

# FINBOROUGH THEATRE

118 Finborough Road, London SW10 9ED  
admin@finboroughtheatre.co.uk  
www.finboroughtheatre.co.uk

Artistic Director | **Neil McPherson**  
Founding Director | **Phil Willmott**  
General Manager | **Jillian Feuerstein**  
Assistant General Manager | **Esther Knowles**  
Fundraising Director | **Jonathan Ellicott**  
Playwrights in Residence | **James Graham, Dawn King, Anders Lustgarten, Carmen Nasr, Athena Stevens**  
Playwright on Attachment | **Saana Sze**  
Peggy Ramsay Foundation / Film 4 Awards Scheme Playwright (Tom Erhardt Bursary) | **Sophie Swithinbank**  
Resident Designer | **Alex Marker**  
Resident Assistant Designer | **Juliette Demoulin**  
Resident Casting Director | **Elizabeth Sweeney**  
Technical Manager | **Venus Raven**  
Literary Manager | **Sue Healy**  
Deputy Literary Manager | **Rhys Hayes**  
Literary Assistants | **Lydia McKinley and Tahys Rodriquez**  
Literary Assistants (International) | **Courtney Wilson**  
Associate Producer | **Arsalan Sattari**  
Book Keeper | **Patti Williams**  
Board of Trustees | **Robbie Kings (Chair), Geraldine Kelly, Russell Levinson, Pembe Al Mazrouei, John Terry and Anna-Marie Wallis**  
Development Board | **Diane Banks (Chair), Elizabeth Diaferia, Patrick Foster, Nicolette Kirkby and Klentiana Mahmutaj**  
And our volunteers.

itc  
member

The Finborough Theatre is a member of the Independent Theatre Council, the Society of Independent Theatres, Musical Theatre Network, The Friends of Brompton Cemetery, The Earl's Court Society, The Kensington Society, and the WEST Theatre Association, Kyiv, Ukraine.

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Earls Court  
Development  
Company



BackstageTrust

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Awarded funds from



The Finborough Theatre has the support of the Peggy Ramsay Foundation / Film 4 Playwrights Awards Scheme.

## Mailing

Email [admin@finboroughtheatre.co.uk](mailto:admin@finboroughtheatre.co.uk) or give your details to our Box Office staff to join our free email list.

## Playscripts

Many of the Finborough Theatre's plays have been published and are on sale from our website.

## Sustainability

The Finborough Theatre has a 100% sustainable electricity supply, and has replaced single-use plastic glasses with paper.

## Local History

The Finborough Theatre's local history website is online at [www.earls courtlocalhistory.co.uk](http://www.earls courtlocalhistory.co.uk)

## The Finborough Theatre on Social Media



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## Friends of the Finborough Theatre

The Finborough Theatre is a registered charity. We receive no public funding, and rely solely on the support of our audiences. Please do consider supporting us by joining our Friends of the Finborough Theatre scheme.

There are five categories of Friends, each offering a wide range of benefits.

Please ask any member of our staff for a leaflet.

**William Terriss Friends** – Anonymous, Iain Clarke, Fiona Clements, Tim Doyle, Anne and Patrick Foster, Ros and Alan Haigh, Melinda Patton, Chris Rocker, Linda Thorson

**James Bohee Friends** – Janet and Leo Liebster, Catrin Evans.

**Adelaide Neilson Friends** – Charles Glanville, Philip G Hooker.

**Legacy Gifts** – Tom Erhardt.

Smoking is not permitted in the auditorium.

The videotaping or making of electronic or other audio and/or visual recordings of this production is strictly prohibited.

There is no admittance or readmittance into the auditorium whilst the performance is in progress.

In accordance with the requirements of the Royal Borough of Kensington and Chelsea:

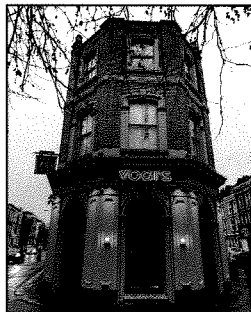
1. The public may leave at the end of the performance by all doors and such doors must at that time be kept open.
2. All gangways, corridors, staircases and external passageways intended for exit shall be left entirely free from obstruction whether permanent or temporary.
3. Persons shall not be permitted to stand or sit in any of the gangways intercepting the seating or to sit in any of the other gangways.
4. No drinks, containing intoxicating liquor or not, shall be consumed within the auditorium unless supplied in plastic, wax paper or cardboard containers.
5. No bottles or cans shall be permitted in the auditorium.

The Finborough Theatre is a registered charity and a company limited by guarantee. Registered in England and Wales no. 03448268. Registered Charity no. 1071304. Registered Office: 118 Finborough Road, London SW10 9ED.

# FINBOROUGH THEATRE

## THE PASSENGER





**'Probably the most influential fringe theatre in the world.'** *Time Out*

**'Not just a theatre, but a miracle.'** *Metro*

**'The mighty little Finborough which, under Neil McPherson, continues to offer a**

**mixture of neglected classics and new writing in a cannily curated mix.'**

Lyn Gardner, *The Stage*

**'The tiny but mighty Finborough.'**

Ben Brantley, *The New York Times*

Founded in 1980, the multi-award-winning Finborough Theatre presents plays and music theatre, concentrated exclusively on vibrant new writing and unique rediscoveries – both in our 1868 Victorian home and online with our digital initiative – #FinboroughFrontier

Our programme is unique – we never present work that has been seen anywhere in London during the last 25 years. Behind the scenes, we continue to discover and develop a new generation of theatre makers. Despite remaining completely unsubsidised, the Finborough Theatre has an unparalleled track record for attracting the finest talent who go on to become leading voices in British theatre. Under Artistic Director Neil McPherson, it has discovered some of the UK's most exciting new playwrights including Laura Wade, James Graham, Mike Bartlett, Jack Thorne, Athena Stevens and Anders Lustgarten, and directors including Tamara Harvey, Robert Hastie, Tom Littler, Blanche McIntyre, Kate Wasserberg and Sam Yates.

Artists working at the theatre in the 1980s included Clive Barker, Rory Bremner, Nica Burns, Kathy Burke, Ken Campbell, Jane Horrocks, Nicola Walker and Claire Dowie. In the 1990s, the Finborough Theatre first became known for new writing including Naomi Wallace's first play *The War Boys*, Rachel Weisz in David Farr's *Neville Southall's Vashbag*, four plays by Anthony Neilson including *Penetrator* and *The Censor*, both of which transferred to the Royal Court Theatre, and new plays by Richard Bean, Lucinda Coxon, David Eldridge and Tony Marchant.

New writing development included the premieres of modern classics such as Mark Ravenhill's *Shopping and Fucking*, Conor McPherson's *This Lime Tree Bower*, Naomi Wallace's *Slaughter City* and Martin McDonagh's *The Pillowman*.

Since 2000, new British plays have included Laura Wade's London debut *Young Emma* (commissioned by the Finborough Theatre), James Graham's London debut *Albert's Boy* with Victor Spinetti and four of his first plays, Sarah Grochala's *S27*, Athena Stevens' *Schism* which was nominated for an Olivier Award, and West End transfers for Joy Wilkinson's *Fair*, Nicholas de Jongh's *Plague Over England*, Jack Thorne's *Fanny and Faggot*, Neil McPherson's Olivier Award nominated *It Is Easy To Be Dead*, and Dawn King's *Foxfinder*.

UK premieres of foreign plays have included plays by Lanford Wilson, Larry Kramer, Tennessee Williams, Suzan-Lori Parks, the English premieres of two Scots language classics by Robert McLellan, and more Canadian plays than any other theatre in Europe, with West End transfers for Frank McGuinness' *Gates of Gold* with William Gaunt, Craig Higginson's *Dream of the Dog* with Dame Janet Suzman, and Jordan Tannahill's *Late Company*. In December 2022, *Pussycat in Memory of Darkness* was the first play performed by a foreign theatre in Ukraine since the Russian invasion.

Rediscoveries of neglected work – most commissioned by the Finborough Theatre – have included the first London revivals of Rolf Hochhuth's *Soldiers* and *The Representative*, both parts of Keith Dewhurst's *Lark Rise to Candleford*, *Etta Jenks* with Clarke Peters, three rediscoveries from Noël Coward, Terence Rattigan's *Variation On A Theme* with Rachael Stirling, and Lennox Robinson's *Drama at Inish* with Celia Imrie and Paul O'Grady. Transfers have included Emlyn Williams' *Accolade*, John Van Druten's *London Wall*, and J. B. Priestley's *Cornelius* which had a sell-out Off-Broadway run in New York City.

Music Theatre has included West End transfers for Adam Gwon's *Ordinary Days* and the UK premiere of Rodgers and Hammerstein's *State Fair*. Playlists of Finborough Theatre music theatre are available to listen to for free on Spotify.

The Finborough Theatre won the 2020 and 2022 *London Pub Theatres* Pub Theatre of the Year Award, *The Stage* Fringe Theatre of the Year Award in 2011, the Empty Space Peter Brook Award in 2010 and 2012 (and nominated in both 2023 and 2024), and was nominated for an Olivier Award in 2017 and 2019. Artistic Director Neil McPherson was awarded the Critics' Circle Special Award for Services to Theatre in 2019. It is the only non-public funded theatre ever to be awarded the Channel 4 Playwrights Scheme bursary twelve times.

[www.finboroughtheatre.co.uk](http://www.finboroughtheatre.co.uk)

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Toby Parsons Productions  
in association with  
Neil McPherson for the Finborough Theatre  
presents

The world premiere of a new adaptation

# THE PASSENGER

by  
**Nadya Menuhin**

Based on the novel by  
**Ulrich Alexander Boschwitz**

with  
Ben Fox  
Eric MacLennan  
Dan Milne  
Robert Neumark Jones  
Kelly Price

Directed by  
Tim Supple

Associate Direction by  
Joseph Alford

Set and Costume Design by  
Hannah Schmidt

Lighting Design by  
Mattis Larsen

Sound Design by  
Andy Pink

Instagram @thepassengerplay  
X @passengerplay25  
Facebook – The Passenger

First performance at the Finborough Theatre: Monday, 10 February 2025.

## Ulrich Alexander Boschwitz

Ulrich Alexander Boschwitz was born in Berlin in 1915. In 1937, at just twenty two years old, he published his first novel, *Menschen neben dem Leben* (*People Parallel to Life*) in a Swedish translation and under the pseudonym John Grane.

In 1938, he wrote *Der Reisende* (*The Passenger*), which was published in French, Swedish, and English. It was not until 2018 that the novel was published in German for the first time. Many of the events in the novel can be linked to his own autobiographical or familial experience.

Boschwitz and his mother had fled Germany in 1935 in the wake of the Nuremberg Race Laws. His sister Clarissa had already fled Germany to Palestine, via Switzerland, in 1933. Boschwitz and his mother travelled from Sweden to Norway and then to Paris, where he studied for a semester at the Sorbonne. In 1939, just before the outbreak of the Second World War, they ended up in exile in England.

At the outbreak of war, they were classed as enemy aliens and placed in an internment camp on the Isle of Man. In July 1940, Boschwitz was sent to another internment camp in Australia aboard the former troop transport *Dunera*, along with many other Jewish intellectuals as well as German and Italian prisoners of war.

In 1942, Boschwitz was allowed to return to England, but his ship was torpedoed by a German submarine and he was killed along with all 362 passengers. He was twenty seven years old. His final works were lost with him.



Ulrich Alexander Boschwitz.  
Image: Leo-Baeck-Institute.



Ulrich Alexander Boschwitz and his mother, 1938.

## The Passenger

*The Passenger* was rediscovered in 2015 when Boschwitz's niece Ruella Shachaf contacted the German editor Peter Graf. Graf found the original typescript of the book in the *German Exile Archive* in Frankfurt. It was revised and edited by Graf, using specific instructions Boschwitz had provided in letters to his mother.

The revised edition was translated into more than twenty languages within a year of its release. In 2021, more than eighty years after it was originally published, *The Passenger* became a *Sunday Times* bestseller. *The Passenger* is published in the UK by Pushkin Press.

Boschwitz's other novel *Menschen neben dem Leben*, written when he was twenty two, will be published by Pushkin Press under the title *Berlin Shuffle* in January 2026.

**'I am a German of Jewish origin. My people are the German people, my home is Germany, my faith is the German faith, which stands above all denominations.'**

– Walter Rathenau, German Foreign Minister (assassinated 1922).

## Historical Background

Hitler and the Nazis came to power in 1933 in Germany with a boycott of Jewish businesses and widespread harassment of Jews soon following. The *Nuremberg Laws of Race and Citizenship*, formally separating so-called Aryans from Jews were passed in 1935. The time of the Berlin Olympics, 1936, was something of a lull in outright assaults on Jews. The *Anschluss*, however, the joining of Austria to the Third Reich, March 1938, was accompanied by dramatic violence against Jews and the wanton destruction of Jewish property.

*Kristallnacht*, later termed *the night of the broken glass* (literally "Night of Crystal"), 9-10th November 1938, is the setting of *The Passenger*. The event providing the pretext was the assassination of a German diplomat in Paris, Ernst vom Rath, by a Jewish teenager, Herschel Grynszpan. The parents of Grynszpan had been, with thousands of others, dumped over the German/Polish border in the Nazi *Polen Aktion*. Although commonly referred to as a pogrom and the November pogrom, in several respects *Kristallnacht* departs, substantially, from the historical character of pogroms. That word, meaning "devastation", has been ascribed to popular, uncoordinated uprisings against Jews mainly in late 19th and early 20th century Eastern Europe. The historian John Klier and others argued, conclusively, that the waves of pogroms were not initiated by the Tsarist state. But there was a general impression that the "government" was involved. *Kristallnacht*, on the other hand, was a pre-planned, intensively managed event that was directed by the highest Nazi authorities. Rather than being haphazard, free-standing synagogues throughout all of Germany

were set ablaze, and shops identified as Jewish-owned were smashed. Individual Jews were terrorized, imprisoned, and several hundred were murdered during the events or died of injuries subsequently.

Nazi designs for the Holocaust, the systematic genocide of all of Europe's Jews would later coalesce around the time of Operation Barbarossa, the German invasion of the Soviet Union, in June 1941.

– Professor Michael Berkowitz, University College London Hebrew and Jewish Studies department.



Stolperstein for Ulrich Alexander Boschwitz  
Image: Stolpersteine-Initiative CW, Hupka.



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To find out more, visit [refugeesathome.org](http://refugeesathome.org)

Refugees at Home is a registered charity, no. 117765



# THE PASSENGER

by  
**Nadya Menuhin**

Based on the novel by  
**Ulrich Alexander Boschwitz**

*Characters in order of appearance*

Otto Silbermann  
Gustav Becker  
Elfriede  
Theo Findler  
Fritz  
SA Chessplayer  
Chessplayer's Wife  
Ticket Inspectors  
Lilienfeld  
Lady Resident  
Under-Cover Policeman  
Franz  
Belgian Border Guard 1  
Belgian Border Guard 2  
Ursula  
Nurse  
Police Inspector  
Schwartz

**Robert Neumark Jones**  
**Ben Fox**  
**Kelly Price**  
**Eric MacLennan**  
**Dan Milne**  
**Eric MacLennan**  
**Kelly Price**  
**Dan Milne**  
**Dan Milne**  
**Kelly Price**  
**Eric MacLennan**  
**Ben Fox**  
**Eric MacLennan**  
**Dan Milne**  
**Kelly Price**  
**Kelly Price**  
**Ben Fox**  
**Eric MacLennan**

All other roles played by members of the company.

*Kristallnacht*, Germany, November 1938.

The performance runs approximately 90 minutes.  
There will be no interval.

Please see front of house notices or ask an usher for an exact running time.

Director  
Associate Director  
Set and Costume Designer  
Lighting Designer  
Sound Designer  
Stage Manager  
Production Manager  
Producer  
Associate Producer

**Tim Supple**  
**Joseph Alford**  
**Hannah Schmidt**  
**Mattis Larsen**  
**Andy Pink**  
**Ted Walliker**  
**Charlie Rayner**  
**Toby Parsons**  
**Julia Blomberg**

Please turn your smart devices and mobile phones off - the light they emit can be distracting.

Our patrons are respectfully reminded that, in this intimate theatre, any noise such as the rustling of programmes, talking or the ringing of mobile phones may distract the actors and your fellow audience members.

We regret there is no admittance or re-admittance to the auditorium whilst the performance is in progress.

