Writers Note

Cuddles began life in 2012 as a favor to two actor friends who wanted a play to put on above a pub for a few nights in Bristol. I was unemployed and had nothing better to do; the devil makes work for idle hands.

I had no idea what I wanted to write when I started and I couldn't have imagined how it would all turn out. I've reached the conclusion since, that with writing, as with most human endeavors, you really never can tell. You have a little bubble of an idea one day that makes you smile, or makes you angry, or excites you in some inchoate way, and you start scribbling. You try your damnedest, you hope for the best, but you never really know whether you're doing the right thing, or whether you're creating something someone else will respond to. From the moment you put pen to paper, you're lost in dark woods and your only compass is what feels exciting and true to you; and even one's own heart is, at best, an unreliable instrument.

Drama differs from most other art forms in that the initial creator's job is only ever a fraction of the finished article, and ***Cuddles*** is a beast that has fed on the talents of many other people, all of whom have made it more than I could have imagined when I started jotting down the first, nasty little words. It's been surprising me for three years now; and I hope it keeps surprising others. It's a play about the dangers of control. Writing it, I learned that all our endeavors are monsters: you dig up the bodies, piece them together and hope that lightning strikes. Then you watch as it twitches, blinks and rises off the operating table. And, as it lurches off towards the village with murder in its eyes, you realize that whatever control you thought you had over it was a complete illusion.

Sleep tight everyone.

JOSEPH WILDE

Directors Note

I first came across ***Cuddles*** when I was judging a playwriting competition for a regional festival in middle England. Amidst piles of naturalistic plays about middle class twenty-somethings, all of a sudden there was this beast of a thing. Reading that early draft, you could almost feel the anger and ideas straining at the page, fighting to get out. It's a pretty special thing to find a voice as uncompromising as Joe's, and even more unusual to find it in a gothic play with two brilliantly crafted female roles. It was thrilling to get my sticky hands on it; to delve into Joe's mind and work with him on a new draft. And it has been thrilling ever since. It's a play about control, and nowhere in society is control more fiercely fought for than over women's bodies.

Every time I see Eve's desperate need for physical affection, or Tabby's inability to accept it; Eve's confused 'humping' or Tabby's aggressive sexuality I'm reminded of how utterly women's bodies have come to be controlled by those around them. And of how rare it is to see women like this on a stage in all their ugly, monstrous, powerful glory.

I'm so grateful to Joe for creating this monster of a play and for letting me spend the last two years caring for the monsters within it.

REBECCA ATKINSON-LORD



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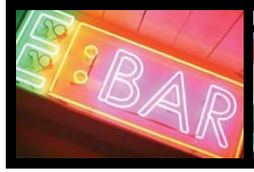
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59 59

ARCH 468 AND OVALHOUSE
present

CUDDLES

BY JOSEPH WILDE

DIRECTED BY
REBECCA ATKINSON-LORD

JUNE 3 - 28, 2015

59E59 THEATER C



ARCH 468 AND OVALHOUSE
PRESENT

Cuddles

By
JOSEPH WILDE

Directed by
REBECCA ATKINSON-LORD

Cast

EVE	CARLA LANGLEY
TABBY	RENDAH HEYWOOD

Creative Team

DESIGNER	JAMES TURNER
LIGHTING DESIGNER	PABLO BAZ
SOUND DESIGNER	EDWARD LEWIS
FIGHT DIRECTOR	MATTHEW McKAY

Production Team

PRODUCTION MANAGER	GREG MICKELBOROUGH
AEA STAGE MANAGER	CRESSA AMUNDSEN*
STAGE MANAGER ON BOOK (UK)	BEATRICE GALLOWAY
ASSISTANT TO THE DIRECTOR (UK)	PHILIPPINE VELGE
PRODUCER	LUCY JACKSON
ASSISTANT PRODUCER (UK)	SOFIA STEPHANOU
PUBLICITY PHOTOGRAPHS	ALEX BECKETT

The running time of **Cuddles** is 1 hour and 15 minutes without an intermission.

*These Actors and Stage Manager(s) are appearing courtesy of Actors' Equity Association.

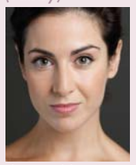
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CARLA LANGLEY
(Eve)



Carla graduated from Italia Conti with a BA (Hons.) in Acting in 2012. Her theater credits include ***Desolate Heaven*** (Theatre503), ***Cuddles*** (Ovalhouse, 2013 Offie Nomination for Best Female Performance), ***Liolà*** (National Theatre) ***Minotaur*** (Polka Theatre/Theatre Clwyd). Before Christmas, Carla filmed her first TV role in the second season of ***Penny Dreadful*** with Eva Green and Patti LuPone.

RENDAH HEYWOOD
(Tabby)



Rendah Heywood's work in theater includes: Lana in ***Mrs. Assad and Me*** (Tristan Bates Theatre), Ensemble in ***King Lear*** directed by Angus Jackson (Chichester Festival Theatre and BAM New York), Maid in ***Ring Round the Moon*** (West End) directed by Sean Mathias for ACT Productions, ***Above and Beyond*** (Corinthia) and ***You Once Said Yes*** (Roundhouse) for Look Left Look Right, ***22nd July Project*** (Ovalhouse Theatre) and ***Attempts on Her Life*** (BAC). For the National Theatre: Hettie in ***The Kitchen*** directed by Bijan Sheibani, Belle/Ensemble in ***Rocket to the Moon*** directed by Angus Jackson, Tsvetaeva in ***Philistines*** directed by Howard Davies, Girl in ***The Rose Tattoo*** directed by Steven Pimlott/ Nicholas Hytner and Understudy (Therese) in ***Therese Raquin*** directed by Marianne Elliott. For TV: ***Doctors***, ***The Bill***, ***Holby City***, ***EastEnders***.

JOSEPH WILDE
(Playwright)

Cuddles is Joseph's first full length play. His second, ***The Pier***, opened at the Oxford Playhouse Studio in 2015. His shorter plays include ***The Van Dyck Vanishments*** (Marine Studios/Milo Wladeck Co.), ***Kaleidoscope*** (Ovalhouse Young Company) and ***The Big Ask*** (Riverside Studios). He also writes for television and his first radio play, ***The Loving Ballad of Captain Bateman*** (BBC Radio 4), won the Imison Award in 2014. His second, ***Wildsong*** (also BBC Radio 4), won nothing.

REBECCA ATKINSON-LORD
(Director)

Rebecca is Director of Theatre at Ovalhouse and Founding Artistic Director and Chief Executive of Arch 468. Directing includes: For Ovalhouse, ***MilkMilkLemonade***, ***Fosterling***, ***Learning How to Swim*** (WIP) and ***Cuddles*** (UK tour 2013). For Arch 468, ***Seeking Oblivion***, ***Mrs Edna Way***, ***Rather More Pressing Issues*** and ***Right***. Other directing includes: ***The Sluts of Sutton Drive*** (Finborough Theatre), ***Top Brass*** and ***Anhedonia*** (Theatre 503), ***Seeking Oblivion*** (BAC), ***Mother Clap's Molly House*** and ***The Flies*** (Crescent Theatre, Birmingham). Rebecca trained at RADA, and with the Young Vic and the Royal Opera House.

JAMES TURNER
(Designer)

Trained: Motley Theatre Design Course. Designs include: ***The Father*** (Trafalgar Studios 2), ***Donkey Heart*** (Trafalgar Studios 2/Old Red Lion), ***A View from the Bridge*** (Associate Designer, Wyndham's Theatre/Young Vic), ***State Red*** (Hampstead Theatre), ***Toast*** (Park Theatre), ***Mercury Fur*** (Trafalgar Studios 2/Old Red Lion), ***MilkMilkLemonade*** (Ovalhouse), ***John Ferguson***, ***A Life***, ***The Sluts of Sutton Drive*** (Finborough), ***The Hotel Plays*** (Langham Hotel), ***Our Ajax***, ***I Am A Camera***, ***Execution of Justice*** (Southwark Playhouse), ***Thrill Me*** (Tristan Bates/ Edinburgh Festival/Tour), ***Plain Jane*** (Royal Exchange Studio), ***A Man of No Importance*** (Arts Theatre/ Union Theatre). Awards: Best Set Designer, 2013 Off-West-End Awards. **www.jamesturnerdesign.com**

PABLO BAZ
(Lighting Designer)

Pablo Fernandez Baz was born in Galicia, Spain. He studied film and photography before graduating as a lighting designer at the Central School of Speech and Drama. Pablo's recent credits include ***Hotel Medea*** with Zecora-Ura, winners of a Herald Angel Award, Simone Riccio (Mime fest13), NoFit State Circus, Talawa Theatre, ***The Plasticine Men*** (selected for Caravan 2012, an international showcase of best new British theater), choreographers Joseph Mercier & Karla Shacklock, writer Arenze Ken (Offie Winner, Most Promising Playwright) and Andrew Charity (Musical Director for Olivier winner opera ***La Bohème***). Pablo is currently the resident lighting designer at Fourth Monkey Theatre Company and received an Offie nomination in 2012 for Best Lighting Design for their production of ***4:48 Psychosis***. Pablo is also set to become Lighting Designer for STC (Spanish Theatre Company), an ambitious project in which the most prestigious classical and contemporary Spanish texts are to be represented in the UK.

EDWARD LEWIS
(Sound Designer)

Edward studied Music at Oxford University and subsequently trained as a composer and sound designer at the Bournemouth Media School. Theater includes ***Gravity*** (Birmingham Rep Theatre), ***A Midsummer Night's Dream*** (Almeida), ***Molly Sweeney*** and ***Thom Pain*** (Print Room), ***On The Rocks***, ***Amongst Friends***, ***Ignorance*** and ***Darker Shores*** (Hampstead Theatre), ***Slowly***, ***Hurts Given and Received*** and ***Apple Pie*** (Riverside Studios), ***Measure For Measure*** (Cardiff Sherman), ***Emo*** (Bristol Old Vic and Young Vic), ***Once Upon A Time in Wigan*** and ***65 Miles*** (Paines Plough/Hull Truck Theatre), ***Krapp's Last Tape*** and ***Spoonface Steinberg*** (Hull Truck), ***The Shallow End*** (Southwark Playhouse) and many more. Edward has been nominated for several Off West End Theatre Awards, and films he has recently worked on have won several awards at the LA International Film Festival and Filmstock International Film Festival.



The script of *Cuddles* is available for purchase at the 59E59 Theaters E:Bar

GREG MICKELBOROUGH
(Production Manager)

Greg has worked as a production manager and lighting designer for numerous UK and international touring shows, festivals and theaters, including ***BBC Proms***, ***The Two Wrongies***, ***Bryony Kimmings***, ***Ragroof***, ***BandBazi***, ***30 Bird***, the award-winning theatrical production ***Dip Your Toe***, Sue MacLaine, Brightonshed, fanSHEN, Karavan Ensemble, Stillpoint Theatre, Victoria Melody, Spymonkey, Tall Stories, Dan Canham and aerial dance company Gravity and Levity. Greg was the former Venue and Technical Manager of The Basement, now works closely with the Nightingale Theatre, is the Production Manager for Festibelly music festival, and is part of the team converting St Mark's Chapel in Brighton into an arts center and creation space. He lives in Brighton, runs ultra-marathons, and listens to opera.

CRESSA AMUNDSEN
(AEA Stage Manager)

Cressa Amundsen is thrilled to be back at Brits Off Broadway, for her second season. New York credits include ***John & Jen*** (Keen Company), ***Kansas City Choir Boy*** (Prototype Festival), ***Lips Together, Teeth Apart*** (Second Stage) and ***Blink*** (Brits Off Broadway) in additiona to production management at The Public Theater and Manhattan Theatre Club. Proud member of AEA. Love and gratitude to Mom, Dad, and Alisa.

BEATRICE GALLOWAY
(Stage Manager On Book – UK)

Beatrice is a young London-based Stage Manager, recently graduated from The Edinburgh School of Lighting, Sound and Stage Management. Previous shows she has worked on include ***Found*** (The Hope Theatre), ***Megalopolitan*** (Vaults Festival), ***The Kiss of the Earth*** (The Cockpit Theatre, Greenwich Theatre, Stratford Arts House), ***Peter Pan*** (Kenton Theatre), and ***Starlore for Beginners & Other Plays*** (Theatre 503). Beatrice also has experience working on events and was lucky enough to be part of the Stage Management team for The Glasgow 2014 Commonwealth Games. She has also more recently worked on the new feature film ***The Lady in the Van***.

PHILIPPINE VELGE
(Assistant to the Director - UK)

Philippine is delighted to be making her debut with Ovalhouse and Arch 468. Recent credits include assistant director at Purple Summer Productions for ***Spring Awakening***, and co-founder/assistant director of 8pB Theatre Company. She is also currently involved with the Putney Arts theatre group.

LUCY JACKSON
(Producer)

Lucy Jackson is a producer, project manager and arts organizer. Producing includes work at HighTide Festival Theatre, Theatre503, Bush Theatre, Finborough Theatre, Bridewell Theatre, Ovalhouse Theatre, Soho Theatre, VAULT and Latitude Festivals, London Wonderground, independently and for Offstage Theatre, Misshapen Theatre and Rogues' Gallery. She received the Stage One Bursary for new producers and was a Stage One Apprentice for Mark Rubinstein Ltd. Her nine years at Edinburgh Festival Fringe include ***Early Doors for Not Too Tame*** (Pleasance), ***Party in the USA!*** for JV Squad (Underbelly) and ***And No More Shall We Part*** by Tom Holloway for Hampstead Theatre (Traverse Theatre). Lucy is General Manager for Brooklyn-based devising ensemble the TEAM and Development Director for the New Ohio Theatre.

SOFIA STEPHANOU
(Assistant Producer – UK)

Sofia Stephanou is a graduate from Goldsmiths University of London (Media & Communication Studies BA Honors 2011) and East 15 Acting School (MA in Acting 2012) and has worked as a performer and theater maker since graduating. Sofia has been working as a producer for the last 18 months after completing an internship at the Battersea Arts Centre and is delighted to be part of the Arch 468 team and the production of ***Cuddles***. She also works as an Assistant Producer at Ovalhouse working alongside the Director(s) of Theatre.

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Cuddles was first performed at Ovalhouse in May 2013, before playing at the Luton Hat Factory. In Spring 2015 it toured to Manchester Royal Exchange, MAC Birmingham, The Marlborough, Brighton as part of the Brighton Fringe Festival and the Barbican Theatre, Plymouth. Carla Langley was nominated for Best Actress and Rebecca Atkinson-Lord was nominated for Best Director at the Off-West-End Awards 2013.

Thanks to

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