pleeth

ADAM RANDALL
ENSEMBLE

Brief Encounter: I am huge fan of the composer Arvo Part. Whilst doing a play at the Edinburgh Festival I went to recital of his work. Halfway through, I noticed an old bearded man in the front row and realised it was Part himself. I approached him after the concert, meaning to start up a deep conversation about minimalism. Well, minimal was all I could manage, blurring out: 'I think you're really good. Can I have your autograph?' I just found the fact that I treated Arvo Part like a teenage girl would treat a member of Take That quite amusing.

Training: *East 15*, graduating in 2001.

Work includes: experiences ranging from killing a man with a frozen fish in Dic Edwards's *Franco's Bastard* (Sgript Cymru), to locking horns with Victor Spinetti as Gethin in BBC Wales' *First Degree*, to riding a stolen shopmobility scooter down a mountain as the unlucky-in-love Cyclops in the Jim Noir video *A Quiet Man*. Adam also dabbles in music.

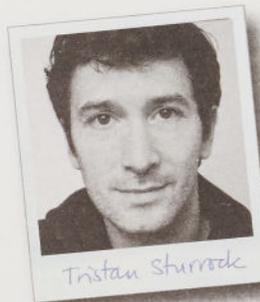


Adam Randall

As a producer, work includes two albums with London band Arkane and a solo album, *A War of Nerves*, released in 2007. As a composer, Euripides's *The Trojan Women* (Teatro Technis) and *Eskimo Sisters* (Pleasance, London) as well as the main theme from the controversial Brit-flick *Kidulthood*. He has just completed scoring a series of films for the London Film Academy.

TRISTAN STURROCK ALEC

Brief Encounter: I thought I'd had a rare brief encounter with the beast of Bodmin Moor. On closer inspection it was a large black sheep.
Theatre includes: 20 years with Kneehigh: *A Matter of Life and Death*, *Tristan & Yseult*, *The Riot* (NT), *The King of Prussia* (Donmar), *Carmen*, *Windfall*, *Ship of Fools*, *Scrooge*, *Danger My Ally*, *Tregeagel*, *Cyborg and Peer Gynt*. Also, *An Oak Tree* (Plymouth), *As You Like It*, *Bring Me Sunshine* (Royal Exchange), *The Mysteries*, *Spanish Tragedy* (RSC), *The Beaux' Stratagem*, *Doll's Heart* (Bristol

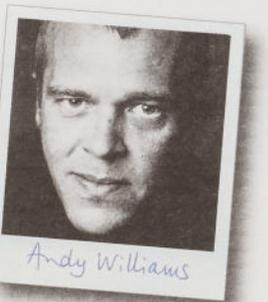


Tristan Sturrock

Old Vic), *Jerusalem Syndrome*, *The Station* (Soho), *Edward II*, *Blue Remembered Hills* (Sheffield) and *Salome* (Riverside Studios).
Film includes: *Saving Grace*.
Television includes: *Doc Martin*, *Bad Girls*, *The Royal*, *The Project*, *Holby City*, *Rescue Me*, *Bodily Harm*, *Menace*, *The Bill*, *The New Adventures of Robin Hood*, *Liverpool One* and *Wycliffe*.
Radio includes: *Donna Flor* and *Her Two Husbands and Postcards*.

ANDY WILLIAMS FRED/ALBERT

Brief Encounter: My parents were keen on a caravan holidays and in 1979 we went to the World Caravan Rally at Cheltenham. In the five-a-side 'world cup' tournament I was an England goalkeeper. I briefly became a hero against Poland when I saved a penalty to take us through to the final. I was swamped by cheering kids – the greatest moment of my young life. We lost 3-1 in the final to Ireland. (I knew it would never happen again because I was



Andy Williams

normally a crap goalie).

Theatre includes: *A Matter of Life and Death* and *Nights at the Circus* (Kneehigh), *The Play What I Wrote*, *Grimm Tales* (New Victory Theatre, NY, and Sydney Festival), *More Grimm Tales*, *Jungle Book*, *As I Lay Dying* and *Twelfth Night* (Young Vic), *Comedy of Errors* (RSC UK and international tours), *Perfect Pitch* and *April in Paris* (Basingstoke), *Perfect Days* (Library Theatre), *Custer's Last Stand* and *Vampire* (Secret Agents Theatre Company), *Perfect* (Contact Theatre) and *Bouncers* (Hull Truck).
Film includes: shorts *Shoulderhead*, *Cowbrain*, *The Colour of Funny*, *The Killer Comic* and *Hypnodreamdruff*.
Television includes: *Ghost Squad*, *Waking the Dead*, *Grown Ups*, *Midsummer Night's Dream*, *Casualty*, *Doctors*, *Touching Evil*, *The Bill*, *London's Burning*, *Wire in the Blood*, *Crossroads*, *Brookside*, *Heartbeat* and *Nightmare TV*.

EMMA RICE DIRECTOR & ADAPTOR

Brief Encounter: sat on a beach at midnight with my lover, burning dreams never to be fulfilled. We put them in a box and sent them out to sea, but to my wonder and agony, the flames would not be extinguished. The box burnt as far as the eye could see. I felt my heart would never recover.
Training: Guildhall School of Music and Drama and the Gardzienice Theatre Association, Poland.
Emma is the Artistic Director of Kneehigh. Direction for them includes: *The Red Shoes* (Best Director 2002, Barclays TMA Theatre Awards), *The Wooden Frack* (Best Touring production nomination 2004, TMA Theatre Awards), *The Bacchae* (TMA Best Touring Production 2005), *Tristan and Yseult* (Best Touring Production nomination 2006, TMA Theatre Awards), *Nights at the Circus* (Lyric, Hammersmith, and Bristol Old Vic production in association with Kneehigh), *Cymbeline* (in association with the RSC for the Complete Works Festival), *Rapunzel* (co-produced with BAC) and *A Matter of Life and Death* (NT). Her next project for Kneehigh will be *Don John* this autumn.

NEIL MURRAY DESIGNER

Brief Encounter: was once introduced to Leonide Massine (when he was very old) and was struck dumb with nerves. Neil is associate director and designer at Northern Stage. Direction/design for them includes: *Great Expectations*, *Kaput*, *Cinzano* and *Smirnova's Birthday*, *Pandora's Box* (with Emma Rice), *The Tiger's Bride*, *The Threepenny Opera*, *Carmen*, *They Shoot Horses Don't They?*, *Thérèse Raquin*, *The Swan* and Christmas shows *Beauty and the Beast*, *The Snow Queen*, *Grimm Tales* and *The Little Prince*. He has designed most of the company's other work, including: *A Clockwork Orange*, *1984*, *Wings of*

Desire, *Animal Farm*, *Blood Wedding*, *The Ballroom of Romance*, *Romeo and Juliet*, *Twelfth Night*, *Edmund*, *Not I*, *The Dumb Waiter*, *A Christmas Carol* and *Homage to Catalonia* (co-production with West Yorkshire Playhouse, Teatre Romea, Barcelona, and MC93 Bobigny, Paris). He was associate director/designer at Dundee Rep for ten years and resident artist in theatre at Birmingham Arts Laboratory where he created multi-media theatre pieces which toured internationally. Also, designs for *1,001 Nights Now* and *Wings of Desire* (Betty Nansen Theatre, Copenhagen), *The Princess and the Goblin*, *Laurel and Hardy* and *Mrs Warren's Profession* (Royal Lyceum, Edinburgh), *Like Water for Chocolate* (Théâtre sans Frontières) and *Tutti Frutti* (National Theatre of Scotland). In 2007 he realised Tilda Swinton and John Byrne's installation *Belsayland* (Picture House at Belsay Hall). His work is presented in design books *Make Space*, *Time Space* and *Collaborators*. His design for *Homage to Catalonia* was included in the UK national exhibition at the Prague Quadrennial of Scenography 2007 (also V&A). Current designs: *Vanity Fair* (Royal Lyceum, Edinburgh) and directing an adaptation of Angela Carter's *The Bloody Chamber* (Northern Stage).

MALCOLM RIPPETH LIGHTING DESIGNER

Brief Encounter: aged four, being dragged onstage at Billingham Forum Theatre by Christopher Biggins, pantomime dame, and ignoring him completely as I became aware only of the lights all around me...
Theatre includes: for Kneehigh, *Cymbeline*, *Nights at the Circus*, *Antigone at Hell's Mouth*,

The Bacchae and *Pandora's Box*. Also, *Carmen Jones* (RFH), *Tutti Frutti* (National Theatre of Scotland), *Faustus* (Headlong), *Hamlet* (English Touring Theatre, West End), *The Grouch*, *Scuffer*, *The Lion*, *the Witch and the Wardrobe*, *Vodou Nation*, *Homage to Catalonia*, *Medea* and *Off Camera* (West Yorkshire Playhouse), *Cyrano de Bergerac* (Bristol Old Vic), *Starseeker* (Royal, Northampton), *Trance* (Bush), *Mrs. Warren's Profession* (Edinburgh Lyceum, Nottingham Playhouse), *Monkey!* (Dundee Rep), *The Little Prince*, *Great Expectations*, *Kaput!*, *The Snow Queen*, *Noir* and *The Tiger's Bride* (Northern Stage), *Mother Courage*, *Someone Else's Shoes* and *Romeo and Juliet* (ETT), *Hay Fever* and *Macbeth* (York Theatre Royal), *A Nightingale Sang in Eldon Square*, *Charlie's Trousers*, *Toast and Cooking with Elvis* (Live Theatre, Newcastle), *Foyer* and *The Selfish Giant* (Leicester Haymarket) and *Little Sweet Thing* (Eclipse Theatre/West Yorkshire Playhouse/Birmingham Rep).
Opera includes: *Who Put Bella in the Wych Elm?*, *Infinito Nero* (Almeida Aldeburgh Opera), *The Philosophers' Stone* (Garsington) and *The Seven Deadly Sins* (WNO/Diversions Dance).
Dance includes: *Designer Body*, *The Ball*, *La Vie des Fantômes Erotiques et Esthétiques*, *La Nuit Intime* and *Angelmoth* (balletLORENT).

JON DRISCOLL PROJECTION DESIGNER

Brief Encounter: with the Swiss girl in the open-air viewing carriage of the TransAlpine Express.
Training: cinematography at the National Film and Television School, Beaconsfield, and

theatre design at Croydon College of Art.
Theatre includes: *Frost/Nixon* (Donmar and Broadway), *A Matter of Life and Death* and *The Reporter* (NT), *Midnight's Children* (RSC), *The Lightning Play* and *Whistling Psyche* (Almeida), *On the Third Day* (New Ambassadors), *Dirty Dancing* (Aldwych, Toronto and Utrecht), *The Year of the Hiker* (Druid Theatre, Galway), *A Whistle in the Dark* (Manchester Royal Exchange), *Fabulation* and *Bloody Sunday* (Tricycle), *Jerry Springer – The Opera* (Cambridge Theatre and tour), *Our House* (Cambridge Theatre), *Heroes and Up for Grabs* (Wyndham's), *Life After George* and *Glorious!* (Duchess), *When Harry Met Sally* (Theatre Royal, Haymarket), *Eurydice* (Whitehall), *Billy Elliot* (Victoria Palace), *Dance of Death* (Lyric and Theatre Royal, Sydney), *Some Girls Are Bigger Than Others* and *Lady into Fox* (Lyric, Hammersmith, and tour), *The Ha'penny Bridge* (The Point, Dublin), *Darwin in Malibu* (Hamstead), *Queen's English* and *Country Wife* (Watford Palace), *Rebecca*, *God and Stephen Hawking* and *Godspell* (tours).
Opera includes: *L'Elisir d'Amore* and *The Magic Flute* (Grange Park Opera), *A Midsummer Night's Dream* (ROH), *Genoveva* (Opera North) and *Orfeo* (Kent Opera).
Dance includes: *Arthur Parts I & II* (Birmingham Royal Ballet), *The Pulse of Tala* (Angika), *Trips to Ecstasy*, *The Labyrinth*, *The Dreamforest* and *The Spirits* (Tripsichore).
Film and television include: as director of photography, *Acts of Kindness*, *Last Rumba in Rochdale*, *I Love Dagenham*, *Dim Sum – A*

Little Bit of Heart, *Revelations*, *Natascha Sohl – Forgive Me* and *Reactor – Feeling the Love*.
www.videodesigner.co.uk

GEMMA CARRINGTON PROJECTION DESIGNER

Brief Encounter: I was four, it involved my foot and a randy tortoise, it was over very quickly.
Training: animation at the National Film and Television School, Beaconsfield, and theatre design at Croydon College of Art.
Theatre includes: projection designs for *Dirty Dancing* (Aldwych and Beatrix Theatre, Utrecht, 2008, associate designer), *A Matter of Life and Death* (NT) and *Second Breath* (ICA).
Film includes: animation director for shorts *Obsessively Compulsive*, *The Circle*, *Coming Home* and *George Street*.

STU BARKER ORIGINAL MUSIC

Brief Encounter: I once met someone on a tube train who later became my girlfriend. Stu has worked as composer/musical director/musician with Kneehigh for 15 years. Co-produced shows as composer/MD include: *A Matter of Life and Death* and *Tristan and Yseult* (NT), *Cymbeline* (RSC), *The Bacchae* and *The Wooden Frack* (West Yorkshire Playhouse), *Nights at the Circus* and *The Red Shoes* (Lyric, Hammersmith), *Rapunzel* (BAC) and *Pandora's Box* (Northern Stage). Also, *The Odyssey* (Bristol Old Vic/Lyric, Hammersmith), *Aladdin* and *Clown* (Bristol Old Vic), *Absurdia* (Donmar Warehouse), *Murderer Hope of Womankind* (Contact Theatre), *Cloudland* and *The Stones*

(Travelling Light), *A Strange Event and The Flood* (Horse and Bamboo), *As Far as I Can See* and *Sapling Song* (National Trust Theatre).

SIMON BAKER
SOUND DESIGNER

Brief Encounter: bumping (literally) into Adam Ant in the foyer of the Royal Court in 1994.

Training: Guildhall School of Music and Drama.

Theatre includes: work for many theatre companies including the RSC, Royal Court and NT where he was sound supervisor. In 1999 he joined Autograph Sound Recording Ltd. Today Autograph are a leading British sound design and equipment hire company, responsible for numerous theatre productions at home and abroad, including *Les Misérables*, *Cats*, *The Lion King*, *Mamma Mia!*, *We Will Rock You* and *Miss Saigon*. NT designs: *Closer* (NT, West End and Broadway), *King Lear*, *Othello*, *Blue Remembered Hills*, *The Day I Stood Still* and *The Duchess of Malfi*. For Autograph: associate sound designer on the London productions of *The Witches of Eastwick*, *Chitty Chitty Bang Bang* (also Broadway) and *Mary Poppins* (all with Andrew Bruce) and, more recently, *Spamalot* London (for ACME). Also, designs for *The Caretaker*, *Feelgood*, *Closer to Heaven*, *125th Street*, *The Play What I Wrote* (West End, tours and Broadway), *Cats* (tour), *On Your Toes* (with Terry Jardine), *Jailhouse Rock*, *Rebecca*, *Heroes*, *Ducktastic*, *Boeing Boeing*, *The Lord of the Rings* (Toronto and London) and *I Am Shakespeare* (tour and Chichester). Awards: 2002 International Sound Designer of the Year (Entertainment Design Magazine) and

2006 Live Design International Award for *The Lord of the Rings* creative team.

SARAH BIRD
CASTING

Brief Encounter: December 2000... Hyde Park... President of the United States...

Sarah started her career in BBC radio and television drama and instigated the BBC's first in-house casting department. The innovative series *South of the Border* was her first project as casting director. She later embarked on a freelance career which includes many award-winning films for screen and television.

Theatre includes: *Cloud Nine* (Almeida), *Equus* (West End), *Heroes* (West End), *Art* (West End and tour), *The Play What I Wrote* (West End and tour), *Rebecca* by Frank McGuinness and *Calico* by Michael Hastings.

Film includes: *A Bunch of Amateurs*, *Stormbreaker*, *As You Like It*, *Ladies in Lavender*, *Swimming Pool* and *Wilde*.

Television includes: *Holby Blue*, *The Chase*, *Messiah*, *The Best Man*, *Silent Witness*, *Nylon*, *Madame Bovary*, *Hetty Wainthrop Investigates*, *Pie in the Sky* and *Wycliffe*.

RACHEL RUSSELL
ASSISTANT DIRECTOR

Brief Encounter: aged ten, I came home from school and was told by my sister Ruth to look outside my bedroom window. What greeted me was an elephant who had escaped from a local circus, eating trees and enjoying Liverpool's finest shrubbery. She was eventually returned to her home but I will never forget that Brief

Encounter with Nelly the elephant who packed her trunk and said goodbye to the circus.

Training: Middlesex University and a directing internship at HB Studios, New York.

Theatre includes: as assistant director, *Les Liaisons Dangereuses* and *Popcorn* both directed by Robert Delamere (Liverpool Playhouse), *Art* (Whitehall) and *A Slice of Saturday Night* (Mountview) both directed by Hannah Chissick, *Rebecca* directed by Patrick Mason (UK tour), *Ducktastic!* directed by Kenneth Branagh (Albery), *Blood Brothers* (Japanese tour), *A Midsummer Night's Dream* and *The Comedy of Errors* directed by Glen Walford (Ludlow Festival) and *Equus* directed by Theo Sharrock (Gielgud). Rachel formed her own theatre company, Rested Theatre Company, in 2004, with whom she has directed *How Many Ducks in Stacey?* (Unicorn).

DAVID PUGH & DAFYDD ROGERS
PRODUCER

David Pugh Ltd's first West End theatre production was *Steel Magnolias*, starring Rosemary Harris and Joely Richardson (Laurence Olivier Award nomination for Comedy of the Year). David went on to produce *The Blues Brothers* (Laurence Olivier Award nomination for Outstanding Achievement of the Year). The West End production ran for a year and the show toured all over the world; the show returned to the West End for another three seasons, and toured for 15 years. Other West End productions include *The Weekend*, a comedy by Michael Palin starring Richard Wilson, and *A Passionate Woman*, a comedy

by Kay Mellor starring Stephanie Cole. David and Dafydd produced *Art* (Wyndham's).

This became the most successful play in London for the last 25 years and won every major award. *Art* opened on Broadway at the Royale Theatre, winning David Pugh the Tony Award for Best Play. They also produced *The Play What I Wrote* by Hamish McColl and Sean Foley, directed by Kenneth Branagh (Wyndham's). *The Play What I Wrote* won the Laurence Olivier Award for Best Comedy and every review was a rave. *The Play What I Wrote* opened at the Lyceum Theatre on Broadway (Tony Award nomination for Special Achievement).

Tom Stoppard's adaptation of Gerald Sibleyras's play *Heroes* opened in the West End in 2005 and won the Laurence Olivier Award for Best Comedy, whilst *Ducktastic!* opened for a very short and disastrous run at the Albery whilst still managing to be nominated for the Laurence Olivier Award for Outstanding Entertainment.

Their production of Frank McGuinness's adaptation of Daphne du Maurier's *Rebecca* starring Nigel Havers has toured for over 30 weeks, breaking nearly every box office record in the UK. In 2007 David and Dafydd produced one of the most successful productions ever in the West End, *Equus*, which starred Richard Griffiths and Daniel Radcliffe and played for a sell-out season at the Gielgud. David and Dafydd have reunited the creative team behind the award-winning show *Art* in order to produce Christopher Hampton's adaptation of Yasmina Reza's new comedy *God of Carnage* starring



Ralph Fiennes, Tamsin Grieg, Janet McTeer and Ken Stott at the Gielgud Theatre.

CINEWORLD PRODUCER

The Cineworld story began in Miami, Florida, in 1970 when Steve Wiener, a full-time university student, became an usher. Within two months he was promoted to manager and over the next 16 years managed cinemas across 28 of the United States, eventually settling for five years in New York as Vice-President for Cineplex Odeon. By 1991, he was Managing Director of Warner Bros Theatres for Europe, focusing on expansion in the UK, Germany, the Netherlands, Denmark, Spain and Portugal. Based in London, his experience of the European exhibition market enabled him to recognise expansion opportunities. With the MGM circuit up for sale in 1994, and the interest from investors it spawned, Steve saw an opportunity for new multiplexes in mid-size markets, concentrating on communities averaging 120,000 people. With city councils keen to have new cinemas, Steve's strategy was to tap these under-screened markets. His experience and research secured the financial backing to make his vision a reality. Cine-UK Ltd (trading name Cineworld) was founded in 1995. Fifteen months later the company launched its first cinema, 12-screens in Stevenage, and has become the fastest-expanding exhibitor in the UK. In 2004 Cine-UK Ltd was purchased by the Blackstone Group, and two months later acquired UGC's operations in the UK and

Ireland. In 2007 Cineworld announced an IPO and Cineworld Group plc became the first cinema chain quoted on the London Stock Exchange. Today Cineworld is one of the leading UK cinema groups in terms of sites, screens and admissions, with 73 sites and 758 screens. All but two sites are in the UK. Last year Cineworld had five of the eight highest-grossing cinemas in the UK including Nos 1 and 2. Cineworld's success is down to its distinct culture in film programming, customer service, construction, clean safe environments, excellent business relationships and a Senior Executive Team with a passion for the industry. The CFO Richard Jones has been with the company almost since the beginning, Vice-President of operations Matthew Eyre had the same position at Warner Bros when Steve was the MD, and Vice-President of construction Paul Stefka has been with the company since day one, leaving Warner Bros in 1995. The newest Cineworld (open 15 March) is 12-screens at the new Eden Centre in High Wycombe, trading alongside House of Fraser, Marks and Spencer and many other well-known high street retailers.

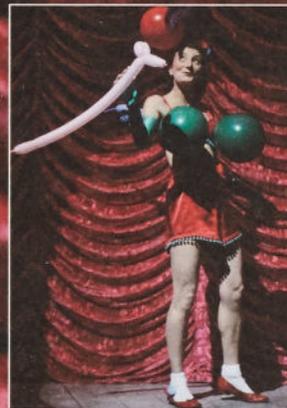
BIRMINGHAM REPERTORY THEATRE

Birmingham Repertory Theatre is one of Britain's leading national producing theatre companies, producing over 20 new productions each year. Artistic director Rachel Kavanaugh has just announced her third season, including a new adaptation of

Ibsen's *The Lady from the Sea*, Josie Lawrence in Stoppard's spy thriller *Hapgood*, Paul Lucas's new detective comedy *How to Tell the Monsters from the Misfits*, the Madness musical *Our House* and Douglas Maxwell's new adventure for younger adults, *The Mother Ship*. The commissioning and production of new work lies at the core of The REP's programme. The Door was established eight years ago as a theatre dedicated to the production and presentation of new writing. It has given world premieres to new plays from a new generation of British playwrights. The REP itself received the Peggy Ramsay Award for New Writing, enabling us to develop and commission more new plays for the future. Developing new and particularly younger audiences is also at the heart of The REP's work in education initiatives such as Transmissions, The Young REP, REP's Children, and the programming of work in The Door for children. Productions regularly transfer to London and tour nationally and internationally, including recently: *Glorious!*, *The Birthday Party*, *The Witches*, *Through the Woods*, *Of Mice and Men*, *A Doll's House*, *The Crucible*, *Celestina*, *Hamlet*, *The Ugly Eagle*, *The Old Masters*, *The Snowman*, *The Gift*, *Behsharam* (*Shameless*) and *The Ramayana*. Artistic Director: Rachel Kavanaugh Executive Director: Stuart Rogers Associate Director (Literary): Ben Payne www.birmingham-rep.co.uk

WEST YORKSHIRE PLAYHOUSE

Since opening in 1990, West Yorkshire Playhouse has established a reputation nationally and internationally as one of Britain's most exciting and active producing theatres, providing a thriving focal point for the local community and theatre of the highest standard for audiences of West Yorkshire and beyond. Kneehigh first performed at West Yorkshire Playhouse in 2001 and the relationship between the two organisations has continued to grow. Over the past seven years the Playhouse has collaborated with the company to produce *The Wooden Frock* and *The Bacchae* (both in 2004) and has presented all of their touring productions – amounting to eight in total. As a result, a strong creative relationship has grown between the two organisations and the company has developed a passionate theatre audience not only in Leeds but throughout the region. The Playhouse regularly collaborates with other major regional producing theatres and companies. Credits include: *The Wizard of Oz* (2005), *Alice in Wonderland*, *To Kill a Mockingbird* (2006), *The Lion, the Witch and the Wardrobe* (2007) and the forthcoming co-production of *Peter Pan* with Birmingham Rep, *Hedda Gabler* (2006) with Liverpool Everyman & Playhouse, *Wars of the Roses* (2006) with Northern Broadsides, *Flat Stanley* (2006) with Polka, *Ramayana* (2007) with Lyric Hammersmith and Bristol Old Vic, and *Casanova* (2007) with Told by an Idiot and Lyric Hammersmith. West End transfers: *Ying Tong* (2004, New Ambassadors), *The Postman Always Rings Twice* (2005, Playhouse), *The Hound of the Baskervilles* (2007, Duchess) and, following its world premiere at the Playhouse in 2005, *Bad Girls – The Musical* (2007, Garrick). www.wypp.org.uk



Any Little Fish

I've fallen in love with you

I'm taking it badly

Freezing, burning, tossing, turning,

Never know when to laugh or cry.

Just look what our dumb friends do,

They welcome it gladly.

Passion in a Dromedary doesn't go so deep,

Camels when they're mating never sob themselves to sleep,

Buffalos can revel in it, so can any sheep;

Why can't I?

Noël Coward

THE CARLTON THEATRE AND THE CINEMA HAYMARKET

This Cineworld cinema, in Haymarket, began life as a theatre in 1927.

Markets for hay and straw were held in Haymarket three times a week in the 18th century, and the west side of the street was lined with inns, stable yards and places of entertainment. In 1924, one of these yards, by then an area of shops and offices previously known as Carlton Stables, was demolished and a theatre built on the site. Named the Carlton, it was only the second completely new theatre to be built after the First World War (the first was the Fortune) and it opened in April 1927.

Designed by architects Verity and Beverley, the interior has been described as the best example of an inter-war theatre in London. It had an Italianate style with Adam influences that can still be seen in the foyer. There was a deep stage, orchestra pit and 14 dressing rooms, the intention being to serve as a venue for live and film shows. Glowing contemporary accounts of the opening reported every seat was an armchair with an unrestricted view of the stage. It was the UK's first air-cooled theatre, served by a complicated water chiller plant.

Ticket touts were obviously as much a hazard in the 1920s as now and the management's policy was to sell no more than four tickets to anyone for any performance. Cheaper seats could be bought only on the day.

The first production was *Lady Luck*, a musical play with 'additional numbers' by Lorenz Hart and Richard Rodgers. It ran

for 324 performances, starring comedian Leslie Henson, father of actor Nicky Henson. When talkies arrived and the theatre was wired for sound in 1929, live shows were discontinued. *Merry, Merry*, the musical comedy running at the time, was transferred to the Lyceum. The last time the theatre was used for a live show was in 1960 when Anthony Newley gave a variety performance that was followed by a showing of his film *Let's Get Married*, a comedy featuring songs by Newley.

The Carlton was similar in design and intended as a sister house to another Paramount-owned cinema, the Plaza, in Lower Regent Street. (This has now become a Tesco with Apollo Cinemas in the basement of the site.) Paramount ran these two cinemas for 25 years using the Carlton to show the more sophisticated offerings on extended runs, usually with separate performances and bookable seats, and the Plaza for weekly changes. In the 1930s, the Carlton's films included early Marx Brothers movies, Fredric March's Oscar-winning *Dr Jekyll and Mr Hyde* (1932) and Cecil B De Mille's *Cleopatra* (1934) with Claudette Colbert.

Like all cinemas, the Carlton closed on 3 September 1939, at the outbreak of war, but had to delay reopening until after Christmas as the arrival from America of the cartoon feature *Gulliver's Travels* had been delayed. By February 1941, the cinema was running three performances a day but evening performances were curtailed. The same year, the Carlton was fined £50 with £10 10s costs for failing to exhibit the statutory quota of British films (15% for long films, the Carlton had shown 11.5%). In 1944, Olivier's patriotic film of Shakespeare's *Henry V* was premiered.

Paramount reduced their film output after the war and did not need both the Carlton and Plaza. In 1952, dance band leader and impresario Jack Hylton was reportedly going to return the Carlton to theatre use but the plans fell through.

In the 1950s, 20th Century Fox fell out with Rank Cinemas and took over the Carlton to exhibit their films. By the 1970s, Fox wanted to convert it into a multi-screen cinema but the plans were not accepted. In 1977, they drew up new plans but eventually decided to withdraw from film exhibition in the UK and closed the cinema down. A campaign to 'list' the building and return it to theatre use failed. The stage end of the building was sold to build offices and the cinema was left empty.

Classic Cinemas took over what remained of the building, plans for a three-screen house went through and it reopened in 1979 showing *Capricorn One* on all screens. Later, taken over by the Cannon chain, it was renamed Cannon Haymarket. The building was badly damaged by fire in 1985 and arson was suspected. Happily, it has been restored internally to its former glory. Cinema One, built in the original balcony area, retains the interior sidewalls, ceiling, wall decoration and light fittings. The Carlton is now owned by Cineworld Cinemas.

The Carlton Theatre and Cinema Haymarket history written by Mary Williams

With thanks to: Lesley Tooze for his document *Cannon Haymarket – Sixty Glorious Years 1928-1988, London's West End Cinemas* by Allen Eyles and Keith Skone (1991) and the Raymond Mander and Joe Mitchenson Theatre Collection



Main photograph: Leslie Henson in *Lady Luck*. Above from left: Anna Neagle in the film that made her a star — Noël Coward's *Bitter Sweet* (1933). The original musical had been produced in 1929 at Her Majesty's Theatre further down Haymarket. The original theatre front. Theatre ceiling detail. The building today. (All historical photographs from the Mander & Mitchenson Theatre Collection)

FOR DAVID PUGH LIMITED

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The producers of Noël Coward's *Brief Encounter* wish to acknowledge financial support received from Stage One, a registered charity, which supports new commercial productions and producers. For further information, please visit www.stageone.uk.com or contact Stage One at 32 Rose Street, London WC2E 9ET or on 020 7557 6737.

This programme features photographs of the current and previous London casts.

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FOR KNEEHIGH THEATRE

Artistic Director Emma Rice
Company Director Mike Shepherd
Producer Paul Crewes
General Manager Charlotte Bond
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Simon Harvey
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Rowan Van Den Berg
Rose Barnecut
Kim Conchie
David Jubb (Chair)
Hugh Murrell
Simon Williams

The entire Kneehigh team would like to thank David Pugh, Dafydd Rogers and Steve Wiener for their passion, instinct, understanding, tenacity and all they have done to make this project possible.

www.kneehigh.com

Kneehigh is supported by Cornwall County Council and Arts Council England



FOR BRIEF ENCOUNTER

Production Carpenter Micky Murray
Production Rigger Damian Wentworth
Production Electrician Simon Needle
Production Sound Engineer Dickie Bower
Production Engineer Jim Sims
Eric Van Der Muelin
Veronique Haddelsey
Tom Barnecut
Victoria Brennan
Linda McKnight
Dominic McDowell

Scenery built by Birmingham Rep and Clearwater Scenery
Cloths by Gerriets GB Ltd
Automation by Silicon Theatre Scenery BV
Electrical Installation by RWS Ltd
Video Playback by Excel Video
Rigging by The Rigging Partnership
Lighting by White Light
Sound by Autograph Sound

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Sarah Wright, puppetry consultant
Chris Rice
Alex Vann
Pete Judge
The Kneehigh team

Still Life

©1936 NC Aventales AG
Brief Encounter
The Screenplay
©1946 NC Aventales AG
This Version
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FOR CINEWORLD & CINEMA HAYMARKET

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CFO Richard Jones
VP Design & Construction Paul Stefka
VP Operations Matthew Eyre
Head of Marketing Justin Skinner
Regional Manager Kelly Drew
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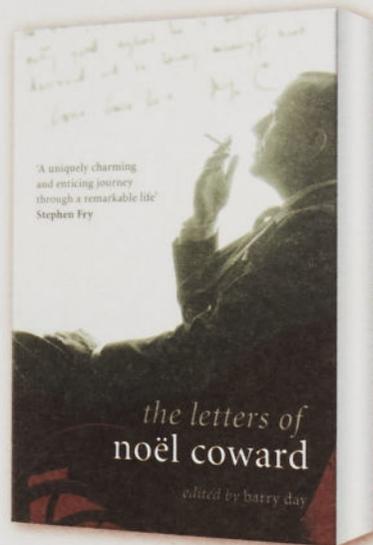
We would like to thank all of the above and their teams for their hard work.

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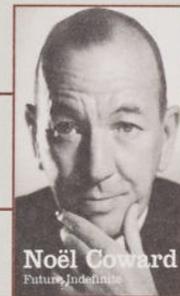


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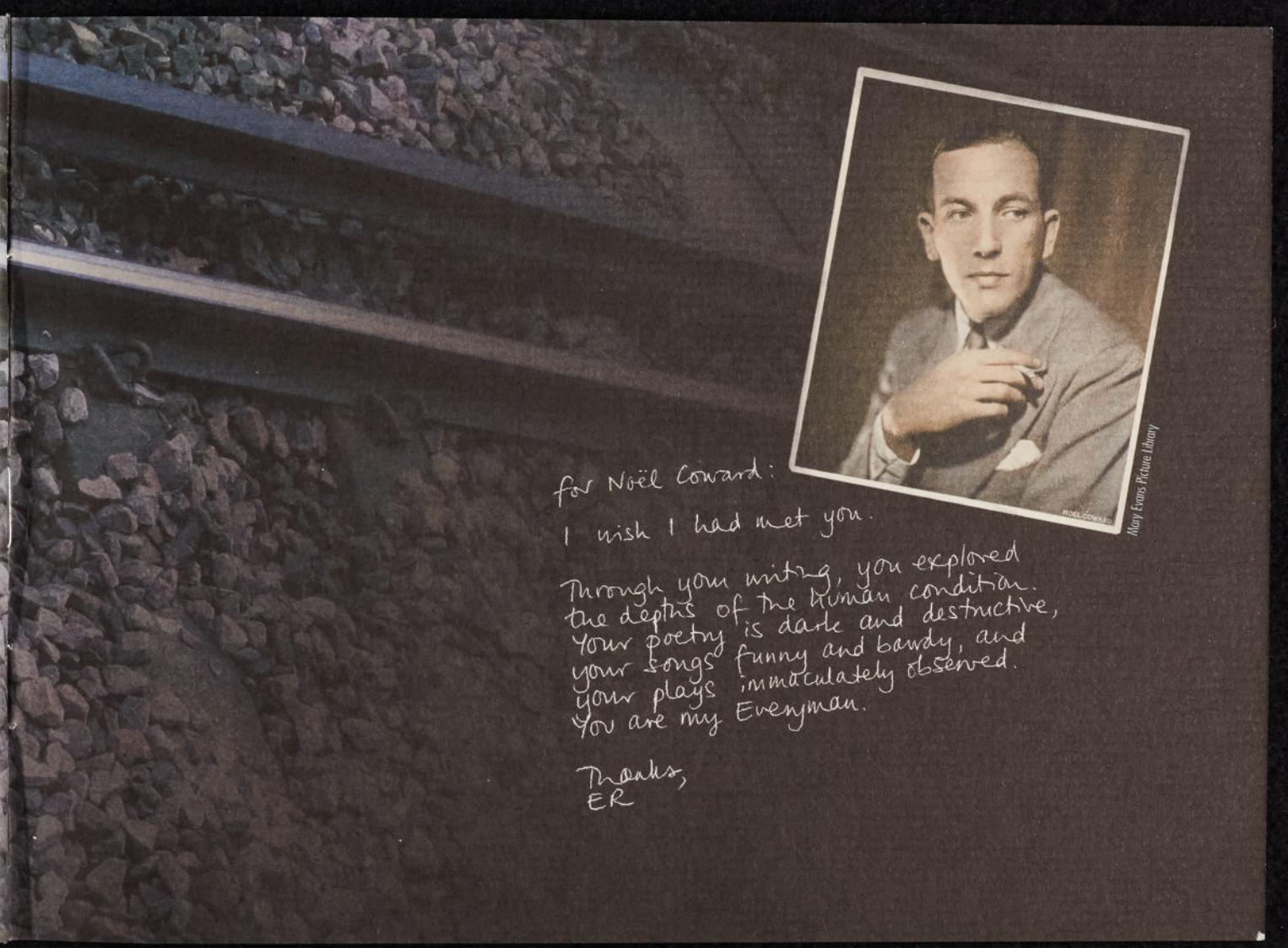


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your songs funny and bawdy, and
your plays immaculately observed.
You are my Everyman.

Thanks,
ER

