

# PHILIP WILSON : DIRECTOR

## AGENT CONTACT DETAILS

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## EXPERIENCE

2007-11 Artistic Director & Joint Chief Executive of Salisbury Playhouse

**'A regional theatre with all guns blazing'** *Daily Telegraph*, November 2010

|      |                                      |                                   |  |
|------|--------------------------------------|-----------------------------------|--|
| 2023 | THE OYSTER PROBLEM                   | <i>Orlando Figes</i>              | Jermyn Street Theatre                  |
| 2022 | A SINGLE MAN                         | <i>C Isherwood, ad. S Reade</i>   | Park Theatre                           |
|      | STARCROSSED                          | <i>Rachel Garnet</i>              | Wilton's Music Hall                    |
| 2021 | THE BOY WITH THE BEE JAR             | <i>John Straiton</i>              | Hope Theatre                           |
| 2019 | THIS ISLAND'S MINE                   | <i>Philip Osment</i>              | King's Head Theatre                    |
| 2018 | PERFECT NONSENSE                     | <i>PG Wodehouse</i>               | Theatre by the Lake/York Theatre Royal |
| 2017 | A FOX ON THE FAIRWAY                 | <i>Ken Ludwig</i>                 | Queen's Theatre Hornchurch             |
|      | AFTER THE DANCE                      | <i>Terence Rattigan</i>           | Theatre by the Lake                    |
| 2016 | THE STAR                             | <i>Michael Wynne</i>              | Liverpool Playhouse                    |
|      | AS YOU LIKE IT                       | <i>William Shakespeare</i>        | Storyhouse Chester                     |
|      | BEACONS                              | <i>Tabitha Mortiboy</i>           | Park Theatre                           |
| 2015 | THE THREE LIONS                      | <i>William Gaminara</i>           | Tour / St James Theatre                |
| 2014 | GRIMM TALES                          | <i>P Pullman, ad. P Wilson</i>    | Bargehouse Oxo Tower                   |
|      | HOW MANY MILES TO BABYLON?           | <i>J Johnston, ad. A Sandford</i> | Lyric Belfast                          |
|      | GRIMM TALES                          | <i>P Pullman, ad. P Wilson</i>    | Shoreditch Town Hall                   |
| 2013 | TORO! TORO!                          | <i>M Morpurgo, ad. S Reade</i>    | National Tour (also design)            |
|      | THE THREE LIONS                      | <i>William Gaminara</i>           | Pleasance London & Edinburgh           |
|      | THE DANCING YEARS                    | <i>Ivor Novello, ad. P Wilson</i> | WMC Cardiff (workshop)                 |
| 2012 | THE NORMAN CONQUESTS                 | <i>Alan Ayckbourn</i>             | Liverpool Playhouse                    |
|      | TWIST OF GOLD                        | <i>M Morpurgo, ad. S Reade</i>    | Polka Theatre                          |
| 2011 | 66 BOOKS: <i>Ruth &amp; 2 Samuel</i> | <i>Stella Duffy, Wole Soyinka</i> | Bush / Westminster Abbey               |
|      | EARNEST / TRAVESTIES                 | <i>Oscar Wilde/Tom Stoppard</i>   | Birmingham Rep at the Old Rep          |
|      | THE GAME OF LOVE & CHANCE            | <i>Marivaux, tr. N Bartlett</i>   | Salisbury Playhouse                    |
|      | THE CONSTANT WIFE                    | <i>Somerset Maugham</i>           | Salisbury Playhouse                    |
| 2010 | THE PICTURE                          | <i>Philip Massinger</i>           | Salisbury Playhouse                    |
|      | TORO! TORO!                          | <i>M Morpurgo, ad. S Reade</i>    | Salisbury Playhouse (also design)      |
|      | PRIVATE LIVES                        | <i>Noël Coward</i>                | Salisbury Playhouse                    |
| 2009 | ARSENIC AND OLD LACE                 | <i>Joseph Kesselring</i>          | Salisbury Playhouse                    |
|      | BLACKBIRD                            | <i>David Harrower</i>             | Salisbury Playhouse (also design)      |
|      | FAITH HEALER                         | <i>Brian Friel</i>                | Salisbury Playhouse (also design)      |
|      | THE WINSLOW BOY                      | <i>Terence Rattigan</i>           | Salisbury Playhouse                    |
| 2008 | A MONTH IN THE COUNTRY               | <i>J L Carr, ad. P Wilson</i>     | Salisbury Playhouse                    |
|      | WHAT THE BUTLER SAW                  | <i>Joe Orton</i>                  | Salisbury Playhouse                    |
|      | PEOPLE AT SEA                        | <i>JB Priestley</i>               | Salisbury Playhouse                    |
| 2007 | ALPHABETICAL ORDER                   | <i>Michael Frayn</i>              | Salisbury Playhouse                    |
|      | NOISES OFF                           | <i>Michael Frayn</i>              | Liverpool Playhouse                    |
| 2006 | CORPSE!                              | <i>Gerald Moon</i>                | Salisbury Playhouse                    |
|      | IN PRAISE OF LOVE                    | <i>Terence Rattigan</i>           | Minerva Theatre, Chichester            |
| 2005 | THE FOUND MAN                        | <i>Riccardo Galgani</i>           | Traverse Theatre, Edinburgh            |
|      | UN UOMO TROVATO                      | <i>Riccardo Galgani</i>           | Teatro della Limonaia, Florence        |
|      | DR FAUSTUS                           | <i>Christopher Marlowe</i>        | Liverpool Playhouse                    |
| 2004 | AIN'T MISBEHAVIN'                    | <i>Horwitz &amp; Maltby Jr</i>    | Sheffield Crucible                     |
|      | ASTONISHED HEART/STILL LIFE          | <i>Noël Coward</i>                | Liverpool Playhouse                    |
| 2003 | BREAKING THE CODE                    | <i>Hugh Whitmore</i>              | Royal Theatre, Northampton             |

## AWARDS & TV/FILM WORK

2015 DAVID FRASER/ANDREA WONFOR BURSARY

ITV

1995-96 REGIONAL THEATRE YOUNG DIRECTOR SCHEME

Greenwich Theatre

2001-02 THAT GAY SHOW

*Producer, Series I & II*

BBC Three

1998 SHAKESPEARE IN LOVE

*Performance Consultant*

Miramax, dir. John Madden

## PUBLICATIONS

2016 PHILIP PULLMAN'S GRIMM TALES *stage adaptation*

Nick Hern Books

2015 DRAMATIC ADVENTURES IN RHETORIC *with Giles Taylor*

Oberon Books

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## STARCROSSED

“★★★★★ Flawless... Wilson’s production knows exactly what it’s doing” *WhatsOnStage* “★★★★★ Gay romance riff on *Romeo and Juliet* is a giddy delight” *The Guardian* “★★★★★ A persuasive and engaging upending of an overly familiar tale, slightly flawed, yet smart and fresh” *The Times*

## AFTER THE DANCE

(Theatre By The Lake)

“★★★★★ Philip Wilson’s production is full of nuance. The performances are superb” *The Stage*

## THE STAR

(Liverpool Playhouse)

“★★★★★ Philip Wilson’s direction adds the final sparkle that moves this from simple story to touching metaphor for the hopes and fears of all our lives” *The Observer* “Philip Wilson finely balances pathos with the entertainment – an affectionate tribute to the era of music hall” *The Stage*

## BEACONS

(Park Theatre)

“★★★★★ Philip Wilson’s beautifully-acted production” *The Times* “★★★★★” *The Stage*

## GRIMM TALES

(Bargehouse, Oxo Tower)

“★★★★★ This immersive adaptation of Philip Pullman’s retelling of the Grimms’ fairy tales is atmospheric to the point of inspiring awe. All beautifully done, and thrilling to stumble upon” *The Telegraph* “★★★★★ Bizarre and beautiful, Philip Wilson’s production is a magic box of glittering surprises... an irresistible invitation to explore the darker corners of the imagination” *The Times* “★★★★★ *Grimm Tales* is a great night and a great success, each of the stories relayed with love and invention by the casts dotted about the Bargehouse. A stripped-back evening of high-class, no-frills storytelling” *Time Out* “★★★★★” *The Stage*

## GRIMM TALES

(Shoreditch Town Hall)

“★★★★★ This thrilling staging... is a treat for adults’ rusty imaginations” *The Telegraph* “★★★★★ Vivid and unfussy – true to the stories’ visual clarity and taut plotting, while also evoking their dreamlike qualities” *Evening Standard* “★★★★★ A gorgeous production” *Time Out*

## THE THREE LIONS

(Pleasance Edinburgh / St James)

“★★★★★” *The Times* “★★★★★” *The Independent* “★★★★★” *The List* “★★★★★ Keeping the pace of play up with footsure finesse, director Philip Wilson has bagged a Premier League cast” *The Telegraph* “I’ve never seen an Edinburgh show more perfectly configured for a West End transfer” *The Spectator*

## THE NORMAN CONQUESTS

(Liverpool Playhouse)

“★★★★★” *The Guardian* “★★★★★” *The Times* “★★★★★ Philip Wilson’s taut direction balances the real and the comic” *WhatsOnStage.com*

## 66 BOOKS

(Bush / Westminster Abbey)

“Best of all is Stella Duffy’s response to the Book of Ruth, in which the heroine and her mother-in-law, Naomi, are portrayed as two resilient women surviving loss and loneliness together in an alien land: as played by Kate Duchêne and Nikki Amuka-Bird, under Philip Wilson’s direction, this becomes a powerful testament to sisterhood” *The Guardian*

## EARNEST / TRAVESTIES

(Birmingham Rep at the Old Rep)

“Directed with a tremendous sense of fun, Tom Stoppard’s *Alice in Wonderland*, rollercoaster mix of politics, modern literature and Dadaism, runs in tandem with Wilde’s *The Importance of Being Earnest*, and the similarities and eccentricities which link the two plays have been cunningly highlighted by Philip Wilson who, working with a splendid group of actors, deserves all our praise” *The Stage*

## THE GAME OF LOVE AND CHANCE

(Salisbury Playhouse)

“★★★★★” *Independent* “★★★★★ Marivaux is difficult, even for the French, to get right, but Wilson’s production, beautifully laid out on the Salisbury semi-thrust stage, is played with tremendous spirit and opens all access to the human heart. He’s going to be a very hard act to follow when he goes” *WhatsOnStage.com*

## THE PICTURE

(Salisbury Playhouse)

“★★★★★ A notably ambitious production for a regional theatre that deserves high praise. This is a real labour of love and a richly rewarding one. This cracking tale thrills anew. How splendid it is to discover the Playhouse refusing to play safe as budget cuts threaten our regional theatres” *Daily Telegraph* “★★★★★ Staged with

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enormous visual flair... ravishing designs” *The Guardian* (Critic’s Choice) “★★★★★ Under Philip Wilson’s skilful direction, this production looks and sounds exquisite” *WhatsOnStage.com*

## TORO! TORO!

(Salisbury Playhouse)

“True to the author’s intentions, with the accent on powerful story-telling” *The Stage*  
Nominated for a 2010 TMA Award for Best Show for Children & Young People

## PRIVATE LIVES

(Salisbury Playhouse)

“★★★★★ A superlative revival. Philip Wilson’s production is terrifically enjoyable” *Daily Telegraph*

## FAITH HEALER

(Salisbury Playhouse)

“Wilson’s design is a masterstroke... This exquisite production proves Wilson has a Midas touch with emotionally sophisticated drama” *Variety*

## J L CARR’s A MONTH IN THE COUNTRY

(Salisbury Playhouse)

“★★★★★ Beautiful and moving... The production aims with sniper-like accuracy at the audience’s heart. I wager you will leave this lovely show with misty eyes and a lump in your throat. I wouldn’t be surprised if this terrific adaptation by Philip Wilson didn’t become an enduring staple of our stages” *Daily Telegraph*

## NOISES OFF

(Liverpool Playhouse)

“★★★★★ A perfect production of Michael Frayn’s play about a play within a play” *The Guardian*

## IN PRAISE OF LOVE

(Minerva Theatre, Chichester)

“★★★★★” *The Times* “★★★★★” *Sunday Telegraph* “★★★★★ Philip Wilson’s beautifully acted production.” *Evening Standard* “★★★★★ Philip Wilson directs the play with the cool objectivity and deep feeling it deserves” *Sunday Times* (Critic’s Choice) “Rattigan’s penultimate play is shown in an intelligent, absorbing and wryly amusing light by Philip Wilson’s revival” *The Telegraph*

## THE FOUND MAN

(Traverse, Edinburgh)

“★★★★★” *The Scotsman* “★★★★★” *Scotland on Sunday* “★★★★★Wilson’s darkly foreboding production remains ruddily and gristly authentic” *The Herald* “Wilson’s beautifully acted production” *The Guardian*

## DR FAUSTUS

(Liverpool Playhouse)

“Wilson’s production opens with a brilliant piece of visual irony. More than any I have seen, it demonstrates how tacky and pointless Faustus’s whole enterprise is: he gives up both scholarship and salvation, only to become an entertainer and trickster. The final scene, as the library goes up in flames, is stunning” *Sunday Times*

## AIN’T MISBEHAVIN’

(Sheffield Crucible)

“★★★★★” *The Guardian* “★★★★★” *The Times* “★★★★★” *The Independent* “Philip Wilson’s slick, seamless and thrillingly sexy production” *The Telegraph* “★★★★★ The joint really is jumpin’, and the Crucible is packed to the rafters for Philip Wilson’s irresistible production of this irresistible Fats Waller anthology. Wilson gives the dramatic potential of each song a free run. The result is a big, blazing, boisterous treat, a real heart-warmer for these cold days. The five actor-dancer-singers work with polish and passion. Their energy and control took my breath away. An evening of undiluted pleasure” *Sunday Times* “Christmas at the Crucible has come to mean a high-quality musical, and this year’s offering is one of the best. The whole evening is a delight” *Sunday Telegraph*

## THE ASTONISHED HEART / STILL LIFE

(Liverpool Playhouse)

“★★★★★ Philip Wilson’s productions excavate these plays with a mixture of delicacy and extreme ruthlessness. They are full of exquisite period details, from the accents to the frocks. The acting is spot on. These are minor plays, but Wilson’s trick is to persuade you that they are minor masterpieces” *The Guardian* “There are moments in Philip Wilson’s expertly acted revival when you’d swear you were watching a precursor to Pinter, so heavy are the silences and so flimsy are the characters’ civilised veneers” *The Telegraph* “★★★★★ Under Philip Wilson’s direction, this double bill works a treat” *The Independent*

## BREAKING THE CODE

(Royal Theatre, Northampton)

“...The flawless cast of Philip Wilson’s meticulous revival. It’s a beautifully understated and underrated gem. It closes on Saturday. Go.” *The Independent on Sunday* “★★★★★ Hugh Whitmore’s 1986 play about Alan Turing strikes me as exactly the kind of play the West End lacks. It is intelligent, multi-layered and full of understated passion. Philip Wilson’s clean production and fine period detail make the play seem startlingly contemporary. Terrific performances all round, but the evening gets its real energy from Philip Franks, who, as Turing, gives one of the most outstanding performances of the year” *The Guardian*