



The first professional London production in 35 years

MASTERPIECES

by Sarah Daniels.

Directed by Melissa Dunne. Designed by Verity Quinn. Lighting by Jack Coleman. Costume Design by Leah Mulhern.
Sound by Domenico Menghini and Josh Robins.

Presented by Papercut Theatre and Joe Prentice in association with Neil McPherson for the Finborough Theatre.
Cast: Nicholas Cass-Beggs. Olivia Darnley. Sophie Doherty. Edward Killingback. Tessie Orange-Turner. Rob Ostlere.

"You are not at liberty to avenge the pornography industry in this country. We have the censorship laws for that."

In a production commissioned by the Finborough Theatre, the long-overdue rediscovery of the seminal feminist play by Sarah Daniels, **Masterpieces** opens at the Finborough Theatre for a four-week limited season on Tuesday, 24 April 2018 (**Press Nights: Thursday, 26 April and Friday, 27 April 2018 at 7.30pm**).

Masterpieces opens on three couples – Rowena and Trevor, their friends Yvonne and Ron, and Rowena's mother Jennifer and stepfather Clive - having dinner in a restaurant. They exchange sexist jokes to a variety of responses: some laugh uproariously, some uncomfortably, and one is deeply unhappy. Masterpieces is the story of Rowena, and her journey from seeing a pornographic magazine for the first time, to a thwarted attempt to help an unhappy prostitute, from uncomfortable laughter, to radical and disgusted protest at female subjugation.

A passionate indictment of pornography, the objectification of women and those who condone violence against them.

Masterpieces was originally produced in 1983 at the Royal Exchange Theatre, Manchester, before transferring to the Royal Court Theatre where it won Sarah Daniels the London Theatre Critics Award for Most Promising Playwright. Extracts from the play were also performed at the National Theatre in a one-off platform performance in 1999 as one of their '100 Most Significant Plays of the 20th Century'.

Playwright **Sarah Daniels** is an acclaimed writer whose work has been performed all over the world. She has worked extensively as a playwright having work produced at the Royal Court Theatre, National Theatre, Clean Break Theatre Company, Crucible Theatre, Sheffield and Palace Theatre, Watford among others. Her plays include Ripen Our Darkness, The Devil's Gateway, Byrthrite and Beside Herself (Royal Court Theatre) and Best Mates and Dust (National Theatre). In addition to her work for the stage and radio she has written extensively for television including EastEnders, Holby City and Grange Hill (which she wrote for twenty years).

Director **Melissa Dunne** returns to the Finborough Theatre where she directed Just to Get Married, named in The Observer's 'Best Theatre Of 2017' list. She is Artistic Director of Papercut Theatre and has directed work in venues as diverse as Theatre503, Arcola Theatre, the Houses of Parliament and the Royal Festival Hall. Direction includes I'm Not Jesus Christ (Theatre N16, supported by the Romanian Cultural Institute), I Still Get Excited When I See A Ladybird (Theatre503), Extraction (Etcetera Theatre) and The Space Between My Head and My Body (Theatre503 and Edinburgh Festival). She founded and continues to creatively manage the acclaimed XY playwriting festival which has been produced at Hackney Showroom, Latitude Festival, Pleasance Edinburgh and Theatre503. She has read scripts for the literary departments of the National Theatre, Bush Theatre, the Verity Bargate Award and Soho Theatre. She is also a Visiting Lecturer at the Royal Central School of Speech and Drama.

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www.finboroughtheatre.co.uk Artistic Director Neil McPherson

The Cast is:

Nicholas Cass-Beggs | Clive/Prologue/Police/Teacher/Man in Tube Station/Judge

Productions at the Finborough Theatre include Proud and Velocity.

Trained at Oxford School of Drama.

Theatre includes Antigone (The Lowry, Manchester, and National Tour), Dracula (Bristol Old Vic and National Tour), Four Days in Hong Kong (Orange Tree Theatre, Richmond), The Zero Hour and 6 Degrees (West Yorkshire Playhouse, Contact Theatre, Manchester, and National Tour), Carousel (Barbican Theatre, Théâtre du Châtelet, Paris, and The Lowry, Manchester), The Temperamentals (Greenwich Theatre), The Lion, the Witch and the Wardrobe (New Vic Theatre, Newcastle-under-Lyme), Ménage à Trois (Cochrane Theatre), Antigone (Royal Exchange Theatre, Manchester), The Snowman (The Peacock, Sadler's Wells, and Seoul, Korea), Park Avenue (Lilian Baylis Theatre, Sadler's Wells), The Pajama Game (Union Theatre), Kismet (London Coliseum), Trailer (Camden People's Theatre) and La Fille du Régiment, Tamerlano, The Rakes Progress and Orlando (Royal Opera House, Covent Garden).

Prior to becoming an actor, Nicholas had a career as a contemporary dancer including five years as a soloist with Ballet Theatre Munich and three years with Ballett Nordhausen. Nicholas has performed in works choreographed by Kim Brandstrup, Mark Bruce, Philip Taylor, Jiri Kylian, Rui Horta, Jonathon Lunn, Stefan Haufe and Henning Paar.

Olivia Darnley | Rowena

Productions at the Finborough Theatre include Pig Girl, Accolade (and its subsequent transfer to St. James Theatre) and The Rat Trap.

Trained at the Royal Conservatoire of Scotland.

Theatre includes Ugly Lies the Bone (National Theatre), Wolf Hall and Bring Up The Bodies (Royal Shakespeare Company at Swan Theatre, Stratford upon Avon, Aldwych Theatre and Broadway), Twelfth Night (National Tour for Filter Theatre), Pride and Prejudice, A Midsummer Night's Dream, Macbeth (Open Air Theatre, Regent's Park), 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), Arms and the Man (Salisbury Playhouse) Private Lives, Much Ado About Nothing and The Importance of Being Earnest (Theatre Royal Bath), As You Like It and The Little Fir Tree (Crucible Theatre, Sheffield).

Film includes Death Defying Acts.

Television includes Call the Midwife, Grantchester, The Five(ish), You, Me and Him, Titanic, Miss Marple, Doctors, Hughie Green: Most Sincerely, Agatha Christie: A Life in Pictures, Essential Poems to Fall in Love With, Hear the Silence and The Inspector Lynley Mysteries.

Radio includes Wild Honey, The Reserve Rope, Lost in Mexico and African Beauty.

Sophie Doherty | Jennifer/ Policewoman/Judge/Irene Wade

Trained at Guildford School of Acting

Theatre includes The Three Sisters (Albery Theatre), Death and the Maiden (Royal Court Theatre and National Tour), The Mousetrap (St Martin's Theatre), And Then There Were None (Strand Theatre), The Taming of the Shrew, Romantic Comedy, Cards on the Table and Double Cut (National Tours), The Wizard of Oz (Royal and Dergate Theatres, Northampton), Homestead (Tristan Bates Theatre), The House of Bernarda Alba (King's Head Theatre), Romeo and Juliet (Broadway Theatre, Catford), Lost in the Quagmire, Underneath A Stone, The Effects of Gamma Rays on Man-in-the-Moon Marigolds and Spring Awakening (Brockley Jack Theatre).

Television includes Red Dwarf.

Radio includes A Suitable Boy.

Edward Killingback | Trevor/Psychiatrist

Productions at the Finborough Theatre include Incident At Vichy.

Trained at Royal Welsh College of Music and Drama

Theatre includes Hay Fever and Posh (Duke of York's Theatre), The Low Road (Royal Court Theatre), Versailles (Donmar Warehouse), A Passage To India (Royal and Dergate Theatres, Northampton, and Park Theatre), Journey's End (Watermill Theatre, Newbury) and Clybourne Park, The Merchant of Venice, Arabian Nights, Night Must Fall, The Importance of Being Earnest, Under Milk Wood, Pride and Prejudice and Richard III (Royal Welsh College of Music and Drama).

Film includes Don't Hang Up and A Royal Night Out.

Tessie Orange-Turner | Yvonne/Hilary

Trained at Royal Welsh College of Music and Drama

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Press Information

Theatre includes All The Little Lights (Nottingham Playhouse and Arcola Theatre), Sket (Park Theatre), Blister (Gate Theatre), Bassett (Soho Theatre), No Border (Theatre503), The Wonderful World of Dissocia, You Can't Take It With You, Relationship, Thebans, Twelfth Night and A Chorus of Disapproval (Richard Burton Company).

Film includes You, Me and Him.

Television includes Casualty.

Rob Ostlere | Ron/Man in Street/Man in Tube Station/Prosecutor

Trained at Royal Academy of Dramatic Art

Theatre includes A Woman Killed With Kindness (National Theatre), The Indian Wants the Bronx (The Young Vic), Sweet Bird of Youth (Chichester Festival Theatre), The Trial of Ubu (Hampstead Theatre), Confessional (Southwark Playhouse), Sixty-Six Books (Bush Theatre) and Playlist, Epic and Slaves (Theatre503).

Film includes The Task.

Television includes Game of Thrones, Holby City, Restless and Doctors.

The press on Masterpieces

"A very powerful evening of theatre...Daniels has established herself as a distinct voice with real theatrical flair." Michael Coveney, Financial Times

"Ultimately powerful and deeply disturbing...I came out overwhelmed by the sincerity of Sarah Daniels's writing in her play Masterpieces, a play that finally adds up to the most persuasive argument I've heard for banning pornography." – Manchester Evening News

"Almost three decades after its premiere, British playwright Sarah Daniels' daring dark comedy Masterpieces remains pertinent and powerful... Daniels casts a lacerating eye on the porn industry, suggesting its potentially devastating effects on individuals and society." LA Theater Review

"The play has bite, anger and tenacity and many of its arguments are true...The supreme merit of Ms Daniels's combative work is that it makes me want to argue back." Michael Billington, The Guardian

"A writer with a natural talent for disturbance " The Observer

The press on director Melissa Dunne's production of Just To Get Married at the Finborough Theatre

'Best Theatre Of 2017' list, Susannah Clapp, The Observer

"Staged with wit and efficiency by Melissa Dunne." Ben Brantley, The New York Times

"Catch this now or risk waiting a century." ★★★★★ Fiona Mountford, Evening Standard

"This is a terrific production and, indeed, since it is the first in the UK since 1918, that is just as well. Melissa Dunne directs and keeps it moving." ★★★★★ Ann Treneman, The Times

"Cicely Hamilton's forgotten feminist drama hits home." ★★★★★ Susannah Clapp, The Observer

"Eminently worth reviving." Michael Billington, The Guardian

"A welcome rediscovery." Julia Rank, The Stage

PRESS NIGHTS: THURSDAY, 26 APRIL 2018 AND FRIDAY, 27 APRIL 2018 AT 7.30PM

PHOTOCALL: TUESDAY, 24 APRIL 2018 AT 1.00PM-1.30PM

Finborough Theatre, 118 Finborough Road, London SW10 9ED

Book online at www.finboroughtheatre.co.uk

No booking fees on online, personal or postal bookings

Box Office 01223 357851. (Calls are free. There will be a 5% booking fee.) Lines are open Monday– Saturday 10.00am-6.00pm

Tuesday, 24 April – Saturday, 19 May 2018

Tuesday to Saturday Evenings at 7.30pm. Sunday Matinees at 3.00pm. Saturday matinees at 3.00pm (from 5 May 2018).

Prices until 6 May 2018 – Tickets £18, £16 concessions, except Tuesday evenings £16 all seats, and Friday and Saturday evenings £18 all seats. Previews (24 and 25 April) £14 all seats.

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

£14 tickets for residents of the Royal Borough of Kensington and Chelsea on Saturday, 28 April 2018 when booked online only.

Prices from 8 May 2018 – Tickets £20, £18 concessions, except Tuesday evenings £18 all seats, and Friday and Saturday evenings £20 all seats.

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

For more information, interviews and images, please contact

Antonella Petrancosta on e-mail press@finboroughtheatre.co.uk or **07512 609614**

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Press Information

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