

Director's Note

Moira Buffini's 'Loveplay' explores the subject of love: that elusive driving force that motivates so much of human behaviour. Ah, I hear you say, but what do you mean by 'love'? Following the announcement of Prince Charles' engagement to Diana, the couple were asked whether they were in love. "Of course", Diana replied somewhat rapidly, to which Charles famously added, "Whatever 'in love' means . . ." Indeed!

'Loveplay' examines the meanings we impose on that word through a series of scenes which follow a trail of seductions, transactions, and encounters across time and history. The dialogue is wry, sardonic and witty and does not flinch from portraying the unromantic, as well as the often ridiculous, aspects of human relationships. There is much humour in the piece, but there is also pathos and an unsentimental awareness of the loneliness of those striving to find 'the one'.

I have been exceptionally lucky to be working on this play with a group of talented and versatile actors, who have been as inventive as they are uninhibited. Stage Manager Becky Cribdon has been a pillar of support in the calm and organised way she marshals her team. One of the special delights of this show has been the way a creative team of imaginative people have worked to produce original ideas. Maureen Liggins and Mary Ball have risen to the challenge of the multiple costume changes to produce stylish and practical designs. Gareth Withers has written and arranged music which wittily reflects the various periods and moods of the ten scenes, as well as composing a 'Loveplay' theme. Paul Harrison's lighting designs, combined with the projected images of Paul Chokran, effectively convey the changing locations. Finally, my thanks to all the other teams of unseen workers who make it possible: the set builders, painters, props, prompt and backstage crews. To all, my gratitude,

Jane Railton

Criterion Lottery Fund and Draw

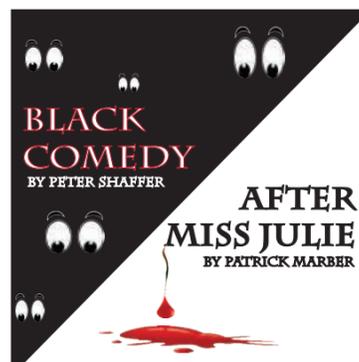
Funds for the theatre are raised through our Lottery Fund. Please consider buying a number (or more than one) for the small sum of £5 per number per month. Please contact Mike Tooley on 024 7667 3789 or mike_tooley@hotmail.com for details.

Remember...you've got to be in it to win it!

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CRITERION
THEATRE

Our next production:



'Black Comedy' by Peter Shaffer & 'After Miss Julie' by Patrick Marber
17th to 24th October 2015
Directed by John Ruscoe

BLACK COMEDY

In one hilarious act, the action supposedly in the dark is illuminated; when the lights are to be on, the stage is the dark. Lovesick and desperate, sculptor Brindsley Miller has embellished his apartment with furniture and objets d'art "borrowed" from the absent antique collector next door hoping to impress his fiancée's pompous father and a wealthy art dealer, Schuppanzigh. The fussy neighbour, Harold Gorringe returns just as a blown fuse plunges the apartment into darkness and Brindsley is revealed teetering on the verge of very ripe farce. Unexpected guests, ageing spinsters, errant phone cords and other snares impede his frantic attempts to return the purloined items before light is restored.

AFTER MISS JULIE

Patrick Marber's 'After Miss Julie' is not a translation of Strindberg's classic 'Miss Julie' but a version of it, moving the action from the original 19th-century Sweden to the England of 1945. Class suspicions and resentments, the erotic collusion of antagonists, the struggle against repressive social mores - all feature in this sharp, tense drama which combines Strindberg's original vision with Patrick Marber's own consummate skill in drawing believable and psychologically astute characters whose every word has point and deadly meaning.

BOX OFFICE (Direct)

024 7667 5175

No photography or videoing allowed.

The Criterion is a non-smoking theatre.

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LOVEPLAY

BY MOIRA BUFFINI

TEN ACTS OF LOVE. TWO THOUSAND YEARS.

LOVEPLAY © Moira Buffini, 2001

Programme

Non-professional production.

Please note: This production contains strong language and sexual references.
There will also be smoking on stage under The Smoke-free (Exemptions and Vehicles) Regulations 2007.

LOVEPLAY

BY MOIRA BUFFINI



Jo Higby

Jo is beyond thrilled to be back for a second show with the Criterion after the warm welcome she received during 'Proof' earlier this year. She thanks the cast and production team for supporting her during this demanding show, especially those who helped with her accents and singing! This script has consistently reminded her how lucky she is to have recently married a guy who treats her far better than any of the women in this play are treated.



Pete Meredith

Pete is thrilled to be making a return to the Criterion stage after almost a year, and what a show to come back to! Some of Pete's favourite roles played at the Criterion over the years are: Prince Hal in 'Jack Falstaff', title role in 'David Copperfield', Kevin in 'Port Authority' and William in 'Punk Rock'. Presently Pete is playing William Shakespeare himself in Stratford for the Falstaff Experience which is Pete's first professional role.



Ruth Herd

This is Ruth's second role at The Criterion, (having first appeared in 'The Last Yankee') but she can safely say that it has been the scariest part she has ever undertaken at any theatre... You will soon see why! However, despite the challenges, it has still been a great experience thanks to the close bonds which have developed between the cast and crew. After 'Loveplay' Ruth feels there probably isn't a part she couldn't tackle (take note, directors!) but she would like it known that even after all her hard work, she has yet to receive her chicken.



Sean Glock

This is Sean's fifth performance for the company. His previous roles include Gerry Evans in 'Dancing at Lughnasa', Hotspur in 'Jack Falstaff', Mark Sackling in 'Quartermaine's Terms' and Steve in 'Grace'. 'Loveplay' has been equally challenging and enjoyable for Sean, who admits his various performances in this production have at times some influences of Maggie Smith, Joan Crawford, Donald Sinden and Rodney Trotter! It has been tremendous fun working with everyone involved in 'Loveplay' and he wishes the cast and crew all the best for the run.



Hugh Sorrill

Surprisingly to Hugh, this is only his fourth production at The Criterion, his last two ventures here being 'Accidental Death of an Anarchist' and 'Anne Boleyn', the latter also directed by Jane Railton. 'Loveplay' is stretching his acting muscles in all sorts of directions and he's loving it, and his fellow cast, often literally.



Georgia Kelly

Georgia has been with The Criterion for three years, performing as Jill and Mrs. Trotsky in 'All in the Timing' in 2012, Chris in last year's 'Dancing at Lughnasa', and most recently Sara in 'Grace' this July. This will be Georgia's last year with The Criterion (for now) as she leaves to embark on a Theatre degree at Brunel University London this September. Georgia would like to thank the everyone at the Cri for their continuous support and encouragement over the years.

Cast (in order of appearance)

Dorcas / Hilda / Marianne / Miss Tilly / Joy / Anita	Ruth Herd
Marcus / Deric / De Vere / Gwyn / Peter	Hugh Sorrill
Eric / Trevelyn / Mr. Quilley / Buttermere / Dieter	Sean Glock
Herek / Llewellyn / Man / Boy / Quinn	Pete Meredith
Woman / Matilda / Roxanne / Lynne / Brigitta	Georgia Kelly
Gilda / Helen / Millie / Flynn / Rita	Jo Higbee

Crew

Director	Jane Railton
Stage Manager	Becky Cribdon
Lighting designer	Paul Harrison
Lighting operation	Paul Harrison, Simon Sharpe and Alan Fenn
Music	Gareth Withers
Sound	Dave Cornish and Paul Forey

Projected images designed by Paul Chokran

Set design and construction	Simon Sharpe
Set painters	Paul Chokran and Judy Talbot.
Set build team	Simon Sharpe i/c, Charlie Acton, Lisa Cornwall, Terry Cornwall, Pete Horton, Lukasz Nowacki, Sam Pylyp, Terry Rahilly, Joe Sharpe, Kev Wood

Costumes designed and created by Maureen Liggins and Mary Ball

Wardrobe Mary Ball, Maureen Liggins and Nancy Sylvester

Props Les Rahilly, Judy Sharpe, Nancy Sylvester

Prompt Jonathan Rees

Characters

Marcus, a Roman
Dorcas, a businesswoman
Herek, a Saxon
Eric, a Saxon
Deric, a Saxon
Woman

Gilda, a novice
Hilda, a rebel
Matilda, a nun

Trevelyn, an actor
Llewellyn, a playwright
Helen, a malcontent

Roxanne, a scientist
Marianne, a servant
Man, an artisan

Mis Tilly, a governess
Mr. Quilley, her employer
Millie, his wife

De Vere, an artist
Buttermere, a vicar

Joy, a prostitute
Boy, a virgin

Quinn, a revolutionary
Flynn, a convert
Gwyn, an adventurer
Lynne, an adventurer

Brigitta, a single woman
Anita, a matchmaker
Rita, a secretary
Dieter, an alcoholic
Peter, a doctor

The action takes place on the same small square of land, which moves through time from the past to the present.

There will be no interval – running time 1 hour 40 minutes