

PRESS RELEASE

Wednesday 12 April 2017

CORDELIA LYNN AWARDED PINTER COMMISSION



Cordelia Lynn, Lady Antonia Fraser and Vicky Featherstone (Credit: Royal Court Theatre)

Playwright Cordelia Lynn received the 2017 Pinter Commission yesterday (Tuesday 11 April) – an award given annually by Lady Antonia Fraser, Harold Pinter’s widow, to support a new commission at the Royal Court Theatre.

The Pinter Commission is now in its sixth year and is given annually to support a playwright to write a new play for the Royal Court Theatre. There are no restrictions on the award which can be given to any playwright from a first time, unproduced writer to one already established.

In 2015 the Royal Court produced Cordelia Lynn’s play *Lela & Co* which ran in the Jerwood Theatre Upstairs. Cordelia has taken part in the Royal Court Young Writers Group.



Cordelia Lynn, Playwright said:

“I feel very held and very nurtured, both by a sense of connection between a young writer who is just beginning and such a significant artist as Harold Pinter, and by the Royal Court for their support of me. I hope to write a play that speaks to them both.”

Vicky Featherstone, Artistic Director of the Royal Court said:

“I am thrilled to be announcing Cordelia Lynn as the sixth recipient of our prestigious Pinter Commission. Cordelia is a stunning new voice to join the Royal Court’s new writing legacy. Her precision, her tenacity, her wit and her extraordinary intellect mean that we are waiting with bated breath to see what she will write. I am utterly confident that she will give us a vital new play for our times. Pinter was not only recognised as an extraordinary playwright and thinker, but was also a vigorous and passionate supporter of new talent, understanding deeply the highs and lows of building a career in theatre. Lady Antonia’s generosity and vision in creating this award ensures his legacy continues to influence us far into the future.”

Lady Antonia Fraser said:

“I believe that the Pinter Commission is exactly what Harold would have wanted. Because he had experienced the devastating rejection of his early work, he knew the true value of encouragement. New writing was always intensely important to Harold and Cordelia Lynn is a welcome recipient of the 2017 Award.”

-ENDS-

For more information or images please contact Anoushka Warden on 0207 565 5063 / AnoushkaWarden@royalcourttheatre.com

Notes to Editors:

Cordelia Lynn

For the Royal Court: **Lela & Co.**

Other theatre includes: **Believers Anonymous (Rosemary Branch); After the War (ADC, Olivier Bristol).**

HAROLD PINTER AT THE ROYAL COURT THEATRE

Harold Pinter had a long association with the Royal Court Theatre, both as a writer, and director, but also as an actor, starting his career there as an understudy in 1958 on two NF Simpson plays – *A Resounding Tinkle* and *The Hole*. In 1960, his first play *The Room* transferred to the Royal Court in a double bill with *The Dumb Waiter*. His other productions at the Royal Court included *Mountain Language*, directed by Katie Mitchell, *The New World Order*, which he wrote and directed as well as directing David Mamet’s play *Oleanna* in



1993. His play *Ashes to Ashes*, which he also directed, was the first play to open the Theatre Upstairs at the Ambassadors Theatre in the West End when the Royal Court Theatre closed for refurbishment in 1996. In 2005, as part of the 50th anniversary programme, Pinter returned to the stage as an actor, performing Beckett's play *Krapp's Last Tape*, directed by Ian Rickson, then Artistic Director of the Royal Court.

Alongside his work on stage, Pinter maintained a close relationship with the Royal Court, throughout his career, supporting and encouraging the new writers coming up, as well as working with writers from all over the world at the Royal Court's international residency each year.