



June-August 2022 season at the Finborough Theatre

#VoicesFromUkraine | #Українськіголоси | #Ukrayins'kiholosy

TWO UKRAINIAN PLAYS

A double bill

The English premiere

TAKE THE RUBBISH OUT, SASHA

by Natal'ya Vorozhbit. Translated by Sasha Dugdale.

Directed by Svetlana Dimcovic.

Cast: Alan Cox. Issy Knowles. Amanda Ryan.

The first production outside Ukraine

PUSSYCAT IN MEMORY OF DARKNESS

by Neda Nezhdana. Translated by John Farndon

Directed by Polly Creed.

Cast: Kristin Milward.

Set and Costume Design by Ola Klos. Lighting Design by Peter Harrison. Sound Design by Duncan F Brown.

Presented by Handsome Dog Productions, Merchant Culture and Marricdale Productions in association with Neil McPherson for the Finborough Theatre.

Supported by the Culture of Solidarity Fund: Ukraine Edition.

In a production commissioned by the Finborough Theatre, **Two Ukrainian Plays** features Natal'ya Vorozhbit's **Take The Rubbish Out, Sasha** in a double bill with Neda Nezhdana's monologue **Pussycat in Memory of Darkness**, pairing Ukraine's leading contemporary playwright together with a Ukrainian playwright making her UK debut. **Two Ukrainian Plays** open at the Finborough Theatre for a four-week limited season on Tuesday, 9 August 2022 (**Press Nights: Thursday, 11 August 2022 and Friday, 12 August 2022 at 7.30pm**).

Take The Rubbish Out, Sasha

"They've mobilised all the living now, the fifth call took the last of the living. But the war keeps on. So high command asked us."

Katia and Oksana are organising Sasha's funeral feast. The bereaved widow and daughter mourn for Sasha, a Colonel in the Ukrainian Army, who has dropped down dead suddenly of heart failure.

As war intensifies, a year after his death, the army has resorted to recruiting soldiers who are dead. Sasha is anxious to join his country's fight, and ready to be resurrected, but his family are reluctant to bury him again. A family argument ensues, should Sasha volunteer again?

118 Finborough Road, London SW10 9ED Telephone 020 7244 7439

e-mail admin@finboroughtheatre.co.uk www.finboroughtheatre.co.uk Artistic Director Neil McPherson

Registered in England and Wales as a company limited by guarantee, no. 3448268.

Registered Charity no. 1071304. Registered address: 118 Finborough Road, London SW10 9ED. A member of the Independent Theatre Council.

PRESS INFORMATION

From Ukraine's leading contemporary playwright **Natal'ya Vorozhbit** (*The Grain Store* – Royal Shakespeare Company, and *Bad Roads* – Royal Court Theatre, and filmed as Ukraine's official Oscar® selection in 2022), *Take The Rubbish Out, Sasha*, blends reality and the afterlife in a critical look at the effects of war and conflict.

Pussycat in Memory of Darkness

"I want to report a robbery...I was robbed. What was stolen from me? Almost everything...Home, land, car, work, friends, city, faith in goodness..."

Donbas, 2014. A nameless woman stands in the street. Wearing a pair of dark black sunglasses, she tries to sell a basket of kittens. She has lost everything else she holds dear: her home, her family, her hope.

Russia has taken over Crimea and stirred up ongoing violence in her beloved homeland of Donbas. Betrayed by her neighbour and brutalised by Russian-backed militia, her hope has waned for humanity. She can only now place her hope in finding a home for a basket of kittens, a home she cannot offer.

An urgent piece of new writing from **Neda Nezhdana** – in her UK debut – that starkly reveals the roots of Russia's war on Ukraine through the eyes of one woman.

On Wednesday, 24 August (Ukrainian Independence Day) at 5.00pm, and free to ticketholders for the evening performance, we will also be screening the award-winning film – ***Golos***, a feature film documentary about Ukraine today, which focuses on people's response to the war across age, place and economic background. The Maidan revolution, where the narrative starts, creates the backdrop as we visit four cities and listen to their inhabitants; old, young, and from different educational, ethnic and economic backgrounds. By documenting what people celebrate and what national holidays mean to them, the film provides a context for people to communicate their hopes, fears and ambitions. These poignant encounters show a common struggle for peace despite differences of opinion, and the influences and memories that form Ukrainian identity.

"*Golos* takes us outside the polarised rhetoric on the either side of the conflict and gives voice to those stuck in the middle; at one a history lesson and taking-of-the-temperature of a people thrust into an unwanted war".

Gabriel Gatehouse, *BBC Newsnight*

"A sensitive and insightful documentary about modern-day Ukraine. Although the film takes the Euro-Maidan demonstrations of late 2013 and 2014 as its starting point, the unrest is really just a pretext. In fact, *Golos* would be better described as an examination – and a probing one – of post-Soviet national identity."

Judith Fagelston, *Central and East European London Review*

<http://www.theafilms.com/new-page-99>

#VoicesFromUkraine #Українськіголоси #Ukrayins'kiholosy

These live productions complement the Finborough Theatre's ongoing **#VoicesFromUkraine** series streaming free-to-view releases of *Otvetka* by Neda Nezhdana, *The Peed-Up Armoured Personnel Carrier* by Oksana Grytsenko, *A Dictionary Of Emotions In A Time Of War* by Yelena Astasyeva and *Stand Up For Ukraine* by Bréon Rydell.

Natal'ya Vorozhbyt (Playwright, *Take The Rubbish Out, Sasha*) is a Ukrainian playwright and a leader in the resurgence of Ukrainian national drama in the 21st century. Her first major play, *Galka Motalko*, had success shortly after she graduated from the Gorky Literature Institute (Moscow) in 2000. *The Grain Store*, a historical work about the Holodomor, the state-induced famine in Ukraine in the 1930s, was produced by the Royal Shakespeare Company in London in 2009. Vorozhbyt took part in the Euromaidan protests in Kyiv in 2013 and 2014 and the theme of the ensuing war with Russia has coloured her work since. In 2015 she co-founded the Theater of Displaced People with Georg Genoux, offering an opportunity for refugees from the Donbass region to tell their stories in a formal, theatrical context. Her plays include *Bad Roads* (2017) which was staged at the Royal Court Theatre, and, as a film directed by the author, was Ukraine's official Oscar selection in 2022. She also wrote the screenplay for *Cyborgs* (2017), a film about the defence of an airport in Donetsk where Ukrainian soldiers fought separatists for 242 days. Vorozhbyt writes in Ukrainian and Russian. *Take The Rubbish Out, Sasha*, received its UK premiere as part of *A Play, A Pie and A Pint: International*

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Plays from Ukraine and Russia, curated by Nicola McCartney, in association with National Theatre of Scotland and the University of Edinburgh at Òran Mór, Glasgow, and the Traverse Theatre, Edinburgh, in 2015.

Neda Nezhdana (Playwright, *Pussycat in Memory of Darkness*) is one of Ukraine's leading playwrights, theatre-makers, poets and translators. She is the author of more than two dozen original plays, including *The Suicide of Loneliness* and *When the Rain Returns*, plus eight adaptations and two collections of poetry. Born in Kramatorsk in the Donetsk region, she lives in Kyiv, but is now in internal exile in Chernivtsi. She has led the Lesya Kurbas National Centre for Theatre Arts for twenty years, founded the Kyiv independent theatre MIST and is Chairman of the Confederation of Playwrights of Ukraine. Her plays such as *Pussycat in Memory of Darkness*, *He Opens the Door*, and *Lost In the Fog* have become potent symbols of Ukraine's battle for independent existence. One of her most celebrated plays is the culture-defining semi-documentary drama *Maidan Inferno* about the pivotal events of the Maidan of 2014. It has been performed in France as well as across Ukraine. Her work has been seen in most cities in Ukraine, and in Belarus, Poland, Serbia, Macedonia, Kosovo, Croatia, Russia, Georgia, Armenia, Lithuania, Estonia, South Africa, Kyrgyzstan, Germany, France, Turkey, Portugal, Austria, Sweden, the USA, Canada, the UK, Australia and Iraq. Staged readings and excerpts from *Maidan Inferno* have been performed in several Ukrainian cities in the months since the invasion, and her play *Ovetka@ua* received its wartime premiere in Uzhhorod in April 2022, and is currently available to view for free on the Finborough Theatre's YouTube channel.

Sasha Dugdale (Translator, *Take The Rubbish Out, Sasha*) is a poet, translator and former editor of the magazine *Modern Poetry in Translation*. She is a Fellow of the Royal Society of Literature and writer-in-residence at St John's College, Cambridge. In the 1990s, she worked for the British Council in Russia, where she set up the Russian New Writing Project with the Royal Court Theatre. She has translated new plays for the Royal Court Theatre, the Royal Shakespeare Company and other theatre companies in the UK and US. These include the works of Vasily Sigarev, the Presnyakov Brothers and Natalya Vorozhbit. Her translation of *Plasticine* by Vasily Sigarev was the non-English play to win its author an *Evening Standard* Most Promising Playwright Award. She has translated Chekhov's *Cherry Orchard* and *Three Sisters* for BBC Radio productions, and made radio programmes about John Keats, Russian poetry and propaganda, and more recently about Russian dissidents and the war in Ukraine. Dugdale has published many translations of Russian poetry. *Birdsong on the Seabed* (Bloodaxe) by Elena Shvarts, was a Poetry Book Society choice and shortlisted for the Popescu and Academica Rossica Translation Awards. *War of the Beasts and the Animals* (Bloodaxe) by Maria Stepanova won a PEN Translates Award and was a Poetry Book Society Choice. Her translation of *In Memory of Memory*, a prose work by Maria Stepanova (Fitzcarraldo Editions), was shortlisted for the International Booker Prize, the James Tait Black Prize and was longlisted for the National Book Awards in the USA and the Baillie Gifford Prize. She has published five collections of poetry with Carcanet. Her monologue-poem 'Joy' won the 2016 Forward Prize for Best Single Poem, and her fifth collection *Deformations* was shortlisted for the T. S. Eliot and Derek Walcott Prizes. *Deformations* was an Observer Book of the Year for 2020. In 2017, Dugdale received a Cholmondeley Award for her poetry.

John Farndon (Translator, *Pussycat in Memory of Darkness*). A writer, poet and playwright, John currently lives in London. He is an award-winning translator of literature from Eurasia including many plays for the Worldwide Ukrainian Play Readings.

Director **Svetlana Dimcovic's** (Director, *Take The Rubbish Out, Sasha*) previous productions at the Finborough Theatre includes *The Potting Shed* by Graham Greene. She trained at the University of Birmingham, the National Theatre Studio, the Orange Tree Theatre and the Royal Shakespeare Company. She is the Artistic Director of Merchant Culture, *Connecting Art with Digital Innovation*. She was Associate Director at the Bush Theatre, Baltic and Eastern European Programme (2009-2010), Associate Director of the Gate Theatre (2003-2005), Associate Director of the Caird Company (2002-2005) and a Trainee Director at the Orange Tree Theatre, Richmond (2001-2002). Her new writing work includes workshops for young playwrights and numerous translations for: Royal Court Theatre; Royal Shakespeare Company; BBC Radio; West Yorkshire Playhouse; Caird Company; Sterijino Pozorje Festival, Belgrade; Belgrade International Theatre Festival; Atelje 212, Belgrade; and Martovski Film Festival, Belgrade. Previous productions include *Absent* (Migrants in Theatre, The Young Vic), *In the Bear's Jaws* (Merchant Culture, Belgrade International Theatre Festival), *And the Band Keeps Marching On* (Barbican Theatre, Bush Theatre and Sage Gateshead for Sky Arts), *F****d. com* (Merchant Culture at the Traverse Theatre, Edinburgh), *Swimming Pool* (Avignon Theatre Festival), *Belfast Girls* (National Famine

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Commemoration, Drogheda Arts Centre, Ireland), *The Truth Teller* (Kings Head Theatre), *The Entertainer* (Riverside Studios), *Sorry* (Theatre in the Mill, Bradford), *Belfast Girls* (National Theatre Studio, London), *Memory Play* (Tiata Fahodzi, Africa Centre), *Mr Punch* (Swan Theatre, Worcester), *Belfast Girls* (Kings Head Theatre), *Oasis* (Scene Nationale de la Guadeloupe), *Nine Night and 45 Minutes from Here* (Bush Theatre, Square Chapel Halifax and Theatre in the Mill, Bradford), *The God of Hell* (Belgrade, Serbia), *The Outside* (Orange Tree Theatre, Richmond), *Lithuanian Festival* (Southwark Playhouse), *Zuva Crumbling* (Lyric Hammersmith), *The Professional* (Citizens Theatre, Glasgow), *Mushroom Pickers* (Southwark Playhouse), *Writer's Generation* (Arts Printing House, Vilnius, Lithuania), *The Broken Heel* (Riverside Studios) and *A Kind of Alaska* (Orange Tree Theatre).

Polly Creed (Director, *Pussycat in Memory of Darkness*) is a theatre director, playwright, and filmmaker. She recently directed *The Straw Chair* at the Finborough Theatre. Polly is a founder of Power Play, a production company that tells women's stories of injustice on stage and on screen. Power Play's debut site-specific showcase at the Edinburgh Fringe 2018 won a Fringe First for Emma Dennis-Edwards' play, *Funeral Flowers*. Polly's directorial debut, *Next Time* received an 'Outstanding Show' accolade at the Edinburgh Fringe Festival. Polly is also writer of *Humane*, shortlisted for the Charlie Hartill Award and published by Aurora Metro Books. It has also been adapted into an audio drama. The play version will have a stage run at The Pleasance in November 2021. Her play, *The Empty Chair*, was shortlisted for a Sit Up Award and won Best New Writing at LSDF 2018. In 2016-2020, she ran a successful petition and media campaign, calling for Harvey Weinstein to be stripped of his honorary CBE.

Co-Producer **Handsome Dog Productions** has worked in the UK and internationally in the USA, Ireland, France, Italy, Spain, Poland, Russia and Ukraine, most recently in Kyiv in August 2021. Theatre includes the transfer of the Finborough Theatre production of *Cornelius* by J. B. Priestley (59E59 Theaters, New York City), *Forest* by Masterskaya Brusnikina (Assembly Rooms, Edinburgh Fringe Festival), *108* (Masterskaya Theatre, Moscow), and the Dublin premiere of *St. Nicholas* by Conor McPherson (Temple Bar Art Gallery, Dublin). Documentary films include *Untitled - Chernobyl Project*, *The Royal Court: The Only Club I'd Ever Be A Member Of!*, *Don't Exaggerate!*, *Inheritance* for the Environmental Awareness International Uranium Film Festival, *War Requiem* for the 70th Anniversary of Hiroshima and Nagasaki for the Stop the War Coalition and CND, *Royal Babylon: Criminal Record of the British Monarchy*, *Kozmos* for the 50th anniversary of man's first flight to Space for the British Embassy, Moscow, in association with the British Council, and (in association with Hopscotch Films), *The Story of Film* by Mark Cousins - *The Work of Tarkovsky Round Table Discussion – Filmmakers Behind Solaris*.

The cast for *Take The Rubbish Out, Sasha*.

Alan Cox

Productions at the Finborough Theatre include *But It Still Goes On*, *Cornelius* (which subsequently transferred to 59E59 Theaters, New York), *Chu Chin Chow*, and *Atman* as part of *Vibrant – An Anniversary Festival of Finborough Playwrights 2010*.

Trained at London Academy of Music and Dramatic Art.

Theatre includes *Uncle Vanya* (Hampstead Theatre), *Hamlet* (Shakespeare Theatre Company, Washington), *The Divided Laing* (Arcola Theatre), *City Stories* (St James Studio), *Kingmaker* (Arts Theatre), *Playing with Grown Ups* (Brits off Broadway), *Longing* (Hampstead Theatre), *The Caretaker* (Adelaide Festival and US Tour), *The Tempest* (Jericho House), *Blok/Eko, Hurts Given and Received, Found in the Ground* and *The Fence* (The Wrestling School), *Behind the Eye* (Cincinnati Playhouse), *50 Hour Improvathon* (Hoxton Hall), *Much Ado About Nothing* (Chester Performs), *Orwell: A Celebration* (Trafalgar Studios), *Frost/Nixon* (US Tour), *Natural Selection* (Theatre503), *Passion Play* (Goodman Theatre, Chicago), *Translations* (Manhattan Theatre Club), *The Creeper* (Playhouse Theatre), *The Rubenstein Kiss* (Hampstead Theatre), *The Earthly Paradise* (Almeida Theatre), *John Bull's Other Island* (Lyric Theatre, Belfast), *The Flu Season* (Gate Theatre), *The Importance of Being Earnest* (Theatre Royal Haymarket), *The Duchess of Malfi* (Salisbury Playhouse), *Three Sisters* (Birmingham Rep), *An Enemy Of The People*, *Wild Oats*, *Absolute Hell* and *The Seagull* (National Theatre), *The Lady's Not for Burning* and *On The Razzle* (Chichester Festival Theatre), *Strange Interlude* (Duke of York's Theatre) and several productions for the Royal Shakespeare Company. He is a regular improviser with Ken Campbell's School of Night. Film includes *Magic Mike's Last Dance*, *The Speed of Thought*, *Not Only But Always*, *Act Naturally*, *Ladies in Lavender*, *The Waterfalls of Slunj*, *Cor Blimey*, *The Auteur Theory*, *Contagion*, *Mrs. Dalloway*, *An Awfully Big Adventure* and *Young Sherlock Holmes*.

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Television includes *New Amsterdam*, *The Good Wife*, *Lucan*, *A Voyage Around My Father*, *The Odyssey*, *Housewife 49*, *John Adams* and *Margaret*.

Issy Knowles

Trained at the Actors Temple and the National Youth Theatre.

Theatre includes writing and acting in her own one woman show, *Model Behaviour* (Edinburgh Festival, Arcola Theatre and Pleasance London).

Film includes *Chasing Ghosts*.

Television includes currently developing *Model Behaviour* as a six-part series with production company Carnival Films.

Amanda Ryan

Trained at Royal Academy of Dramatic Art.

Theatre includes *Beginning* (Queen's Theatre Hornchurch), *A Midsummer Night's Dream*, *Macbeth* (Shakespeare's Rose Theatre, York and Lunchbox Theatre), *Shadowlands* (Birdsong Productions), *Blue Moon* (Fat Git Theatre), *The Herbal Bed* (Theatr Clwyd), *Betrayal* (Theatre Royal, York), *The Memory Of Water* (New Vic Theatre, Newcastle-under-Lyme, and Stephen Joseph Theatre, Scarborough), *The Astronaut's Chair* (Drum Theatre, Plymouth), *Notes To Future Self* (Birmingham Rep and National Tour), *Otherwise Engaged* (Criterion Theatre), *A Streetcar Named Desire* (Theatr Clwyd), *Close* (National Theatre and International Tour) and *The Wood Demon* (Playhouse Theatre).

Film includes *Anti-Social*, *Love Eternal*, *Sparkle*, *Red Mercury*, *Stealing Lives*, *Britannic*, *The Escort/Mauvaise Passe*, *Elizabeth I*, *The Man Who Held His Breath*, *Metroland*, *Woodlanders* and *Jude*.

Television includes *This is Going to Hurt*, *Casualty*, *Free Rein*, *Doctors*, *Coronation Street*, *Suspects*, *Lewis*, *Midsomer Murders*, *Shameless*, *EastEnders*, *The Amazing Mrs Pritchard*, *Christmas Merry*, *M.I.T.*, *Murphy's Law*, *The Forsyte Saga*, *Real Men*, *Dalziel and Pascoe*, *A Great Deliverance*, *Attachments*, *David Copperfield*, *Kavanagh QC: Previous Convictions*, *Supply and Demand*, *The Hunger*, *Inspector Morse*, *The New Adventures Of Robin Hood*, *Wycliffe* and *Poldark*.

Audio includes *The Marlowe Sessions*.

Radio includes *Notes To Future Self* and *The Last Of The Debutantes*.

The cast for ***Pussycat in Memory of Darkness***

Kristin Milward

Previous productions at the Finborough Theatre include the OffWestEnd Award nominated *A Funny Thing Happened on the Way to the Gynaecologic Oncology Unit at Memorial Sloan Kettering Cancer Center of New York City*, *Love Child*, *I Wish To Die Singing*, *Natural Inclinations*, *The Early Hours of A Reviled Man*, *The Woman of Troy*, *Portraits and Child of the Forest*.

Theatre includes *The Massacre at Paris* (Rose Playhouse), *Huis Clos* (King's Head Theatre), *The Illustrious Corpse* (Soho Theatre), *Woman of Troy* (Orange Tree Theatre, Richmond), *The Snow Palace* (Tricycle Theatre), *Wounds to the Face* and *Uncle Vanya* (The Wrestling School), *The Bitter Tears of Petra Von Kant* (Latchmere Theatre), *La Chunga* (Old Red Lion Theatre), *Les Liaisons Dangerous* (Royal Shakespeare Company), *Burleigh Grimes* (Bridewell Theatre), *The Chance* (Belfast Festival), *The Merchant of Venice* (Phoenix Theatre, Leicester), *A View From a Bridge* (Library Theatre, Manchester), *When We Dead Awaken* and *Nijinsky* (Crucible Theatre, Sheffield), *The Triumph of Death* (Birmingham REP), *Romeo and Juliet* and *Hamlet* (Contact Theatre, Manchester), *Devour the Snow* (Bush Theatre) and *Plunder* (National Theatre).

Film includes *Freestyle*, *A Little Chaos*, *Poppyland*, *City of the Dead* and *The Fool*.

Television includes *Arabs in London*, *New Tricks*, *To the Lighthouse* and *EastEnders*.

The Scottish press on *Take The Rubbish Out, Sasha*

★★★★ Four Stars "Hard-edged absurdist humour...The voice of human bewilderment and resilience in the face of massive political and economic change is unmistakable, and instantly recognisable." Joyce McMillan, *The Scotsman*
"A subtle and multi-layered meditation on loss, both of family and of country...for a country that not long ago regained its identity but now faces the prospect of once again being subsumed into the Soviet Union – permeates the play from start to finish... I left the theatre touched more deeply than I have been in a long time." *East Coast FM*

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"A strange and beautiful piece of theatre... Natalia Vorozhbyt's script (translated by Sasha Dugdale) is excellent...The way this domestic tale interacts with its investigation of Ukraine's political troubles is an excellent example of this."

Grace Knight, *Broadway Baby*

The press on *The Potting Shed* at the Finborough Theatre, directed by Svetlana Dimcovic

"Svetlana Dimcovic's revival builds up a sense of mounting pressure." Michael Billington, *The Guardian*

"This fascinating rarity...a compelling spiritual detective story...given a gripping, lucid revival by Svetlana Dimcovic." Paul Taylor, *Independent*

"Svetlana Dimcovic's production is both tactful and authentic." Henry Hitchings, *Evening Standard*

"Svetlana Dimcovic's revival is propulsive, engrossing and boldly characterised." Andrzej Lukowski, *Timeout*

"Svetlana Dimcovic's fine production...keeps the tension well and makes gripping work of the big revelation scene." Sarah Hemming, *Financial Times*

The press on *The Straw Chair* at the Finborough Theatre, directed by Polly Creed

3 ★★★★★ five star reviews

9 ★★★★★ four star reviews

London Pub Theatres Standing Ovation Award nomination

OffWestEnd Award nomination for Costume Design

OffWestEnd Award nomination for Performance Ensemble

"A cracking production at the Finborough, intense, moving and thought-provoking." David Weir, *London Pub Theatres*

"This fascinating play is well-directed by Polly Creed and has some top-notch performances." Jim Cooke, *London Living Large*

"Polly Creed's direction is assured." Louise Penn, *LouReviews*

"Sensitively explored by director Polly Creed." Jenny Booth, *Time and Leisure*

COVID SAFE

As one of the most intimate theatre venues in London, we are taking every possible precaution to ensure the safety of performers, staff, and audience members during the current pandemic.

Audience members may be temperature-checked upon their arrival at the theatre, and we strongly recommend wearing a face mask at all times, including during the performance.

In order to ensure that the Finborough Theatre is still accessible for those who are CEV (Clinically Extremely Vulnerable) or those who would just prefer it, **all Sunday matinee performances are Covid Pass Sundays when we will ask for proof of vaccination as well as mask wearing.**

We have reduced our audience capacity to 85% and adjusted our ticket prices to reflect this. We have been reviewing these protocols every month and will lift them as soon as it is safe to do so. For full information, please see our website.

PRESS NIGHTS: THURSDAY, 11 AUGUST 2022 AND FRIDAY, 12 AUGUST 2022 AT 7.30PM

PHOTOCALL: TUESDAY, 9 AUGUST 2022 AT 1.00PM–1.30PM

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Box Office 020 7244 7439

No booking fees

Tuesday, 9 August – Saturday, 3 September 2022

Tuesday to Saturday evenings at 7.30pm. Saturday and Sunday matinees at 3.00pm.

Prices until 21 August 2022 – Tickets £20, £18 concessions, except Tuesday evenings £18 all seats, and Friday and Saturday evenings £20 all seats. Previews (9 and 10 August) £15 all seats.

£10 tickets for Under 30s for performances from Tuesday to Sunday of the first week when booked online only.

£15 tickets for residents of the Royal Borough of Kensington and Chelsea on Saturday, 13 August 2022 at 7.30pm when booked online only.

Prices from 23 August 2022 – Tickets £23, £20 concessions, except Tuesday evenings £20 all seats, and Friday and Saturday evenings £23 all seats.

Group Bookings for all performances – 1 free ticket in every 10 purchased.

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Performance Length: Approximately two hours with one interval of fifteen minutes.

For more information, interviews and images, please contact

Matilda Russell on e-mail press@finboroughtheatre.co.uk or **07384 379624**

Download press releases and images at <http://www.finboroughtheatre.co.uk/press-resources.php>

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