



TWO FOR THE SEESAW

by William Gibson

Cast:

Jerry Ryan JOHN FENNER
 Gittel Mosca SHEILA MILLWARD

Directed by DOROTHY FENNER

The action takes place this past year between fall and spring in two rooms in New York City.

There will be two intervals of 15 minutes.

Curtain down approximately 10.00 p.m.

Set Design Phil Harvey
 Stage Manager Jack Lawrence
 Deputy Stage Manager Honor Anderson
 Assistant Stage Manager Linda Marshall
 Props Margaret Rees, Anne Wood
 Lighting Design Dave Roberts
 Lighting Operator Patrick Welch
 Sound Recording Ken Enston
 Sound Operators Elspeth Dales, Kym Dyson
 Wardrobe Madeline Gorrill
 Set Construction Richard Moore, Glanville Owen,
 Elspeth Dales, Charles Mulrairie,
 Anne Wood
 Photographs Mike Lee, Martin Savage

NO SMOKING IN THE AUDITORIUM

Players scored Two

WHILE the rest of Leamington sat in and suffered England's footballing failure on Wednesday a lucky few chose instead to step out and enjoy the Loft's theatrical success.

And whereas only Bryan Robson managed to get on the scoresheet for England, both John Fenner and Sheila Millward scored personal

triumphs as the Loft's striking duo in Gibson's intense and demanding, *Two for the Seesaw*.

Two person plays, like two-legged cup lites, are notoriously difficult to tackle, but the Loft's production is a top of the table winner all the way.

From the kick-off John Fenner takes complete control of his role as Jerry Ryan, the estranged attorney from Nevada who learns the hard

way that a job, an apartment and a woman don't add up to a life.

Coming to grips with Ryan, a taker who finds that simply becoming a giver doesn't solve all his problems, is no easy task, but one which Mr Fenner rises to by successfully concentrating on emphasis as the character unfolds.

Playing alongside him, Sheila Millward is equally on the ball with an energetic and

youthful performance as Gittel Mosca, the life force who substitutes for Ryan's wife only to be sent off in the closing scene.

Both have obviously worked hard to master the required Bronx accent, which is effective if grating, and which Sheila Millward delivers despite the added difficulty of continually chewing a lump of gum.

RESULT

But it would be wrong to focus the floodlighting too brightly on this pair. Praise also to Dorothy Fenner for her meticulous direction and also to the backup team and all those in the wings — despite the occasional lighting and sound error.

If there is one criticism of the production it's that it is so long that it seems to drift into extra-time — with the strange result that the audience nearly clapped the cast back to the dressing room long before the final whistle on Wednesday.

If the RFT can hack Shakespeare then surely the Loft can trim their efforts a little.

Overall not faultless, but certainly entertaining, this is the sort of production that could really bring the crowds flooding away from football.
 — Brian Richardson.

