



Royal Court Theatre Productions and  
Ambassador Theatre Group  
present

the Royal Court Theatre production  
of

# CONSTELLATIONS

by

NICK PAYNE

SALLY HAWKINS

RAFE SPALL

LAURA CAIRNS

SIMON DARWEN

Director

MICHAEL LONGHURST

Set and Costume Designer

TOM SCUTT

Lighting Designer

LEE CURRAN

Composer

SIMON SLATER

Sound Designer

DAVID McSEVENEY

Movement Director

LUCY CULLINGFORD

*Constellations* was first produced in January 2012 at the Royal Court Jerwood Theatre Upstairs as part of the Royal Court's Jerwood New Playwrights programme, supported by the Jerwood Charitable Foundation.





# THE MANY WORLDS INTERPRETATION

“Ts’ui Pen did not believe in a uniform, absolute time. He believed in an infinite series of times, in a growing dizzying net of divergent, convergent and parallel times. This network of times which approached one another, forked, broke off, or were unaware of one another for centuries, embraces all possibilities of time. We do not exist in the majority of these times; in some you exist, and not I; in others I, and not you; in others, both of us.”

Jorge Luis Borges, *Garden of the Forking Path*





Hugh Everett

This picture of time as a forking path envisaged by Borges in 1941 reappeared in 1957 as a serious scientific theory proposed by physicist Hugh Everett, although there is no evidence that he was influenced by Borges. It was called 'The Many Worlds Interpretation of Quantum Mechanics' and it forms the basis of Nick Payne's play *Constellations*.

To understand what quantum mechanics is and why it lends itself to such a weird view of reality, we need to talk a bit about theoretical physics. How did the universe begin? What are its fundamental constituents? What are the laws of nature that govern these constituents? As we look back over the last century we can identify two pillars on which our theories rest: quantum mechanics and Einstein's general theory of relativity. Quantum theory deals with the very small: atoms, subatomic particles and the forces between them. General relativity deals with the very large: stars, galaxies and gravity, the driving force of the cosmos as a whole.

Quantum mechanics was a radical departure from the deterministic clockwork universe of Isaac Newton. In the classical Newtonian view, if we knew the position and speed of every particle in the universe we could predict with certainty its future evolution, at least in principle. In any event, fate was predetermined. However, the traditional interpretation of quantum theory, developed in Copenhagen by Niels Bohr in the 1920s, asserts that we cannot predict with certainty the

outcome of any experiment; the best we can do is to assign it a probability. For example, suppose an experiment has two possible outcomes, A and B. We are able to tell the likelihood of each, say 70% A and 30% B. If we repeat the experiment 100 times then A will happen roughly 70 times and B roughly 30 times, but we cannot predict an individual outcome. This does not reflect any inadequacy on our part or any defect in our experimental apparatus; it is a fact of nature. Moreover, until we perform a measurement on the quantum system both outcomes A and B coexist; it is the very act of measuring that brings about one reality rather than another. This was encapsulated by the paradox of Erwin Schrödinger's cat-in-a-box, which could be both 70% dead and 30% alive until we open the box and observe it to be either one or the other.

Everett was dissatisfied with this indeterminacy and proposed that the act of measurement produces a fork in the road: in one universe the outcome is A but there is another universe where the outcome is B. The two universes continue to coexist but go their separate ways and never communicate with one another. As the cat might have said to Elvis Presley: "We do not exist in the majority of these times; in some you exist, and not I; in others I, and not you; in others, both of us." Repeating this with millions of measurements on millions of systems and you are not far from the "infinite series





Elvis Presley

Time & Life Pictures/Getty Images

of times, in a growing dizzying net of divergent, convergent and parallel times" of Ts'ui Pen.

Not everybody liked the Everett interpretation. In fact the biggest objection was that that was all it was: an interpretation. To a physicist, unless there is some experimental way of discriminating between the Copenhagen and Many Worlds descriptions then there is no point in trying to choose between them. This argument continues to divide the physics community. Some say we will never tell them apart; others that a genuine difference will emerge when we apply quantum theory to the origin of the universe itself, the big bang.

However, this would require incorporating Einstein's general relativity, and the dilemma theoretical physics faces at the beginning of the 21st century is that its two 20th-century pillars are mutually incompatible. On the microscopic scale, Einstein's theory fails to comply with the quantum rules that govern the behaviour of the subatomic particles, while on the macroscopic scale black holes are threatening the very foundations of quantum mechanics. Something big has to give. This augurs a new scientific revolution.

Many physicists believe that this revolution is already underway with the theory of superstrings. As their name suggests, superstrings are one-dimensional string-like objects. Just like violin strings, they

can vibrate and each mode of vibration, each note if you like, corresponds to a different subatomic particle. This note is an electron, this one a quark, that one a Higgs boson and so on. One strange feature of superstrings is that they live in a universe with nine space dimensions and one time dimension. Since the world around us seems to have only three space dimensions, the extra six would have to be curled up to an unobservably small size (or else rendered invisible in some other way) if the theory is to be at all realistic. Fortunately, the equations admit solutions where this actually happens. The main reason why theorists are so enamoured with string theory is that it seems at last to provide the long-dreamed-of consistent quantum theory of gravity and holds promise, incorporating and extending the standard models of particle physics and cosmology. String theorists are the first to admit that the theory is by no means complete but is constantly undergoing improvement in the light of new discoveries. For example, one of the problems with the form of the theory developed in the 1980s was that there was not one but five mathematically consistent superstrings. If one is looking for a unique theory of everything, five theories of everything seems like an embarrassment of riches. In 1995, the theory underwent a revolution when it was realised that these five strings were not after





Schrödinger's cat  
Illustration by Dc987

all different theories but just five corners of a deeper and more profound new theory, called 'M-theory'. M-theory involves membrane-like extended objects, which themselves live in a universe with 11 dimensions (10 space and 1 time). String and M-theory continue to make remarkable theoretical progress, for example by providing the first microscopic derivation of the quantum black hole formula first proposed by Stephen Hawking in the mid-1970s. Solving long-outstanding theoretical problems such as this indicates that we are on the right track. But, as often happens in science, M-theory presented new problems of its own, not least of which is that its equations admit even more ways of curling up the extra dimensions than string theory does, and at the moment we have no idea which one, if any, nature should pick to describe our universe. Theorists are divided on this issue. Some think that when we understand the theory better, we will understand why one unique universe will be singled out, thus answering in the negative Einstein's question: "Did God have any choice in creating the universe?" Others think that there are indeed many, possibly infinitely many, different universes and we just happen to be living in one of them. For example, Leonard Susskind at Stanford University regards this 'multiverse' as a virtue to be exploited, as it fits in with ideas advocated by astronomer royal Lord Martin Rees

and others, in which there was not one big bang but many, possibly infinitely many, stretching back into the infinite past.

This version of 'many worlds' should not be confused with Everett's interpretation of quantum mechanics; at least that is what I intended to tell the cast and crew of *Constellations* when Nick Payne invited me to address them on the subject last November. Nick's script seemed in places to conflate the two. But I decided to check on the latest developments before giving my talk. I was astonished to find that Susskind and his colleague Raphael Bousso had recently written a paper called 'The Multiverse Interpretation of Quantum Mechanics' with the opening sentence:

"We argue that the many worlds of quantum mechanics and the many worlds of the multiverse are the same thing, and that the multiverse is necessary to give exact operational meaning to probabilistic predictions from quantum mechanics."

Another case of life imitating art.

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**Professor Michael Duff** holds the Abdus Salam Chair of Theoretical Physics at Imperial College London. He is a fellow of the Royal Society.

Further reading: *Theory of Everything*, Michael Duff, New Scientist, 02 June 2011.



Steve Benbow is known as 'the Urban Beekeeper'. He is the founding director of the London Honey Company, a business that produces honey for Harrods, Harvey Nichols and the Savoy, as well as several small delicatessens across London. He also provides training in beekeeping and manages beehives for third-party clients across England - such as Fortnum & Mason, Tate Modern and Britain.

# TALES FROM AN URBAN BEEKEEPER

Fifteen years ago, I decided I wanted to keep bees in central London. There was only one problem: we lived on the sixth story of an ex-council block near Tower Bridge with no garden. The only outside space was the building's flat roof, accessible via a fire escape. I located my first hive behind the lift shaft and the bees prospered, producing award-winning butterscotch honey and the whole block became involved in their welfare and connected.

I love everything about bees. Their agile yet languorous flight, their barely audible hum (the snoozy backbeat to a baking summer's day) and, of course, their sweet, multi-hued honey. It's still a source of wonder to me that, within a short distance, its flavour can mutate from full-bodied chestnut to sweet lime to silky rose.





© Julian Winslow



## THE URBAN BUZZ

Keeping bees in such an urban environment does come with a massive weight of responsibility and the occasional sleepless night! As the custodian of several thousand miniature critters, you must be very conscious of their surroundings, plus the environment they will be foraging in.

Some people might hardly notice these little creatures, but they are everything to me. I adore their varied personalities, admire their magnificent work ethic - an average hiveful flies to the moon and back each year - and am in awe of their humility. Without their pollination, human life would falter.

My passion for bees was fed by an earlier childhood devotion to insects. I believe it started in a coal bunker, pink, concrete and tucked into the back of my parents' Shropshire semi. My secret lair was dark, dry and almost inaccessible to anyone bigger than a skinny little boy in tartan flares with a flash torch, and I was delighted to discover it was also a favourite haunt of the giant house spider.

Row upon row of Robinson's jam jars - the glass magnifying the gangly monsters inside - were devoted to my collection. I punched crude breathing holes into their metal lids with nails. Each day the spiders were fingered and examined, but with near reverence - never harmed, always eventually released.

As my fanaticism for crawly critters grew, my family was encouraged to consume more cosmic-coloured jam, and soon a similar collection was housed on the radiator cover at Long Meadow Junior School. It included winged bees found dead in the school grounds, speared with pins onto bowing cardboard cereal packets. Alongside them sat my collection of cracked bird's eggs wrapped in cotton wool.



Until recently I was able to cycle around locally and view my bees out foraging, as the strain of honeybee I was using was very distinctive. However bee populations have exploded in the UK over the past few years as the hobby has received a revival, and it is important to look at more nectar yielding planting in our cities.

© Julian Winslow



This classroom was also the location for my first bee sting - and no beekeeper ever forgets that. Thinking back, I'm certain it was the summer of 1976, the year the country snoozed under a heavy, 20-tog duvet of heat. I was trying to rescue an increasingly distressed honeybee as it struggled to escape through the huge glass windows. The buzzing was a frantic siren call and I'd risen from my tiny chair to help.

All the windows were open, but the bee still struggled to find its way out. As I cupped my hands around its frantic form, ushering it towards the sunshine and air - I'd not yet perfected the glass-and-paper routine - it delivered its *coup de grâce*.

I can truthfully say that the sting didn't really trouble me. What I was most concerned about was the bee's death as its abdomen was torn apart. I didn't react to its injecting of venom into the palm of my hand - this seemed more fascinating than sadistic - and the pain

passed quickly. What I didn't then realise was that this was a good omen for a future career - as well as a new member for my cereal-packet pinboard club.

Even at eight years old I'd known it was a honeybee. My grandparents had been keeping bees on their Shropshire apple orchard ever since a government initiative to combat sugar shortages in the Second World War. I guess the passion was lurking dormant somewhere in my DNA. Grandad's honey was smooth, dark and sweet, and I loved it on a doorstep of white bloomer.

But that was as far as it went. I'd like to claim that my beekeeping skills were lovingly passed down the generations, but there were no cosy fireside chats with this giant of a blacksmith about his mesmerising craft. In fact, the only wise words on the subject I can recall from him were: "You should always tell your bees your worries." It's OK, Grandad, I still do.



Today we site bees out of the public eye and away from vandals, often in secret locations and above the heads of London's commuters. In most cases these are on bright breezy rooftops, with a degree of shelter and under high security.

I would advise any newcomers to this ancient craft to enrol onto a local course and join their local beekeeping association. However numbers are often restricted and there can often be a waiting list. But it's important to be part of these clubs as they help with disease prevention and offer comprehensive mentoring. Alternatively, you could look to a private course or perhaps befriend a local beekeeper!

Urban honey can change from borough to borough and is complex in taste and never bland as the bees have such an amazing mix of flowers and mature trees. A good example of this is the honey produced on the roof of the Tate Modern, which is toffee-like in taste and is very different to the citrus tasting honey produced by the bees at Tate Britain – which forage on the limes and giant Acacias.

Over the years, my fascination with bees just grew and developed, until one day I woke up to find myself in the strange but wonderful occupation of a full-time beekeeper.

Urban beekeeping was a curiosity when I first started my endeavours; however, today it has become very fashionable and bees have become a hot topic. Today, with the well-documented crises in the bee population, it is important everyone does their share, not just for the bee's welfare but also other pollinators.

Urban areas offer a surprising stronghold for pollinators, as they are shielded somewhat from intensive farming practices and the destructive use of insecticides and pesticides, and there is a campaign to make London completely free of these tyrants, which is awesome.

You could write to your local council asking them to produce less manicured grasslands - or perhaps you could plant more nectar and

pollen-yielding flowers yourself - either in your own gardens or in a guerrilla style - it is time to step up and join the revolution - unkempt is brilliant for wildlife!

It was refreshing to meet playwright Nick Payne whilst he was researching for *Constellations*, and later he came to visit me over a year ago with Rafe Spall to have a gander at some of my high-rise bee sites across the capital. He was, however, more fascinated in my nomadic existence and my devotion to my bees' very existence. Perhaps I told him too much but I was surprised to find a few personal stories within his play - busted by the council because they thought I was a drug dealer, as I wrapped up my honey boxes in black bin bags, and my dating disasters!

*The Urban Beekeeper: a Year of Bees in the City* by Steve Benbow - published by Random House.



# CONSTELLATIONS

by NICK PAYNE

## CAST

MARIANNE **SALLY HAWKINS**  
ROLAND **RAFE SPALL**

## UNDERSTUDIES

MARIANNE **LAURA CAIRNS**  
ROLAND **SIMON DARWEN**



# LATIONS

DIRECTOR **MICHAEL LONGHURST**

DESIGNER **TOM SCUTT**

LIGHTING DESIGNER **LEE CURRAN**

COMPOSER **SIMON SLATER**

SOUND DESIGNER **DAVID McSEVENEY**

MOVEMENT DIRECTOR **LUCY CULLINGFORD**

BSLBT CONSULTANT **DARYL JACKSON**

FIGHT DIRECTOR **KATE WATERS**

CASTING DIRECTOR **AMY BALL**

ASSISTANT DIRECTOR **SAM CAIRD**

PRODUCTION MANAGERS **TARIQ RIFAAT, PAUL HANDLEY**

COSTUME SUPERVISOR **IONA KENRICK**

COMPANY STAGE MANAGER **WYN WILLIAMS**

DEPUTY STAGE MANAGER **HEIDI LENNARD**

WARDROBE MANAGER **PAM ANSON**

PRESS **JO ALLAN PR**

PRODUCTION PHOTOGRAPHY **SIMON ANNAND**

GENERAL MANAGEMENT **AMBASSADOR THEATRE GROUP**





## SALLY HAWKINS MARIANNE

**FOR THE ROYAL COURT:** *Constellations, The Winterling, Country Music.*

**OTHER THEATRE INCLUDES:** *Mrs Warren's Profession* (Roundabout, New York); *The House of Bernarda Alba* (National); *The Way of the World* (Wilton's Music Hall); *Misconceptions* (Octagon, Bolton); *A Midsummer Night's Dream, Much Ado About Nothing* (Regent's Park); *The Cherry Orchard, Romeo and Juliet* (Theatre Royal York); *The Dybbuk, Accidental Death of an Activist* (BAC); *Švejk* (Gate).

**TELEVISION INCLUDES:** *Little Crackers, Persuasion, Man to Man With Dean Learner, Shiny Shiny Bright New Hole in My Heart, 20,000 Streets Under the Sky, Fingersmith, Dinos After Dark, Little Britain, The Young Visitors, Bunk Bed Boys, Byron, Promoted to Glory, Tipping the Velvet.*

**FILM INCLUDES:** 2012 Woody Allen Film, and *Christmas Tree Project, Great Expectations, Jane Eyre, Love Birds, Submarine, Made in Dagenham, Never Let Me Go, It's a Wonderful Afterlife, Happy Ever Afters, Desert Flower, An Education, Happy-Go-Lucky, Cassandra's Dream, WAZ, Vera Drake, Layer Cake, All or Nothing.*

**AWARDS:** Golden Globe for Best Actress in a Comedy or a Musical, American National Society of Film Critics Best Actress Award, Boston Critics Best Actress Award, New York Film Critics Circle Best Actress Award, LA Film Critics Best Actress Award, 12th Annual Hollywood Film Festival Breakthrough Award, Berlin Film Festival Best Actress Award (all for *Happy-Go-Lucky*); Monte Carlo Television Festival Golden Nymph Best Actress Award, RTS Best Actress Award (for *Persuasion*).



## RAFE SPALL ROLAND

**FOR THE ROYAL COURT:** *Constellations, Alaska, Just a Bloke.*

**OTHER THEATRE INCLUDES:** *If There Is I Haven't Found It Yet* (Bush); *Hello and Goodbye* (Ambassadors); *John Gabriel Borkman* (Donmar); *The Knight of the Burning Pestle* (RSC); *A Prayer for Owen Meany* (National); *Nicholas Nickleby* (Lyric Hammersmith).

**TELEVISION INCLUDES:** *Pete Versus Life, The Shadow Line, Desperate Romantics, Marple, Rather You Than Me, He Kills Coppers, A Room With a View, Dracula, Wide Sargasso Sea, The Chatterley Affair, Cracker, The Romantics, The Rotters' Club, The Lion in Winter.*

**FILM INCLUDES:** *I Give It a Year, Life of Pi, The F Word, Prometheus, Earthbound, One Day, Anonymous, The Scouting Book for Boys, Hot Fuzz, A Good Year, The Last Drop, Kidulthood, Green Street, Shaun of the Dead, The Calcium Kid, Out of Control.*







**LAURA  
CAIRNS**  
**UNDERSTUDY  
FOR MARIANNE**

**THEATRE INCLUDES:** *The Girl With the Iron Claws* (The Wrong Crowd); *Guilty* (DryWrite); *Hot Air* (Ten Pence Short); *Mirror, Mirror* (Clwyd Theatr Cymru); *The Night Before Christmas* (Charged); *One Flew Over the Cuckoo's Nest* (Torch Theatre Company).



**SIMON  
DARWEN**  
**UNDERSTUDY  
FOR ROLAND**

**THEATRE INCLUDES:** *Mad About the Boy* (Young Vic); *The Taming of the Shrew* (Southwark Playhouse); *Love, Love, Love* (original cast, Paines Plough/Drum Theatre, Plymouth/national tour); *Unrestless* (Old Vic Tunnels); *Accolade* (Finborough Theatre); *Ramshackle Heart* (Public Theatre, New York); *Arse, Shove* (Theatre503); *Mad Forest* (BAC); *Jonny Macabe* (Arcola); *The Merchant of Venice*, *The Tragedy of Thomas Hobbes*, *The Taming of the Shrew*, *A Midsummer Night's Dream* (RSC); *Signs of Rust*, *1 in 5* (Hampstead Theatre); *Fanny and Faggot* (Trafalgar Studios); *Flamingos* (Nabokov); *The Wonder: a Woman Keeps a Secret* (BAC); *24 Hour Plays: Ready* (Old Vic); *Romance* and *The Strange Case of Donovan Ray* (Old Vic New Voices); *Nikolina* (Nabokov - Theatre Royal Bath); *Bedtime for Bastards* (Nabokov).

**TELEVISION INCLUDES:** *The Bill*.

**FILM INCLUDES:** *A Simple Man*, *Howard Everyman*, *Mayfly*, *Ready*.



## NICK PAYNE WRITER

*If There Is I Haven't Found It Yet* (Bush Theatre and Roundabout Theatre Company, New York); *Wanderlust* (Royal Court Theatre); Sophocles' *Electra* (Gate Theatre); *One Day When We Were Young* (Paines Plough/Sheffield Theatres and Shoreditch Town Hall); *Lay Down Your Cross* (Hampstead Theatre).

**AWARDS:** 2009 George Devine Award for Most Promising Playwright, 2012 Harold Pinter Playwright's Award.

Currently under commission to the Royal Court Theatre, Donmar Warehouse and Manhattan Theatre Club/Alfred P Sloan Foundation to write a new play about maths, science or technology.

## MICHAEL LONGHURST DIRECTOR

**FOR THE ROYAL COURT:** *Constellations*, *Remembrance Day*

**OTHER THEATRE INCLUDES:** *If There Is I Haven't Found It Yet* (Roundabout, New York – starring Academy Award nominee Jake Gyllenhaal in his American stage debut), *Stovepipe* (promenade co-production for HighTide, National Theatre & Bush Theatre – a Sunday Times 'Theatre Event of the Decade'), *Dirty Butterfly* (Young Vic), *On The Beach* as part of *The Contingency Plan* (Bush Theatre), *On The Record* and *Gaudeamus* (Arcola), *Midnight Your Time* and *Guardians* (Edinburgh Festival), *Afghan Monologues: Unending Transitions* (Southbank Centre), *Sixty-Six Books* (New Bush Theatre & Westminster Abbey), *It's About Time* (Nabokov at Latitude Festival Theatre Arena), *1 In 5* (Daring Pairings, Hampstead Theatre), *Ready* (New Voices: 24 Hour Plays, Old Vic).

Michael trained in directing at Mountview and as an assistant director at the Young Vic, Old Vic, Royal Court and RSC.

**AWARDS:** 2007 Jerwood Directors Award (*Dirty Butterfly*), 2005 Fringe First (*Guardians*).

Forthcoming directing includes *Cannibals* (Royal Exchange, Manchester) and *The History Boys* (Sheffield Crucible).





## TOM SCUTT DESIGNER

**FOR THE ROYAL COURT:** *Constellations*, *Remembrance Day*.

**OTHER THEATRE INCLUDES:** *13* (National Theatre); *Absent Friends* (West End); *South Downs/The Browning Version* (West End/Chichester Festival Theatre); *The Lion, the Witch and the Wardrobe* (Kensington Gardens); *A Life of Galileo*, *The Merchant of Venice*, *Romeo and Juliet* (RSC); *King Lear*, *Through a Glass Darkly* (Almeida); *The Flying Dutchman* (Scottish Opera); *Hamlet* (Sheffield Crucible); *Realism* (Soho); *Mogadishu* (Royal Exchange, Manchester/Lyric Hammersmith); *Cinderella*, *Aladdin*, *Dick Whittington*, *Jack and the Beanstalk* (Lyric Hammersmith); *After Miss Julie* (Salisbury Playhouse); *Pressure Drop* (On Theatre); *The Contingency Plan: On the Beach/Resilience* (Bush Theatre); *A Midsummer Night's Dream* (Headlong); *Edward Gant's Amazing Feats of Loneliness* (Headlong/Soho); *Vanya*, *Unbroken*, *The Internationalist* (Gate Theatre); *Bay* (Young Vic); *The Merchant of Venice* (Octagon Theatre); *Metropolis* (Theatre Royal Bath); *Rigoletto* (Opera Holland Park); *Here Lies Mary Spindler*, *The 13 Midnight Challenges of Angelus Diablo* (RSC at Latitude); *Paradise Lost* (Southwark Playhouse).

**AWARDS INCLUDE:** 2007 Linbury Biennial Prize and the Jocelyn Herbert Award for Stage Design for his work with Headlong Theatre.

## LEE CURRAN LIGHTING DESIGNER

**FOR THE ROYAL COURT:** *Constellations*.

**OTHER THEATRE INCLUDES:** *The Sacred Flame* (ETT); *Clytemnestra* (Sherman Cymru); *The Fat Girl Gets a Haircut* (Roundhouse); *Great Expectations* (ETT/Watford Palace); *66 Minutes in Damascus* (LIFT); *The Rover* (Artluxe); *Toujours et Près de Moi* (Opera Erratica) and *Unbroken* (Gate).

**DANCE INCLUDES:** *Political Mother*, *The Art of Not Looking Back*, *In Your Rooms and Uprising* (Hofesh Shechter); *The Perfect Human* (Candoco); *Curious Conscience* (Rambert); *E2 7SD*, *Voices* and *Set Boundaries* (Rafael Bonachela); *There We Have Been* and *Everything and Nothing* (James Cousins); *Revolver*, *From the Waist Up* and *Sticks and Bones* (Darren Ellis); *The Impending Storm* (IDFB); *Lyrikal Fearita Redux* (Jonzi D); *Omi* (Tony Adigun); *Have We Met Somewhere Before?* (PROBE); *Singing* (Jonathan Burrows Group) and works for Dance United.

Lee has worked with the artists Iain Forsythe and Jane Pollard on music and video projects. He also works with the interdisciplinary design collective body>data>space on digital art, interactivity, space and the body.

## SIMON SLATER COMPOSER

**FOR THE ROYAL COURT:** *Constellations*.

**OTHER THEATRE INCLUDES:** *Great Expectations* (National tour); *Fatherland* and *Sunset Baby* (Gate); *Wind in the Willows* (West Yorkshire Playhouse); *Arabian Nights* (Watermill); *Before it Rains* (Bristol/Sherman); *No Naughty Bits*, *Enlightenment* (Hampstead); *Fatherland* (Gate); *The Lady in the Van* (Hull Truck); *Romeo and Juliet*, *Henry V*, *Julius Caesar*, *The Taming of the Shrew* (RSC); *Rose Rage* (Chicago Shakespeare Theatre/Duke's New York); *Two Men of Florence* (Huntington Theatre Boston) *The Deep Blue Sea*, *Death of a Salesman* (WYP); *Macbeth*, *Coyote on a Fence*, *Honour* (West End).

**FILM AND TELEVISION INCLUDES:**

*Impact Earth*, *Dalziel and Pascoe*, *Inquisition*, *Hunting Venus*.

**RADIO INCLUDES:** *The Report*, *Honour*, *The Blood Libel*, *Europe of the Mind*, *The Look of Life*, *Eight Days in July*.

Presently Simon is appearing in *Viva Forever* at the Piccadilly theatre having just finished a run in *Chariots of Fire* at the Gielgud.





## DAVID McSEVENEY SOUND DESIGNER

David trained at the Central School of Speech and Drama, completing a BA (hons) in Theatre Practice (Sound Design).

**FOR THE ROYAL COURT:** *Constellations, Belong, Vera Vera Vera, The Village Bike, Clybourne Park* (and West End), *Ingredient X, Posh* (and West End), *Disconnect, Cock, A Miracle, The Stone, Shades, Seven Jewish Children, The Girlfriend Experience* (and Theatre Royal Plymouth and Young Vic), *Contractions, Fear and Misery/War and Peace.*

**OTHER THEATRE INCLUDES:** *The Changeling, A Doll's House* (Young Vic); *Stones in His Pockets* (Tricycle); *Victoria Station/One for the Road* (Print Room and Young Vic); *On the Record* (Arcola); *The Tin Horizon* (Theatre503); *Gaslight* (Old Vic); *Charley's Aunt, An Hour and a Half Late* (Theatre Royal Bath); *A Passage to India, After Mrs Rochester, Madame Bovary* (Shared Experience); *Men Should Weep, Rookery Nook* (Oxford Stage Company); *Othello* (Southwark Playhouse).

David is Head of Sound at the Royal Court.

## LUCY CULLINGFORD MOVEMENT DIRECTOR

**FOR THE ROYAL COURT:** *Constellations.*

**OTHER THEATRE CREDITS INCLUDE:** *The Revenger's Tragedy* (Hoxton Hall); dance répétiteur for *Matilda - the Musical* (RSC/Cambridge Theatre); *The Hairy Ape* (Southwark Playhouse); *LeanerFasterStronger* (Crucible Studio, Sheffield); *Lives in Art* (Crucible Theatre, Sheffield); *Verma* (Hull Truck Theatre and the Gate Theatre); *The Phoenix of Madrid* (Ustinov Studio, Bath); *Othello* (the Rose Theatre); *Quartet* (Old Vic Tunnels); *Happy Days* (Crucible Studio, Sheffield); *Bed and Sofa, Beating Heart Cadaver* (Fimborough Theatre); *The Winter's Tale* (Camley National Park); movement assistant for *The Grain Store* and *The Drunks* (RSC, Courtyard Theatre); *A Tender Thing* (RSC/Northern Stage); *The Winter's Tale, A Midsummer Night's Dream*, RSC Youth Ensemble (Courtyard Theatre); *Mikey the Pikey* (the Pleasance, Edinburgh); *A Christmas Cracker, Moby Dick, Pigs, Big Trouble in the Little Bedroom, Thick As a Brick* and *Bouncers* (Hull Truck Theatre).

Lucy worked as a movement practitioner in the movement department of the Royal Shakespeare Company for two years and recently RSC/Warwick University Creative Fellow-in-Residence.

## SAM CAIRD ASSISTANT DIRECTOR

**FOR THE ROYAL COURT:** *Constellations.*

**THEATRE INCLUDES:** *The Tempest* and *Romeo and Juliet* (Royal Dramatic Theatre, Stockholm); *Don Giovanni* (Welsh National Opera); *Coalition* (Theatre503); *Here* (Rose Theatre, Kingston) and *The True Meaning of Christmas* for PLAYlist (Theatre503 as director).

In December, he will co-direct the world premiere of a new musical he has co-written, *Little Miss Scrooge*, at the Rubicon Theatre, Ventura, California.





# ROYAL COURT THEATRE PRODUCTIONS LTD PRODUCER

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*Constellations* marks the sixth transfer within two years for the Royal Court, following the award-winning and box office hits *Jumpy*, *Posh*, *Jerusalem*, *Clybourne Park* and *Enron*.

As Britain's leading national company dedicated to new work, the Royal Court Theatre produces new plays of the highest quality, working with writers from all backgrounds, and asking questions about who we are and the world in which we live.

Since its foundation in 1956, the Royal Court has presented premieres by almost every leading contemporary British playwright, from John Osborne's *Look Back in Anger* to Caryl Churchill's *A Number* and Tom Stoppard's *Rock 'n' Roll*. Some of the other writers whose work the Royal Court has premiered include Edward Albee, April De Angelis, John Arden, Mike Bartlett, Richard Bean, Samuel Beckett, Edward Bond, Leo Butler, Jez Butterworth, Martin Crimp, Ariel Dorfman, Stella Feehily, Christopher Hampton, David Hare, Eugène Ionesco, Ann Jellicoe, Terry Johnson, Sarah Kane, David Mamet, Martin McDonagh, Conor McPherson, Nick Payne, Joe Penhall, Lucy Prebble, Nina Raine, Mark Ravenhill, Simon Stephens, Wole Soyinka, Polly Stenham, David Storey, Debbie Tucker Green, Laura Wade, Arnold Wesker and Roy Williams.

In addition to its full-scale productions, the Royal Court also facilitates international work at a grass roots level, developing exchanges which bring young writers to Britain and sending British writers, actors and directors to work with artists around the world.

The research and play development arm of the Royal Court Theatre, The Studio, finds the most exciting and diverse range of new voices in the UK. The Studio runs play-writing groups including the Young Writers Programme, Unheard Voices for black, Asian and minority ethnic writers and the biennial Young Writers Festival.

After its hugely successful launch in 2010 at an empty shopping unit in Elephant and Castle, the Royal Court's Theatre Local project sold-out for a second year at the Bussey Building, Peckham in spring and early summer 2012.

This has been an extraordinary award winning period for the Royal Court. In the past three years the theatre has been nominated for 19 Olivier Awards and had eight winners, as well as numerous Evening Standard Award and Whatsonstage Award nominations.

[www.royalcourttheatre.com](http://www.royalcourttheatre.com)

## FOR THE ROYAL COURT FOR *CONSTELLATIONS* AT THE DUKE OF YORK'S THEATRE:

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Head of Marketing  
Press Officer  
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Head of Production  
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**Becky Wootton**  
**Anna Evans**  
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**Martin Wheeler**  
**Paul Handley**  
**Daniel Brodie**

With special thanks to Kate Horton



# FOR THE ROYAL COURT

**ROYAL COURT THEATRE, SLOANE SQUARE, LONDON SW1W 8AS**  
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Trainee Director

General Manager  
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Studio Administrator  
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Casting Director  
Casting Assistant

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Assistant Production Manager  
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Lighting Board Operator  
Head of Stage  
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Thanks to all of our ushers and bar staff. ‡ The post of Trainee Director is supported by an anonymous donor. This theatre has the support of the Pearson Playwrights' Scheme sponsored by the Peggy Ramsay Foundation. \* Part-time.

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# AMBASSADOR THEATRE GROUP LTD PRODUCER

Co-founded by Howard Panter and Rosemary Squire in 1992, the Ambassador Theatre Group Ltd (ATG) is the largest owner/operator of theatres in the UK with 39 venues, an internationally recognised theatre producer, and a leader in theatre ticketing services through ATG Tickets.

ATG's impressive portfolio of West End theatres includes historic buildings such as the Apollo Victoria, Donmar Warehouse, Duke of York's, Fortune, Harold Pinter, Lyceum, Phoenix, Piccadilly, Playhouse, Savoy, Trafalgar Studio 1 and Trafalgar Studio 2.

ATG's regional theatres include: the Ambassadors Woking, encompassing the New Victoria and Rhoda McGaw theatres and the award-winning six-screen cinema complex, Ambassador Cinemas; Aylesbury Waterside Theatre; New Alexandra Theatre, Birmingham; Theatre Royal Brighton; Bristol Hippodrome; Churchill Theatre, Bromley; Edinburgh Playhouse; Leas Cliff Hall, Folkestone; King's Theatre and Theatre Royal, Glasgow; Grimsby Auditorium; Liverpool Empire; Palace Theatre and Opera House, Manchester; Milton Keynes Theatre; New Theatre, Oxford; Richmond Theatre; Southport Theatre; Regent Theatre and Victoria Hall, Stoke-on-Trent; Sunderland Empire; Princess Theatre, Torquay; New Wimbledon Theatre and New Wimbledon Studio; Grand Opera House, York.

ATG has been behind some of the most successful and innovative productions in Britain and internationally. Current and recent ATG co-productions include: *Posh, Jumpy* and *Constellations* (Royal Court at the Duke of York's); *South Pacific*, starring Samantha Womack and Paulo Szot (London and UK tour); *All New People*, starring Zach Braff (Manchester, Glasgow and London); *Dandy Dick*, starring Patricia Hodge and Nicholas Le Prevost, and *Blue/Orange*, starring Robert Bathurst (Brighton and UK tour); *The Mystery of Charles Dickens*, starring Simon Callow (London); *Ghost - the Musical* (Manchester and London); *Matthew Bourne's Nutcracker!* (Sadler's Wells and

UK tour); *Legally Blonde - the Musical* (UK tour); *Monty Python's Spamalot* by Eric Idle, starring Marcus Brigstocke and Jon Culshaw (London and UK tour); *Being Shakespeare*, starring Simon Callow (London, UK tour, New York and Chicago); *The Misanthrope*, starring Damian Lewis and Keira Knightley (London); the critically acclaimed award-winning musical *West Side Story* (Sadler's Wells and UK tour); *Elling*, starring John Simm (London); *Guys and Dolls*, starring Ewan McGregor (London) and *The Rocky Horror Show* (worldwide).

ATG is also mounting productions around the world. ATG's productions in Australia include: *Legally Blonde - the Musical*, *The Rocky Horror Show*, *Guys and Dolls* and *West Side Story*. Recent ATG productions on Broadway include: *The Mountaintop*, starring Samuel L Jackson and Angela Bassett, and *Exit the King*, starring Geoffrey Rush and Susan Sarandon.

ATG has recently launched a number of major new production company initiatives. In partnership with Tony® Award-winner Jerry Mitchell, the acclaimed director and choreographer, ATG has formed Jerry Mitchell Productions. Jerry Mitchell Productions will work to develop, create and produce new productions for ATG theatres in London, New York and around the world. Under the artistic direction of Chris Luscombe, with associate directors Maria Aitken and Philip Franks, Theatre Royal Brighton Productions will present classic and new drama both on tour in the UK and in the West End. In a co-producing partnership with ATG, West End and Broadway producer Tali Pelman will develop and produce new productions for presentation within ATG venues and in New York; and in partnership with acclaimed director Jamie Lloyd, Jamie Lloyd Productions will create bespoke pieces of theatrical work for London, the UK regions, North America, Australia and other territories. Productions of new writing, modern classics and musicals will all be presented by the company.



Other ATG successes include: the co-production of *The Weir* in London and on Broadway (winner of the 1999 Olivier Award for Best New Play); *Smokey Joe's Café* in the West End and the Olivier Award-winning *Slava's Snowshow* in the West End and North America; plus the multi award-winning West End musical *Carmen Jones*.

ATG has a group partner company, Sonia Friedman Productions (SFP), led by Sonia Friedman, who is one of the most prolific producers in the West End and on Broadway. Current and recent productions include: *A Chorus of Disapproval*, starring Rob Brydon, Nigel Harman and Ashley Jensen (London); a West End transfer of Globe Productions' *Richard III* and *Twelfth Night*, starring Mark Rylance; *The Sunshine Boys*, starring Danny DeVito and Richard Griffiths (London); *Hay Fever*, starring Lindsay Duncan and Jeremy Northam (London); *Nice Work if You Can Get It*, starring Matthew Broderick and Kelli O'Hara (Broadway); Alan Ayckbourn's *Absent Friends* (London); *Master Class*, starring Tyne Daly (London); *The Book of Mormon* by Trey Parker and Matt Stone (Broadway) and the Olivier Award-winning smash-hit musical *Legally Blonde - the Musical*. Other productions from SFP include: *Jerusalem* in London and on Broadway; *Betrayal*, starring Kristin Scott Thomas; *The Children's Hour*, starring Keira Knightley and Elisabeth Moss; *Much Ado About Nothing*, starring David Tennant and Catherine Tate; *Shirley Valentine* and *Educating Rita*, *La Bête*, *Othello*, *La Cage aux Folles*, *Arcadia*, *Boeing-Boeing*, *The Norman Conquests*, *The Seagull*, *No Man's Land* and Tom Stoppard's *Rock 'n' Roll*.

ATG also owns a major national family entertainment and pantomime company, First Family Entertainment (FFE). FFE is producing 10 star-studded pantomimes for the Christmas 2012/2013 season.

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# PRODUCTION CREDITS

Set built by **Souvenir Scenic Studios** and **Footprint Scenery**  
Painted by **Souvenir Scenic Studios**

Production Carpenter **Steven Stickler**  
Production Electrician **Adam Povey**  
Lighting Programmer **Katie Pitt**  
Production Sound Engineer **Alex Caplen**

Lighting supplied by **White Light**  
Sound Equipment supplied by **Stage Sound Services**

Rehearsal Studio **Jerwood Space**

Marketing Design **Creative X's -**  
**Julian Roca and Don Phillips Jr (Creative Directors)**  
**Kelly Russin (Director of Production)**

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# in the republic of happiness

a new play by **Martin Crimp**

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