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CONCORD
THEATRICALS

A SINGLE MAN

based on the book by
Christopher Isherwood

adapted by Simon Reade

SAMUEL FRENCH

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The world premiere production of this adaptation of *A Single Man* opened at Park Theatre on Wednesday, 19 October 2022, produced by Ashley Cook for Troupe Productions Ltd. The cast was as follows:

GEORGE . . . . . Theo Fraser Steele
CHARLEY . . . . . Olivia Darnley
KENNY POTTER / JIM . . . . . Miles Molan
FEMALE PARAMEDIC / MRS STRUNK / MARIA / DORIS . Phoebe Pryce
MALE PARAMEDIC / MR STRUNK / ALEX / NURSE / BARTENDER . . . . . Freddie Gaminara

Radio Pundits, Students and other roles played by members of the cast.

The performance lasts approximately one hour and fifty minutes including a twenty minute interval.

CREATIVE TEAM

Director	Philip Wilson
Set and Costume Designer	Caitlin Abbott
Lighting Designer	Peter Harrison
Sound Designer and Composer	Beth Duke
Movement Director	Natasha Harrison
Costume Supervisor	Jacqueline Barker
Stage Manager	Alice Wood
Assistant Stage Manager	Helen Parkin-Moore
Production Manager	Ian Taylor
Producer	Ashley Cook

A Single Man is produced by special arrangement with The Wylie Agency (UK) Ltd, 17 Bedford Square, London WC1B 3JA www.wylieagency.com and Berlin Associates, 7 Tyers Gate, London SE1 3HX www.berlinassociates.com

THANKS

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Production Image and Programme Graphic Design | Rebecca Pitt Creative
Publicity, Rehearsal and Production Photography | Mitzi de Margary
Production Insurance | Robert Israel for Gordon & Company
Production Accountancy | Lois Hargreaves for Collins & Company
Bookkeeping | Michelle Brooks

Our patrons are respectfully reminded that, in this intimate theatre, any noise such as rustling programmes, talking or the ringing of mobile phones may distract the actors and your fellow audience-members. We regret there is no admittance or re-admittance to the auditorium whilst the performance is in progress.

CAST



OLIVIA DARNLEY | CHARLEY

Trained at Royal Conservatoire of Scotland.

Theatre includes: *The Meeting* (Minerva Theatre, Chichester); *Masterpieces*, *Pig Girl* and *The Rat Trap* (Finborough Theatre); *Ugly Lies the Bone* (National Theatre); *Twelfth Night* (Filter Theatre); *Wolf Hall* and *Bring Up the Bodies* (Royal Shakespeare Company, Aldwych Theatre and Winter Garden Theatre, New York City); *Accolade* (Finborough Theatre and St. James Theatre); *Pride and Prejudice*, *A Midsummer Night's Dream* and *Macbeth* (Regent's Park Open Air Theatre); *A Day in the Death of Joe Egg* (Citizens Theatre, Glasgow); *A Marvellous Year for Plums* (Chichester Festival Theatre); *All My Sons* (Apollo Theatre); *Artist Descending a Staircase* (Old Red Lion Theatre); *Hay Fever* (Theatre Royal Haymarket); *As You Like It* and *The Little Fir Tree* (Sheffield Crucible Theatre); *Arms and the Man* (Salisbury Playhouse); *Much Ado About Nothing*, *Private Lives* and *The Importance of Being Earnest* (Theatre Royal Bath); *Vincent in Brixton* (Library Theatre, Manchester); *Northanger Abbey* (York Theatre Royal); *The Taming of the Shrew* (National Tour) and *Les Liaisons Dangereuses* (Bristol Old Vic).

Film includes: *Seacole*, *Benediction*, *You*, *Me and Him*, *Death Defying Acts* and *Hear the Silence*.

Television includes: *Doc Martin*, *Call the Midwife*, *Grantchester*, *The Five(ish) Doctors Reboot*, *Titanic*, *Marple*, *Doctors*, *Hughie Green, Most Sincerely*, *Agatha Christie: A Life in Pictures* and *The Inspector Lynley Mysteries*.

Radio includes: *This is Your Country Now, Too*, *One Day in the Life of Ivan Denisovich*, *Small Town Murder*, *Wild Honey*, *Nuestra Senora de la Asuncion*, *The Reserve Rope*, *African Beauty* and *Lost in Mexico*.

Audiobooks include: *War and Peace*, *Lolly Willowes*, *The Herd*, *How We Live is How We Die*, *The Heroic Heart* and *This Shining Life*.



THEO FRASER STEELE | GEORGE

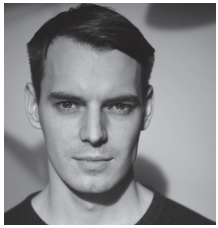
Trained at Guildhall School of Music and Drama.

Theatre includes: *This Island's Mine* (King's Head Theatre); *Don Quixote* (Royal Shakespeare Company and Garrick Theatre); *Jeeves and Wooster in Perfect Nonsense*, *Sense and Sensibility* and *Single Spies* (Theatre by the Lake, Keswick); *Doctor Faustus*, *The Alchemist* and *Tamburlaine The Great* (Royal Shakespeare Company); *Woman in Mind* (Salisbury Playhouse); *Bloody Sunday (Scenes from the Saville Inquiry)* (Tricycle Theatre); *Guantanamo 'Honour Bound to Defend Freedom'* (Tricycle Theatre and Ambassadors Theatre); *The Drowned World* (Traverse Theatre and Bush Theatre); *Outside Now* and *The Moment Is A Gift That's Why it's Called The Present* (Paines Plough); *The Importance of Being Earnest* (Australian Tour and Savoy Theatre); *Skylight* (National Theatre and Vaudeville Theatre); *The Shallow End* (Royal Court Theatre and Duke of York's Theatre); *A Week With Tony* (Finborough Theatre) and *Amphitryon* (Gate Theatre).

Film includes: *The Golden Compass*, *Mad About Mambo*, *Before You Go* and *Mrs Brown*.

Television includes: *The Crown*, *Grantchester*, *Victoria*, *Genie in the House*, *The Thick of It*, *My Family*, *Keen Eddie*, *Hex*, *Close and True*, *A Christmas Carol*, *Shockers: The Visitor*, *The Prince of Hearts* and *Casualty*.

Radio includes: *The Corrupted*, *The Beach at Falesa*, *Lady Susan*, *The Prince*, *Number Ten*, *A Small Town Murder*, *Two Minutes Hate*, *Romeo and Juliet*, *Antoine et Dougie* and *The Greengage Summer*.

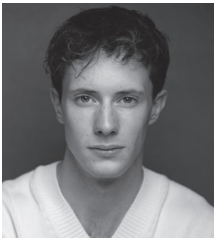


FREDDIE GAMINARA | MALE PARAMEDIC, MR STRUNK, ALEX, NURSE, BARTENDER

Trained at LAMDA.

Theatre includes: *Light Falls* (Royal Exchange Theatre, Manchester).

Film includes: *Red Joan* and *Brighton*.



MILES MOLAN | KENNY POTTER, JIM

Trained at Rose Bruford College.

This is his professional debut.



PHOEBE PRYCE | FEMALE PARAMEDIC, MRS STRUNK, MARIA, DORIS

Trained at Royal Academy of Dramatic Art.

Theatre includes: *The False Servant* (Orange Tree Theatre, Richmond); *The Night Watch* and *The Picture of Dorian Gray* (National Tours); *Cash Cow* (Hampstead Theatre); *About Leo* (Jermyn Street Theatre); *A Passage to India* (Park Theatre and National Tour); *The Tenant of Wildfell Hall* (Octagon Theatre, Bolton and York Theatre Royal); *The Merchant of Venice* (Lincoln Center Festival, New York City, Shakespeare's Globe and International Tour) and *The Tempest* (Shakespeare's Globe).

Film includes: *The Lost King*, *The Complete Walk: The Merchant of Venice* and *Plus One.*

Television includes: *The Girlfriend Experience* and *Holby City*.

Radio includes: *The Pale Horse*.

CREATIVES

CHRISTOPHER ISHERWOOD | WRITER

Christopher Isherwood (1904-1986) was among the most celebrated writers of his generation. He left Cambridge without graduating, worked as a tutor and a secretary, briefly studied medicine and then published his first novels, *All the Conspirators* and *The Memorial*. Between 1929 and 1939, he lived mainly abroad, including four years in Berlin, which inspired his novels *Mr. Norris Changes Trains* and *Goodbye to Berlin*, on

which the musical *Cabaret* is based. He also wrote four plays and a travel book with the poet W. H. Auden. In 1939, Isherwood moved to America, where he settled in Hollywood, became a Hindu and wrote for the film studios. He took U.S. citizenship in 1946. In America, he wrote five more novels, including *Prater Violet*, *Down There on a Visit* and *A Single Man*, and kept prodigious diaries. He collaborated with his spiritual teacher Swami Prabhavananda on a translation of the Bhagavad Gita and produced another travel book and a biography of the Indian mystic Ramakrishna. In the late 1960s, he turned to autobiography; in *Kathleen and Frank*, *Christopher and His Kind* and *My Guru and His Disciple*, Isherwood openly articulated the gay identity he had only implied in his fiction. Among his last work is *October*, one month of his diary with drawings by his partner from 1953 onward, American painter Don Bachardy.

SIMON READE | ADAPTER

Theatre includes: *Private Peaceful* (Nottingham Playhouse, Hamburg Kammerspiele and International Tours); *David Copperfield* (Barn Theatre, Cirencester); *An Elephant in the Garden* (Poonamallee Productions); *A Pure Woman* (Dorchester Arts); *Sherlock Holmes: The Final Curtain*, *A Room With A View* and *Moon Tiger* (Theatre Royal Bath and National Tours); *Bliss/Mutluluk* (Arcola Theatre); *Pride and Prejudice* (Sheffield Crucible Theatre, Regent's Park Open Air Theatre, Guthrie Theater Minneapolis, Theatre Royal Bath and National Tours); *Twist of Gold* (Polka Theatre); *Strindberg's Apartment* (New Diorama Theatre); *Toro! Toro!* (Salisbury Playhouse); *Midnight's Children* (Royal Shakespeare Company and Theater Trier); *The Scarecrow and His Servant* (Southwark Playhouse); *Not the End of the World*, *The Mozart Question*, *Aladdin and the Enchanted Lamp* and *The Owl Who Was Afraid of the Dark* (Bristol Old Vic); *Alice's Adventures in Wonderland* which won a TMA Award (Bristol Old Vic and Polka Theatre); *Epitaph for the Official Secrets Act* (Royal Shakespeare Company) and *Tales from Ovid* (Royal Shakespeare Company and The Young Vic).

Film and television includes: *Journey's End*, *Private Peaceful* and *What You Will*.

Books include: *Dear Mr. Shakespeare: Letters to a Jobbing Playwright* and *Cheek by Jowl*.

Simon was previously Literary Manager at the Gate Theatre and the Royal Shakespeare Company, Artistic Director at Bristol Old Vic, Producer at Theatre Royal Bath Productions and Filter Theatre and Development Producer at BBC Television, Tiger Aspect Productions and Stolen Picture.

PHILIP WILSON | DIRECTOR

Theatre includes: *Starcrossed* (Wilton's Music Hall); *The Boy with the Bee Jar* (Hope Theatre); *Jeeves and Wooster in Perfect Nonsense* and *After the Dance* (Theatre by the Lake, Keswick); *The Star, The Norman Conquests*, *Noises Off*, *Doctor Faustus*, *The Astonished Heart* and *Still Life* (Liverpool Playhouse); *As You Like It* (Storyhouse, Chester); *Beacons* (Park Theatre); his own adaptations of Philip Pullman's *Grimm Tales* (Oxo Tower Bargehouse and Shoreditch Town Hall); *The Three Lions* (St. James Theatre and National Tour); *How Many Miles to Babylon?* (Lyric Theatre, Belfast); *Toro! Toro!* (National Tour); *Twist of Gold* (Polka Theatre); *Sixty-Six Books* (Bush Theatre and Westminster Abbey); *The Importance of Being Earnest* and *Travesties* (Birmingham Rep); *If Love Were All* and *In Praise of Love* (Minerva Theatre, Chichester); *The Found Man* (Traverse Theatre, Edinburgh); *Un Uomo Trovato* (Teatro della Limonaia, Florence); *Ain't Misbehavin'* (Sheffield Crucible Theatre) and *Breaking The Code* (Northampton Theatre Royal).

He was Artistic Director of Salisbury Playhouse from 2007-2011 where he directed *The Game of Love and Chance*, *The Constant Wife*, *The Picture*, *Private Lives*, *Arsenic and Old Lace*, *The Winslow Boy*, his own adaptation of J. L. Carr's *A Month in the Country*, *What the Butler Saw*, *People at Sea*, *Alphabetical Order* and *Corpse!*, and directed and designed *Blackbird*, *Faith Healer* and *Toro! Toro!*, which was nominated for a TMA Award.

Writing includes: *Dramatic Adventures in Rhetoric* with Giles Taylor (Methuen) and *Grimm Tales* (Nick Hern Books).

Philip was a performance consultant on the film *Shakespeare in Love*.

CAITLIN ABBOTT | SET AND COSTUME DESIGNER

Trained at Bristol Old Vic Theatre School.

Theatre includes: *Black, el Payaso* (Arcola Theatre); *Crimes on Centre Court* (Theatre Royal Bath); *Sweeney Todd*, *Hamelin*, *Chaos*, *Zero for the Young Dudes!*, *Basset*, *Changing Room* and *Arabian Nights* (the egg, Theatre Royal Bath); *Autumn Opera Scenes* (Guildhall School of Music and Drama); *Perspective* (National Theatre); *Valentina Star Dreamer* (Haste Theatre and The Place Bedford); *Time and Tide* (Park Theatre and Norwich Theatre Royal); *The Mullah of Downing Street* (Chipping Norton Theatre and Warwick Arts Centre) and *The Elephant Man* (Bristol Old Vic).

Film includes: *The Last Union* for which she was nominated for a Filmapalooza Award for Best Costume, *Leak*, *Life to the Full*, *Paradise Street* and *Itch*.

Work as Assistant Designer includes: *Pride and Prejudice* (*sort of)* (Criterion Theatre); *West Side Story Symphonic Dances* (Phoenix Dance Theatre and Opera North) and *The Windsors: Endgame* (Prince of Wales Theatre).

She was previously Assistant Designer at the Royal Shakespeare Company.

PETER HARRISON | LIGHTING DESIGNER

Productions for Troupe include: *The Sweet Science of Bruising* (Wilton's Music Hall); *Rasheeda Speaking* (Trafalgar Studios); *Dear Brutus* and *The Cardinal* (Southwark Playhouse); *Flowering Cherry* (Finborough Theatre) and *The White Carnation* (Finborough Theatre and Jermyn Street Theatre).

Trained at Royal Academy of Dramatic Art.

Other theatre includes: *The Smeds and the Smoos* and *Wilde Creatures* (Tall Stories); *The Bloody Chamber* and *Macbeth* (Proteus Theatre Company); *Pink Mist* (Bristol Old Vic and Bush Theatre); *Candide*, *Carousel* and *Nell Gwynn* (Mountview Academy of Theatre Arts); *Macbeth* (Stafford Festival Shakespeare, Stafford Castle); *Romeo and Juliet* and *Julius Caesar* (Guildford Shakespeare Company); *Child of the Divide* (Polka Theatre, National Tour and Harbourfront Centre, Toronto); *Barnes' People* (Trafalgar Studios); *Treasure Island* (ArtsEd); *Translunar Paradise* (Theatre Ad Infinitum); *Les Miserables* and *Chicago* (Pimlico Opera); *Much Ado About Nothing* (Ludlow Festival); *Orestes* (Shared Experience); *The Doubtful Guest* (Hoipolloi) and many pantomimes for First Family and Evolution Productions.

Opera includes: *Opera Works* (English National Opera); *Paul Bunyan* (Welsh National Youth Opera) and *Orpheus in the Underworld* (Royal College of Music).

Dance includes: *In-Nocentes* and *Home Turf* (Sadler's Wells); *Spring Draft Works* (The Royal Ballet); *Jean und Antonìn* (Gärtnerplatztheater, Munich) and productions for INTOTO Dance, Ballet Central, Michael Popper and Urdang Academy.

Work as Associate Lighting Designer includes: *Betrayal* (Harold Pinter

Theatre and Bernard B. Jacobs Theatre, New York City); *The Man in the White Suit* (Wyndham's Theatre); *As You Like It* and *Collaborators* (National Theatre); *Written on Skin* (Festival d'Aix en Provence); *Made in Dagenham* (Adelphi Theatre); *I Can't Sing!* (London Palladium) and *The Commitments* (Palace Theatre).

BETH DUKE | SOUND DESIGNER AND COMPOSER

Trained at Royal Central School of Speech and Drama.

Theatre includes: *The Importance of Being Earnest* (Rose Theatre, Kingston, English Touring Theatre, Leeds Playhouse and National Tour); *Mad House* (Ambassadors Theatre); *Alice in Wonderland* (Mercury Theatre, Colchester); *Bridgerton* (Secret Cinema); *Robin Hood* (Bristol Old Vic); *Death Drop* (Garrick Theatre, Criterion Theatre and National Tour); *J'Ouvert* (Harold Pinter Theatre); *One Jewish Boy* (Trafalgar Studios and National Tour); *Typical Girls* (Sheffield Crucible Theatre); *Scenes with Girls* and *Living Newspaper* (Royal Court Theatre); *Isla* (Clwyd Theatr Cymru); *Tuck Shop West End* (Garrick Theatre); *Patricia Gets Ready (For a Date With the Man Who Used to Hit Her)* (Pleasance Edinburgh); *Gentlemen*, *Pipeline*, *A Fantastic Bohemian* and *Lovesick* (Arcola Theatre); *Reimagining* (Almeida Theatre); *Last Easter* (Orange Tree Theatre, Richmond); *One Under* (Graeae Theatre Company, Drum Theatre, Plymouth and National Tour); *Superstar* and *Anything is Possible if You Think About It Hard Enough* (Southwark Playhouse); *New Views* (National Theatre); *Silence* (Mercury Theatre, Colchester and National Tour); *Instructions for a Teenage Armageddon* (Old Red Lion Theatre); *Together, Not the Same* (Sadler's Wells); *Great Expectations* (Geffrye Museum) and *The State of Things* (Brockley Jack Studio Theatre).

Work as Associate Sound Designer includes: *Manor* (National Theatre); *The Gunpowder Plot* (Tower Vaults); *The War of the Worlds: The Immersive Experience* (56 Leadenhall Street); *A Midsummer Night's Dream* (The Tobacco Factory, Bristol); *Apollo 13: The Dark Side of the Moon* (Original Theatre Company) and *Dust* (New York Theatre Workshop).

Beth was previously Resident Sound Designer at the Almeida Theatre. She was nominated for the Evening Standard Future Theatre Fund with TikTok Award for Best Audio Design.

NATASHA HARRISON | MOVEMENT DIRECTOR

Productions for Troupe include: *The Sweet Science of Bruising* (Wilton's Music Hall) and *Dear Brutus* and *The Cardinal* (Southwark Playhouse).

Trained at Northern School of Contemporary Dance and Royal Central School of Speech and Drama.

Other theatre includes: *Ride* (Charing Cross Theatre); *Girl from the North Country* (UK and Ireland Tour); *Whodunnit Unrehearsed 2, La Cage aux Folles* and *Building the Wall* (Park Theatre); *The Bolds* (Unicorn Theatre); *The Game of Love and Chance* and *Hunger* (Arcola Theatre); *Rocky Road* (Jermyn Street Theatre); *One Jewish Boy* (Trafalgar Studios and National Tour); *Macbeth* (Royal Exchange Theatre, Manchester); *This Land R&D* (Theatre Royal Plymouth); *Mold Riots* (Clwyd Theatr Cymru); *A Christmas Carol* (Derby Theatre); *Tumulus* (Soho Theatre); *Handbagged* (Salisbury Playhouse, Oldham Coliseum Theatre and York Theatre Royal); *Not Such Quiet Girls* (Opera North and Leeds Playhouse); *Moll Flanders* (Mercury Theatre, Colchester); *Shakespeare Nation* and *Julius Caesar* (Royal Shakespeare Company); *Robin Hood and the Babes in the Wood* (CAST, Doncaster); *Wasted* (Southwark Playhouse); *Zoetrope*, *Ode to Leeds*, *Blackthorn* and *Into the Woods* (West Yorkshire Playhouse); *Twist* (Theatre Centre); *Frankenstein* (BAC); *Yokes Night* (Theatre Royal Stratford East); *The Crucible* (Royal and Derngate Theatres, Northampton); *Me, Myself and Wye* (Ovalhouse); *Sacha Guitry: Ma Fille et Moi* (Drayton Arms Theatre); *Tiny Dynamite* (Old Red Lion Theatre); *The Taming of the Shrew* (Webber Douglas Studio, Royal Central School of Speech and Drama); *Sleepless Long Nights* (Tempered Body Youth Dance Theatre) and *Breadline* (Linbury Studio, Royal Opera House Covent Garden).

Opera includes: *The Rake's Progress* (British Youth Opera); *The Lighthouse*, *The Locked Room*, *Les Mamelles de Tirésias* and *Une Éducation Manquée* (Royal College of Music).

Natasha is a Royal Shakespeare Company Education Associate Practitioner and visiting lecturer to the Leeds Beckett University and the Royal College of Music. She was selected as Movement Director for The Old Vic 12 2018/19.

JACQUELINE BARKER | COSTUME SUPERVISOR

Trained at London College of Fashion.

Theatre includes: *Stags and Hens* and *Table Manners* (Sheringham Little Theatre); *Carousel*, *Chicago*, *The Addams Family*, *Guys and Dolls*, *Grease*, *Hamlet*, *The Servant of Two Masters* and *The Lion, the Witch and the Wardrobe* (Gresham's School); and work at Sadler's Wells and Maddermarket Theatre, Norwich.

Film includes: *Bakemono* and *The Souvenir: Part II*.

Television includes: *Call the Midwife* and *This Sceptred Isle*.

ALICE WOOD | STAGE MANAGER

Productions for Troupe include: *Dear Brutus* (Southwark Playhouse).

Trained at LAMDA.

Other theatre includes: *Derren Brown: Showman* (National Tour); *Blippi The Musical* (Apollo Theatre); *Zorro The Musical* (Charing Cross Theatre); *Cratchit*, *Flushed*, *The Weatherman* and *Peter Pan* (Park Theatre); *When Darkness Falls* (Park Theatre and National Tour); *Aladdin* (Churchill Theatre Bromley); *Gentlemen Prefer Blondes* and *Market Boy* (Union Theatre); *West End Does: The Magic of Animation 2* (Cadogan Hall); *Doctor Faustus* (Sam Wanamaker Playhouse, Shakespeare's Globe); *West End Bares: Top Off The Pops* and *Motown The Musical* (Shaftesbury Theatre); *Girls and Boys* (Royal Court Theatre); *Blueberry Toast* (Soho Theatre) and *West End Bares: Ruby Strippers* (Novello Theatre).

HELEN PARKIN-MOORE | ASSISTANT STAGE MANAGER

Training at Royal Central School of Speech and Drama.

Theatre includes: *The Frontline*, *Galápagos* and *Hamlet* (Royal Central School of Speech and Drama).

IAN TAYLOR | PRODUCTION MANAGER

Productions for Troupe include: *The Sweet Science of Bruising* (Southwark Playhouse and Wilton's Music Hall); *Rasheeda Speaking* (Trafalgar Studios) and *Dear Brutus* (Southwark Playhouse).

Trained at Guildhall School of Music and Drama.

Founded in 2014, Ian's company eStage provides theatre and event production services for the entertainment industry through a network of experienced production managers, builders, artists and technicians.

Other theatre includes: *Here*, *Shook*, *Other People's Money*, *The Funeral Director*, *Trestle*, *Diary of a Teenage Girl*, *Orca* and *Tomcat* (Southwark Playhouse); *Tartuffe*, *Raising Icarus* and *Sky Comedy Rep* (Birmingham Rep); *The Ballad of St. John's Car Park* (St. George Hotel, Chatham); *Accidental Death of an Anarchist* (Sheffield Crucible Theatre);

The P Word, *Horizon*, *Invisible*, *Favour*, *House of Ife*, *Red Pitch*, *Fair Play*, *Old Bridge*, *Overflow*, *Lava*, *Harm* and *Chiaroscuro* (Bush Theatre); *Trainspotting Live* (National Tour); *Leave it to Puck! & Birdland* (Oxford Playhouse); *Moreno* (Theatre503); *Never Not Once*, *Summer Rolls* and *Schism* (Park Theatre); *A Christmas Carol* (Painted Hall, Old Naval College, Greenwich); *The Wedding Singer* and *Urinetown* (Royal Academy of Music); *The Cutting Edge*, *Meet Me at Dawn*, *Radio*, *Keith?*, *Stop and Search*, *New Nigerians*, *The Plague*, *Not Talking*, *The Blue Hour of Natalie Barney*, *Thebes Land*, *The Cherry Orchard*, *The Lower Depths*, *After Independence*, *The Island Nation*, *Werther*, *Pelléas et Mélisande* and *Il Tabarro* (Arcola Theatre); *Scrounger* (Finborough Theatre); *Unknown Rivers*, *Either*, *Cash Cow* and *Wilderness* (Hampstead Theatre); *Dirty Crusty* (Yard Theatre); *Robin Hood* (The Bussey Building); *Reflected* (Platform Southwark); *Giulio Cesare* and *Così fan tutte* (Bury Court Opera); *Hanna* (Arcola Theatre and National Tour); *The Cutlass Crew*, *The Price*, *Deep Waters*, *The Fizz* and *Eliza and the Swans* (W11 Opera); *L'Agrippina* (The Barber Institute of Fine Arts, University of Birmingham); *Our House* (National Tour); *Whisper House* (The Other Palace); *Oedipus Rex* and *L'Enfant et Les Sortilèges* (The Philharmonia Orchestra at Royal Festival Hall); *The Man Who Would Be King*, *Peter Pan* and *Red Riding Hood* (Greenwich Theatre); *Vanities: The Musical* (Trafalgar Studios); *Who Framed Roger Rabbit?* (Future Cinema) and *Jack and the Beanstalk*, *Snow White*, *Cinderella* and *Aladdin* (Upstage Productions).

TROUPE

Troupe was founded in 2013 by Ashley Cook and aims to present the boldest new writing and the bravest rediscoveries. Troupe's latest production was *The Sweet Science of Bruising* by Joy Wilkinson at Southwark Playhouse, which transferred to Wilton's Music Hall, and was nominated for an Off West End Award for Best New Play. Other recent work includes *Rasheeda Speaking* by Joel Drake Johnson at Trafalgar Studios, which starred Tanya Moodie, Elizabeth Berrington, Sheila Reid and Bo Poraj and was nominated for five Off West End Awards, including Best Production. Other productions at Southwark Playhouse include the centenary year revival of *Dear Brutus* by J. M. Barrie and *The Cardinal* by James Shirley, directed by Justin Audibert, which starred Stephen Boxer and Natalie Simpson for which she won the Ian Charleson Award. It was supported by an inaugural MGCfutures Bursary Award. Troupe's previous rediscoveries at the Finborough Theatre – Rodney Ackland's *After October*, Robert Bolt's *Flowering Cherry* and R. C. Sherriff's *The White Carnation*, which later transferred to Jermyn Street Theatre – have been nominated for a total of five Off West End Awards.

★★★★★ 'One of the best new plays I have seen in years… Wonderful' Neil Norman, *Daily Express* on *The Sweet Science of Bruising*

★★★★ 'A contender with guts and brains… Joy Wilkinson's fascinating, full-blooded play… a knockout' Sam Marlowe, *The Times* on *The Sweet Science of Bruising*

★★★★ 'Highly recommended… fiercely intelligent' Alun Hood, *WhatsOnStage* on *Rasheeda Speaking*

★★★★ 'A vigorous production that would look at home in Stratford-on-Avon' Michael Billington, *The Guardian* on *The Cardinal*

★★★★ 'A riveting piece of theatre' Claire Allfree, *The Telegraph* on *The Cardinal* (Critics' Choice)

★★★★ 'An ebullient production of infectious energy' Fiona Mountford, *Evening Standard* on *After October*

★★★★ 'Exquisite revival… A wonderful evening's theatre' Fiona Mountford, *Evening Standard* on *Flowering Cherry*

★★★★ 'A neglected little treasure… life-affirming' Dominic Cavendish, *The Telegraph* on *The White Carnation*

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Troupe receives no public subsidy. If you would like to donate towards or invest in one of our shows there are a number of packages for supporters.

For more information please email Ashley Cook
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A Single Man at Park Theatre was made possible by the generosity of these supporters:

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PARK
THEATRE

About Park Theatre

Park Theatre was founded by Artistic Director, Jez Bond and Creative Director Emeritus, Melli Marie. The building opened in May 2013 and, with four West End transfers, two National Theatre transfers and 13 national tours in its first nine years, quickly garnered a reputation as a key player in the London theatrical scene. Park Theatre has received six Olivier nominations, won numerous Off West End Offie Awards, and won The Stage's Fringe Theatre of the Year and Accessible Theatre Award.

Park Theatre is an inviting and accessible venue, delivering work of exceptional calibre in the heart of Finsbury Park. We work with writers, directors and designers of the highest quality to present compelling, exciting and beautifully told stories across our two intimate spaces.

Our programme encompasses a broad range of work from classics to revivals with a healthy dose of new writing, producing in-house as well as working in partnership with emerging and established producers. We strive to play our part within the UK's theatre ecology by offering mentoring, support and opportunities to artists and producers within a professional theatre-making environment.

Our Creative Learning strategy seeks to widen the number and range of people who participate in theatre, and provides opportunities for those with little or no prior contact with the arts.

In everything we do we aim to be warm and inclusive; a safe, welcoming and wonderful space in which to work, create and visit.

★★★★★ 'A five-star neighbourhood theatre' *Independent*

As a registered charity [number 1137223] with no public subsidy, we rely on the kind support of our donors and volunteers. To find out how you can get involved visit **parktheatre.co.uk**

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Executive Director
Vicky Hawkins

Creative Learning

Community Engagement Manager
Nina Graveney-Edwards

Creative Learning Leaders
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With thanks to all of our supporters, donors and volunteers.

SHINING A SPOTLIGHT ON OUR PRODUCERS' CIRCLE

Park Theatre owes a huge debt of gratitude to Ian McKellen who, in July 2017, donated a week of his time, giving ten amazing performances to help us raise money for a Production Fund.

Ian and a passionate group of donors, committed to helping us produce plays, constitute our Producers' Circle. Together they help us bring productions to the stage, telling stories that resonate locally and reflect the world around us.

As we emerge from the pandemic, mounting in-house productions helps us to develop our audiences, celebrate and promote our values and provide opportunities for freelance creatives to do what they do best.

If you would like to find out more about the Producers' Circle and other ways you can support Park Theatre, please email **development@parktheatre.co.uk** or visit **parktheatre.co.uk/support-us**

Fund us. Keep us.

Park Theatre is a registered charity that does not receive regular funding from the local or national government. Each year we have to raise money in order to continue delivering world-class productions at affordable prices alongside a raft of community and accessibility initiatives. One of the ways we invite support is through our **Park Keepers** scheme.

As a Keeper you can make a vital difference while enjoying a range of exciting benefits including priority booking, regular newsletters, complimentary tickets to preview performances and invitations to exclusive events.

For more information about Park Keepers, you can email **development@parktheatre.co.uk** or visit **parktheatre.co.uk/keepers**

Thank You

We would not be here without those of you who donated so generously to our Park Life campaign during the pandemic. Your support ensured our survival, and we could not be more grateful to you.

As we recover, we need to continue fundraising, particularly as Park Theatre is a registered charity [number 1137223] that receives no public subsidy for core costs. We need to raise around £400,000 annually to enable us to remain a warm and welcoming venue to the 100,000+ people that come through our doors each year to inspire or be inspired.

We could not continue to operate without the support of the following people and organisations. Thank you for helping Park Theatre to reopen its doors, while remaining accessible and affordable to the widest possible audience:

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Katie Bradford, Marianne Falk, Claire and Scott Mackin, Ian McKellen, Lesley and Richard Reuben, Robert Timms, Antony Zaki

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And to all of our generous Park Keepers, including:

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Vicky Bond, Marianne Falk, Rachel Lewis, Dorcas Morgan, Leah Schmidt, Alex Sweet

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Linda Almond, Daren Burney, Richard Chapman, William Claxton-Smith, Noémie de Andia, Wendy Edgar-Jones, Nick Frankfort, Robert Hingley, Nik Holttum, Nate Lalone, Mars Lord, Frank McLoughlin, Nicola Murray, Nigel Pantling, Victoria Phillips, Nicholas Pryor, Ian Rogan, Pippa and Bob Rothenberg, Elizabeth Scott, Robert Timms

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Visit **parktheatre.co.uk/support-us** to find out how you can help us to continue growing

PLAYWRIGHT'S NOTES

A SINGLE MAN went through various title options both before – and after – Isherwood's partner, Don Bachardy, gave him his perfect title:

The Englishwoman
The Survivor
Making Do
A Single Man
George Is Alone
He is Alone?
It Is Alone?

The gestation of the novel can also be charted in Isherwood's *Diaries*, especially in the fall of 1962 in the lead-up to, and aftermath of October's Cuban Missile Crisis.

This dramatisation of *A Single Man* takes its cue from Isherwood's proliferation of theatre and performance metaphors:

– George's kitchen is "an audience of objects – pots and pans, knives and forks, cans and bottles"

– "George is ashamed of his roaring because they aren't play-acting"

– "With the skill of a veteran, he rapidly puts on the psychological makeup for this role he must play"

– "He feels an upsurge of energy, of eagerness for the play to begin"

– "George should be on stage every second, in full control of his performance!"

– George has "a deeply-rooted dramatic instinct…makes his entrance…a subtly contrived, outrageously theatrical effect…like a magician"

– "A performer at the circus has no theatre-curtain to come down and hide him and thus preserve the magic spell of his act unbroken. Poised high on the trapeze under the blazing arcs, he has flashed and pulsed like a star indeed. But now, grounded, unsparkling, unfollowed by spotlights yet plainly visible to anyone who cares to look at him – they are all watching the clowns – he hurries past the tiers of seats toward the exit. Nobody applauds him any more. Very few spare him a single glance"

– "The play has begun now."

The play seeks to match the sensitive poetry, the social, political and mystical vision, and the heart-wrenching drama of the story, with a theatrical flare:

"He is all actor now; an actor on his way up from the dressing-room, hastening through the backstage world of props and lamps and stagehands to make his entrance."

George invents himself before our very eyes, from the naked man who is existentially 'born' in his bed at the start, "I am here now"; to the naked man whose life 'ends' in the very same bed at the finish – his day-in-the-life a life-in-the-day: "The lights go out and there is total blackness." And yet he also starts and finishes with the agony and the ecstasy of bodily functions: pissing; masturbating.

An ensemble revolves around George. He starts and finishes the play, thus retaining the wry, raging, lustful, bitter, luminescent third-person narrative voice of the novel in button-holing asides and Platonic dialogues with himself. Full theatrical weight is given to the rich observations and *cris de coeur* of the novel, hearing Isherwood's voice loud and clear.

So the adaptation plays to the inherent theatricality of the story as it translates to its new medium. The lunacy of the world – in the immediate aftermath of the Cuban Missile Crisis – means that naturalism and social realism can never be mundane ever again. Yet behind the moral and spiritual dimension there is also a matter-of-fact, happens-to-be insouciance in the playing style which can match Isherwood's ground-breaking dramatisation of the life of an outsider: a single, ageing, homosexual, ex-pat Englishman in Southern California in the early 1960s.

Simon Reade, October 2022

THANKS

Maddie O'Dwyer, Emily Wraith, Julia Wyatt and Marc Berlin at Berlin Associates. Luke Ingram at the Wylie Agency. Don Bachardy and Kate Bucknell. Freddie Gaminara, George Jibson, Poppy Miller, Amy Reade, Rose Reade, George Rowlands, Jo Stone-Fewings, Philip Wilson and Ashley Cook. Poonamallee Productions; Troupe Productions.

CHARACTERS

The play can be performed by a cast of as few as five:

GEORGE – (Geo, pronounced Jee-oh), 58

CHARLEY – (Charlotte), 45

KENNY POTTER – (Kenneth), 20 / **JIM**

FEMALE PARAMEDIC / MRS STRUNK – 30s / **MARIA / DORIS** – 20s

MALE PARAMEDIC / MR STRUNK – (Brad) 35 / **ALEX / NURSE / BARTENDER**

SETTING

In the Santa Monica shore region of California, USA.

TIME

The play takes place over 24 hours, from dawn one Friday through to dawn Saturday morning.

NOTES ON STAGING

As well as their assigned 'doubling' roles, the cast may also feature as **RADIO PUNDITS, STUDENTS**, and so on. Whether employing multiple role-playing or a cast of thousands, the focus ultimately will be on a single man.

The stage can be as bare as possible to allow for fluidity and physical invention – a bed, a table and chairs, a few props maybe. It can of course look elegant and stylish (like the Tom Ford/Colin Firth 2009 movie); but it can also accumulate the Coke, cars and crud of the tarnished American Dream that George rails against in the novel. For, in the end, what are we but "cousin to the garbage in the container on the back porch."

The actors can be impeccably costumed, in period: November 1962.

The sun, sea and sky-scapes can be exquisitely lit.

The sound design might be subjective at times.

Don Bachardy suggests using music written by people Isherwood knew, with an American feel. For example, from this period, Stravinsky's *Agon* or something from *The Rake's Progress*. Virgil Thomson's *The River*. Copland's *Fanfare for the Common Man*. Bernstein's *Candide*, his second symphony *The Age of Anxiety* – Leonard Bernstein conducting would

be a good choice. Or Gershwin's *Rhapsody in Blue*. Or some Ragtime. A piece Isherwood himself played on the piano in adolescence was Schumann's *The Merry Peasant* which may fit in well with the English countryside scene. For the 1960s hits, remember it was the time of Twist. If a licence or permission is unattainable for the songs, the licensee may not use the songs in A SINGLE MAN but should create an original composition in a similar style or use a similar song in the public domain. For further information, please see Music Use Note on page iii.

Each scene should segue into the next wherever possible.

For Ashley

PART ONE

(One Friday in Santa Monica, California, November 1962.)

Scene One – Home

(A 'family' gathers in vigil at the bedside of a loved one: **JIM** *is relaxed, sat on a barstool, in his naval uniform;* **CHARLEY**, *worried, is in a peasant blouse and Mexican skirt. She watches the* **PARAMEDICS** *in medical garb attend to* **GEORGE**, *who lies asleep in the bed beneath a sheet and blanket.)*

(A heart-monitor bips distantly, reassuringly.)

(Gentle snoring, a heart-beat, like a mother's, and her child's in the womb.)

(A clock ticks.)

(Then the sounds merge and rise like the rush of the ocean, a wave crashing onto the shore, with a scream – of mother, and child as it's born –.)

JIM. Now!

(– An alarm clock rings rudely – **JIM** *and* **CHARLEY** *exit the stage and the* **PARAMEDICS** *step discreetly into the shadows.)*

*(***GEORGE***'s hand emerges from beneath the sheet and fumbles off the alarm – and all sound stops with it.)*

(Then just the twitter of a November dawn in California.)

(After a pause, almost in baby-talk, from beneath the sheet, an English accent:)

GEORGE. AM ... NOW ... *I* AM NOW ... I AM NOW HERE AT HOME. *(Sounding almost teenage don't-want-to-get-up grumpy:)* Now isn't simply *now*. Now is a cold reminder that it's ONE WHOLE DAY LATER THAN YESTERDAY! One *year* later than last year – rendering all nows obsolete, until later – or sooner – IT WILL COME! Somewhere out there – *(Sits up, eyes wide open.)* – Dead Ahead!

(The skeleton crew of **PARAMEDICS** *re-animate* **GEORGE** *and he performs accordingly:)*

PARAMEDIC. Fear tweaks the vagus nerve.

PARAMEDIC. The cortex has taken its place at the central controls – the legs stretch; the lower back arches; the fingers clench and relax –

PARAMEDIC. The entire inter-communication system issues the first general order of the day:

PARAMEDICS. Now, UP!

*(***GEORGE** *levers his body from beneath the sheet: he's in a white T-shirt and boxer shorts. He takes a few steps like a just-born foal, wincing at twinges in his arthritic left knee, testing his arthritic thumbs. He shambles towards the bathroom, where he lifts the toilet seat, and pees – to his evident relief.)*

(He flushes. He steps onto the bathroom scales:)

GEORGE. One hundred and fifty seven pounds?! In spite of all the toiling at the gym!

*(***GEORGE** *shuffles to the mirror and looks in – his accentuated face stares back:)*

(Groucho Marx voice:) That isn't so much a face as the expression of a predicament! Here's the mess it has got itself into during its FIFTY-EIGHT-YEARS!

(He manipulates his features, like rubber.)

PARAMEDIC. He looks desperately tired – but there's no question of stopping! The creature we are watching will struggle on and on until he drops!

*(***GEORGE** *stares back into the mirror:)*

GEORGE. So many faces within the face... the child... the boy... the young man... the not-so-young man – preserved like fossils, layers upon Jurassic layers. Withered. Dead.

PARAMEDIC. *(To* **GEORGE**.*)* Hey, living-dying creature! What is there to be afraid of?

*(***GEORGE** *turns away from the conversation he's having in the mirror and responds:)*

GEORGE. I am afraid of being *rushed*!

(Copland's Fanfare for the Common man might play under:)

PARAMEDIC. Now, wash!

*(***GEORGE** *scrubs his face with a cloth.)*

PARAMEDIC. Shave!

*(***GEORGE** *applies shaving cream – and whips it off again with a razor.)*

PARAMEDIC. Brush!

*(***GEORGE** *brushes his hair. As he does so:)*

GEORGE. *(To himself in the mirror:)* You know you have responsibilities. You know what's expected.

PARAMEDIC. You know your name?

GEORGE. *(Carefully.)* George.

> *(***GEORGE** *beams. The* **PARAMEDICS** *bring on his clothes like valets and transform* **GEORGE** *from middle-aged slump in his undies – by dressing him in crisp pants (trousers), polished shoes, ironed shirt, neat cuffs and cufflinks, finishing touch with tie and glasses – into an Englishman Abroad, as the brass fanfare climaxes –.)*
>
> *(The music cuts out abruptly.)*

(More or less satisfied:) More or less George.

> *(The* **PARAMEDICS** *more or less agree and retreat to the margin.)*
>
> *(***GEORGE** *checks his watch; sees he has plenty of time to take us on a guided tour:)*

This is a tightly planned little house… here is the study – note the couch that transforms into a bed… down the steep, narrow staircase *(He descends.)*, turn the corner *(He turns.)* – you can touch both handrails with your elbows and you have to bend your head *(He demonstrates.)* – Is it on the small side? Well there's hardly room enough to feel lonely. Think of two people, living together, day after day, squeezing past each other on these narrow stairs –

> *(This is choreographed (to a John Cage minimalist piece?) with* **JIM***:)*

– jostling, bumping into each other – by mistake, or on purpose – awkwardly, in rage, in love – think what tracks they must leave behind them! Two people in a hurry, *colliding* –

> *(***GEORGE** *is brought up short.)*

JIM IS DEAD!

*(**JIM** departs. The stage feels suddenly cold and bare and empty, apart from **GEORGE**. He has a spasm. Then stillness.)*

*(**GEORGE** composes himself, goes into the kitchen – the shish of a tap, and he glugs a glass of water; the whoomph! of the gas as it's lit; the sizzle of a frying-pan.)*

(In the sing-song falsetto of his Nanny:)

POACHED EGGS ON TOAST ARE VERY NICE
IF YOU TRY THEM ONCE YOU'LL WANT THEM TWICE!

– Oh, Nanny! If only all *was* safe in our dear, tiny, doomed world! Breakfast with Jim used to be one of the best times of the day. On our second – no, *third* cup of coffee – we'd have our best talks. About everything that came into our heads. Including death, of course:

*(**JIM** appears again from the shadows, observing **GEORGE**, real to **GEORGE**:)*

(To (the imaginary) **JIM**:*)* If there is survival, then what exactly is it that *survives*? Better to be killed instantly? Or to know you're about to die?... I can't for the life of me remember what you thought... suppose the dead do revisit the living? Would you return to see how I was getting along? What would you see? A solitary figure sat at a small table, eating poached eggs, a prisoner for life.

*(**JIM** retreats again.)*

*(**GEORGE** continues with the tour:)*

Here's the living-room. D'you admire all the books? They haven't made me noble or better or truly *wise*. I just like listening to their voices.

(A cacophony of literary babbling.)

One at a time!

(The clock ticks.)

Some put me to sleep; some take my mind off the ticking hands of the clock; some gossip me out of my melancholy day.

(He takes one off the shelf at random:)

Ah, Ruskin: always absolutely in the right, and crazy, and so cross, with his whiskers, scolding the English – *(Of Ruskin and the book:)* the perfect companion for five minutes on the toilet!

*(***GEORGE** *returns to the toilet, pulls down his pants, and squats, reading. Then looks up:)*

Sitting on the john, I can look out of the window – my neighbours can see my head and shoulders from across the street, but not what I'm doing.

(He waves at his neighbours **MR STRUNK** *and* **MRS STRUNK** *– they wave cheerily back.)*

(Cod hard-boiled Chandleresque accent:) It was a grey, lukewarm, California winter morning; the sky low and soft with Pacific fog… *(In his own voice:)* This street is called Camphor Tree Lane. Maybe Camphor trees grew here once? *(Shrugs.)* More probably the name was chosen for its picturesqueness by the pioneer escapists from dingy downtown Los Angeles, who came out here and founded this colony back in the twenties – as a last-ditch stand against the twentieth century:

PIONEER ESCAPIST NEIGHBOUR (MRS STRUNK). Thank heavens we have escaped the soul-destroying commercialisation of the city!

*(***GEORGE** *smiles.)*

GEORGE. They were tacky and cheerful and defiantly bohemian – and boundlessly tolerant. When they

WAIT, THERE'S MORE!

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