

Director's Notes

I don't consider Port Authority to be a play. Yes, it has characters and a script but these three characters have no interaction, no dialogue. In the script the author describes the play as being set in this theatre, so there's no set. There's no action to speak of. So, what is there?

Port Authority draws on the story telling tradition of Ireland. The stories are personal, intimate and confessional. They are in turns amusing and heart-breaking. I wanted the characters to engage with the audience, react with them, be part of them. I wanted as little delineation between the audience and the actors. There is no "fourth wall".

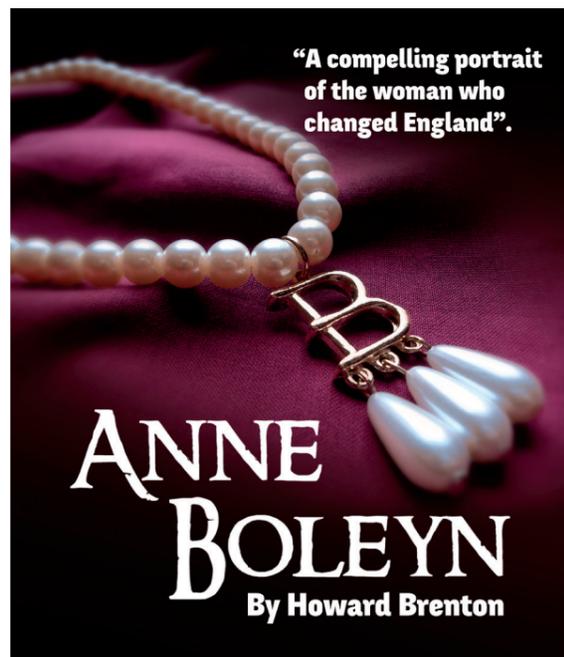
This is story telling at its most basic level. Three men talking to the audience, telling their own personal stories. It took me back to story time at school, sitting round the teacher, listening and reacting to a story that wasn't presented, but described.

So, are you sitting comfortably? Then we can begin.

Gennie Holmes
April, 2013



coming soon



May 11-18

Traditionally seen as a pawn manoeuvred into Henry VIII's bed by an ambitious father and his friends, or as a sexually licentious predator, even a witch, Anne Boleyn here is shown to be witty and confident in her sexuality, as she takes on the vicious world of Tudor Court politics. She is in love with Henry - but also in love with the most dangerous ideas of her day. Howard Brenton's astonishing drama memorably brings to life a brilliant but reckless young woman, whose marriage and death transformed England for ever.

"Anne Boleyn both challenges received wisdom and bulges with theatrical vitality... it eschews mock-Tudor costume drama to offer a compelling portrait of a woman contentiously described by James I as 'the whore who changed England'." *Guardian*

"In its rich, quirky evocation of period and animated mix of fervent seriousness and strip-cartoon fun..." *Independent*

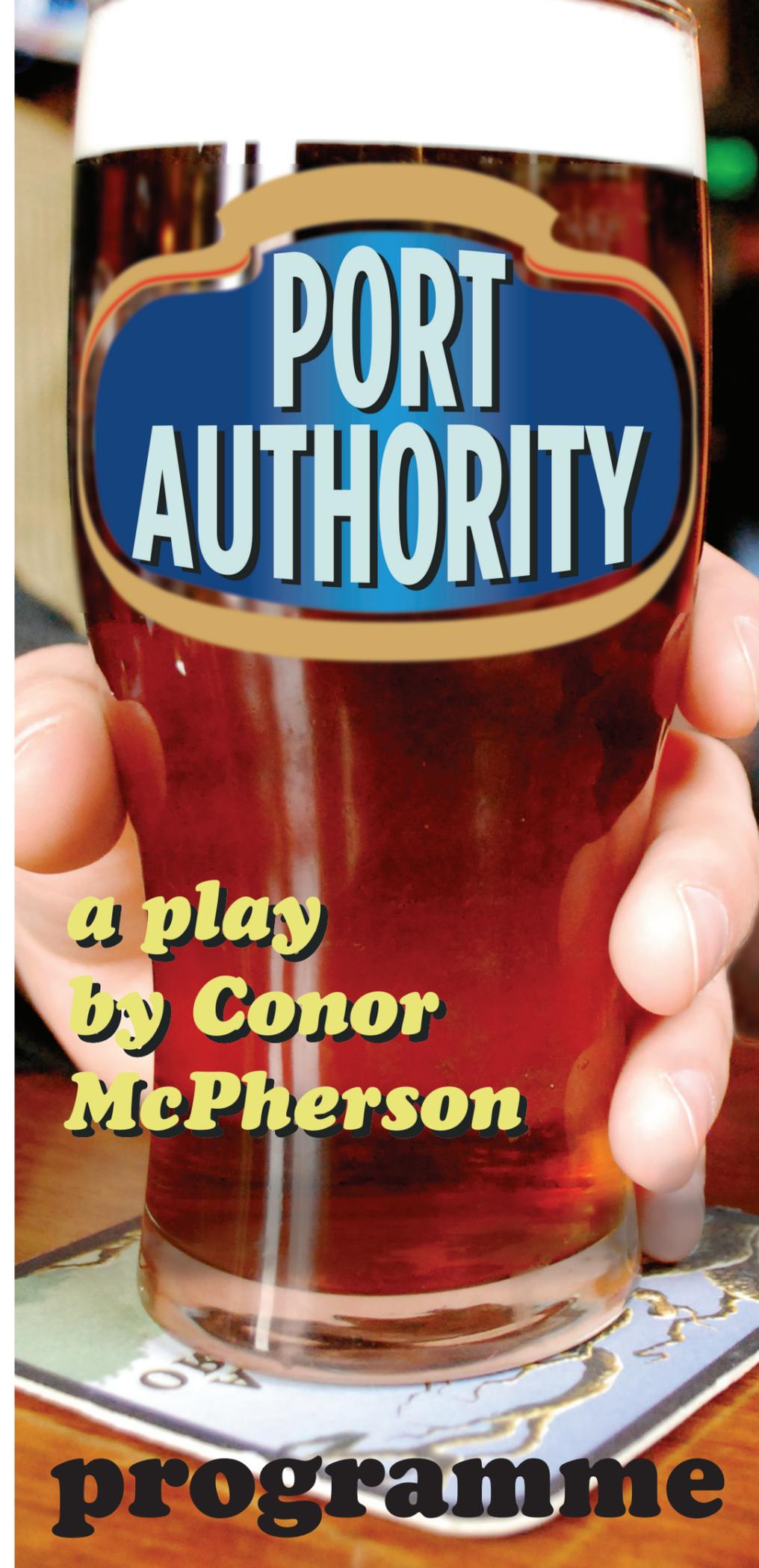
"Howard Brenton's new play brings light and clarity to labyrinthine darkness ... a rich, invigorating, historical drama." *Daily Mail*

BOX OFFICE (Direct)

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This is a notice to members

No photography or videoing allowed.
The Criterion is a non-smoking theatre.



**a play
by Conor
McPherson**

programme



Pete Meredith

Pete has been involved with the Criterion for nearly four years but only involved with the adult company for the last year. He has hardly been off the stage since, having been in Arabian Nights, Guys and Dolls, Punk Rock, Dead Guilty, Accrington Pals, Gypsy and making his directorial debut for All in the Timing.



Pete Gillam

Pete is pleased to be back at the Criterion, having most recently “played away” at The Loft in The History Boys as Irwin. He first stepped on a stage in 2006 as the long lost father in Daisy Pulls It Off at the Criterion and has been an active both on and off stage ever since. Favourite roles include: The Shape of Things (Phil), It Can Damage Your Health (Charlie Palmer), Not About Heroes (Siegfried Sassoon) and Donald Duck in Blue Remembered Hills at the Talisman Theatre.

cast

<i>Kevin</i>	Pete Meredith
<i>Dermot</i>	Pete Gillam
<i>Joe</i>	Matthew Sweatman



Matthew Sweatman

Matt has been involved in the theatre for many years and actually feels as old as the character he is playing. As well as meeting his beautiful wife the highlights of his time have been Bill Sykes in Oliver Twist, Sgt Toomy in Biloxi Blues and the part of Herbie in Gypsy, which took him out of his comfort zone. He’s also played other shouty Americans so a gentle old Irishman will be a welcome change.

crew

<i>Director</i>	Gennie Holmes
<i>Stage Manager</i>	Olivia Holmes
<i>Set Designer</i>	Dave Holmes
<i>Production Assistant</i>	Jack Hawker
<i>Production Technician</i>	Ellen Greenway
<i>Lighting Design</i>	Ian Knight
<i>Sound/Technical Support</i>	Dave Cornish
<i>Prompt</i>	Nicola Gabriel



**Olivia Holmes, Jack Hawker,
& Nicola Gabriel**

setting: in the theatre

There will be one twenty minute interval.

Special thanks to Pete Bagley.