

COMING SOON AT THE NETWORK THEATRE ...

The Rover: by Aphra Benn
Director: Robin Norton Hale

Performances: 2nd – 5th August

Aphra Behn was the first professional female writer in England, and wrote frankly and wittily about love and sex. Her plays were frowned upon in the less permissive eras following the Restoration – their depiction of honourable women who actually *wanted* to go to bed with men was considered extremely shocking – but their subtle take on sexual politics make them very appealing to modern audiences.

The Rover, first produced in 1677, was Aphra Behn's most successful play. It follows the sexual intrigues of some English men in Naples as they encounter noblewomen, a beautiful courtesan and a common whore.

Amy's View: by David Hare
Director: Robin Lansman

Performances: 4th – 7th October

Set in 1979, Esme Allen is a well-known West End actress at just the moment when the West End is ceasing to offer actors a regular way of life. The visit of her young daughter, Amy, with a new boyfriend sets in train a series of events which only find their shape sixteen years later.

David Hare's play mixes love, death and the theatre in a heady and original way. It sold out at the National Theatre, and transferred to the West End in January 1998.

The Merchant of Venice: by William Shakespeare.
Director: Ben Robb

Performances: 29th November – 2nd December

For more information, see our website www.networktheatre.org

CLASS

By Kirsty Eyre



Showing at the Network Theatre, Waterloo, London SE1
Wednesday 31st May – Saturday 3rd June
Doors open at 7pm, show starts 7.30pm

www.networktheatre.org

CLASS

By Kirsty Eyre

How classy are you? When you read that, did you pronounce *Class* with a short sharp northern A? Or a long drawn out West Country A? Or did you pronounce it with the Queen's 'ass'?

Does it matter?

Do you consider yourself to be working class or middle class or somewhere between the two? Is there such a thing anymore? Isn't it more about whether you're a 'chav' or not these days and where you buy your biscuits from?

Is Class all about what you are on the outside? The way you dress, the language you speak, how you behave in public and your conversation topics down the pub or at dinner parties? Or could it be a little deeper than that?

Could Class be about the morals you live by, your rule set for life and what's important to you? Could it be about what the people on the inside see and how you behave behind the scenes?

Does cheating and lying forfeit your class? Or doesn't it matter, as long as you look 'classy'? What is Class? Could a foul mouthed stripper on the breadline have more Class than a sophisticated charity working lady? Is it about what everybody else thinks of you or what you think of yourself?

Let me ask you again. How classy are you?

Enjoy the show,
Kirsty!

ACT 1

- Scene 1 A night at Class, Nigel's strip joint
- Scene 2 First course at The Holly
- Scene 3 Polish on their way back from work
- Scene 4 Second course at The Holly
- Scene 5 Strippers on their way to work
- Scene 6 Third course at The Holly
- Scene 7 Polish on their way to work
- Scene 8 Sandwich shop, Victoria
- Scene 9 Elise's home and Lynda's home
- Scene 10 Elise's house
- Scene 11 Another night out at Class

ACT 2

- Scene 1 Elise's house
- Scene 2 The Holly
- Scene 3 Elise's house
- Scene 4 Hospital

The Cast



Class marks Steve Cook's third appearance at The Network Theatre (as Nigel). His film roles to date have included a hard drinking private eye, a child murderer and in another clear case of type-casting, a vicar. He can next be seen in a feature film entitled *In The Name Of*. He is thrilled to have fulfilled a long held ambition to own a strip club, albeit a fictional one.



Natalie Blenford (Elise) made her Network Theatre debut in February, when she played the part of Bridesmaid Suzy in *Karaoke Wedding*. During 2005, Natalie studied dance at Arts Ed in Chiswick and played the lead role of Sandy in *GreaseGOLD!* Outside of theatre, Natalie writes for magazines including *Cosmopolitan*, *Zest* and *Bliss*. She is thrilled to be playing Elise in *Class*.



Eric Geynes (Olivier) moved to London from France in 2003. He made his Network Theatre debut in February as Conrad in *Karaoke Wedding*. He is studying for a Drama foundation at the City Lit, and plans to begin his BA in Acting in September. Eric trained in dance with Maggie Patterson at Pineapple Studios, and has performed at the Mermaid and Bridewell theatres in London.



Aleksandra Markowska (Ania) comes from Poland where she studied theatre acting. Whilst training, Aleksandra played the parts of Helena in *A Midsummer Night's Dream* and Sonya in *Uncle Vanya*. Since coming to London she has continued her stage work and appeared in several short films and commercials. *Class* is Alex's first production with the Network Theatre Company.



Luke Griffin has appeared in two previous plays at the Network Theatre: *Wildest Dreams* and *Female Transport*. He is excited to be playing the part of Tomasz in *Class*.



Jon Creighton (Marek) became involved in theatre in 2004 after moving to London from Melbourne, principally as a way of weathering the long evenings here. He has appeared in several productions with The Southside players; debuting as a homicidal maniac in *Dracula* and a very composed stockbroker in *Twelve Angry Men*. This is his first play with the Network Theatre.



Leanne Davis (Merry) began acting at ten, taking LAMDA examinations and achieving Gold Medallion with Honours. In 2000, she represented the North East in *Performer of the Millennium*. She is a member of the National Youth Theatre. *Class* marks Leanne's debut at the Network Theatre. In October Leanne will begin training at The Central School of Speech and Drama, studying for an MA in Acting.



Kate Thurlwell (Linda) trained in London (Lamda) and in New York (Lee Strasberg Theatre Institute). While in the States, Kate played a range of roles in stage productions, including Mabel Chiltern in *An Ideal Husband*, Catherine in *Proof* and Alice in *Closer*. Kate returned to London in 2005 and is very excited to be creating the gritty and multi-dimensional role of Lynda in *Class*.



Mitra Etmnani (Kelly) made her acting debut in February 2006 as Chantel in *Karaoke Wedding*, which she assistant choreographed. Mitra danced regularly with the Flyright Dance Company in Edinburgh, where she specialised in Lindy Hop, Charleston and Swing. Mitra has a BA in Geography, an MSc in African Studies and now works in the advertising industry.



Nina Meghji (Stacey) is a singer, dancer and actress from South London. This summer Nina is performing at the Bridewell Theatre with Pineapple Studio's Adult Performing Arts School and is a member of Carl Campbell Dance Co.7. Nina studied drama and philosophy at the University of Kent and now works as a teaching assistant in Camberwell. *Class* is her first production at the

PRODUCTION TEAM

With special thanks to:

St Mary's Hospital for the loan of the hospital bed, Natalie Knill and the Thomas Moore Square Fitness Exchange for help on stripping choreography and how to walk in 6" spiked heels, Gareth Lewis for videoing 'Elise', Wendy Elsmore for styling 'Elise', Gareth Roberts for filming this production, Gina Slater for creating 'Le Gitan' statue, Michele Hanssens for assisting with the statue and for photography, and Paul Pledge & Nigel Williams for helping rig the poles.

With personal thanks to everyone who has encouraged this production from it being a twinkle in my eye, through its peaks and troughs from brain to paper, through its draft stages and its public read-throughs before it became a tangible show. And to those who recognised it as a tangible show.

Director:	Kirsty Eyre
Assistant director:	Nigel Oatway
Set design & stage manager:	David Harvey
Assistant stage manager:	Eshani Weeresinghe
Stage crew:	Michael Mayne, Kate Losowsky, William Barklam
Lighting:	Ben Robb
Sound:	Paul D'Orley
Art:	Gina Slater, Michele Hanssens, Helen Buxton
Resident DJ:	Robin Lansman
Front of house:	Michele Hanssens
Box office:	Hannah Few