

# Kneehigh ON TOUR

## Marketing Pack for Venues



"Fiendishly clever...a constant barrage of visual, theatrical and musical surprises" ★★★★★ The Stage

"Madcap mastery and jukebox hijinks...Bright, bold and timeless" ★★★★★ The Guardian

"A riot... Would I go and see this again? Like a shot." ★★★★★ The Times

"A stunning explosion of theatrical pyrotechnics " ★★★★★ The Morning Star

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*“Although we live in a different cultural, social and political landscape to John Gay in 1728, we still observe a world where there is no trust in the political classes, where bankers destroy lives yet still collect bonuses, where the power of wealth and celebrity is completely distorted, where the Law is often found to be corrupt... and where millions of people live in poverty and degradation.*

*This is the context in which we looked to the Beggar’s Opera, wrote a new script and score, developed the world and characters who live in it, and created a piece for now: Dead Dog in a Suitcase (and other love songs).*

*What is the world coming to?”*

Paul Crewes, Producer

# Company Background

Kneehigh are a UK based theatre company with a local, national and international profile. For 35 years we have created vigorous, popular and challenging theatre and perform with the joyful anarchy that audiences have come to expect.

**We tell stories.** Based in Cornwall in breath-taking barns on the south coast we create theatre of humanity on an epic and tiny scale. We work with an ever-changing ensemble of performers, artists, technicians, administrators, makers and musicians and are passionate about our multi-disciplined creative process.

**In 2010 we launched The Asylum**, a beautiful and flexible nomadic structure, which means we now have a venue to call home as well as being one of the leading touring theatre companies in the UK. We have now presented five seasons in The Asylum in Cornwall, and will continue to reinvent the space and explore new locations in future years.

**Alongside our national and international touring and Asylum seasons**, we run the Kneehigh **Rambles Programme** - aiming to engage creatively with communities in Cornwall and beyond through event and adventure.

# Contact Details

## MARKETING & PR

Dann Carroll, Communications Assistant

Kneehigh Theatre

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Twitter: [@WeAreKneehigh](https://twitter.com/WeAreKneehigh)

Facebook: [WeAreKneehigh](https://www.facebook.com/WeAreKneehigh)

Flickr: [WeAreKneehigh](https://www.flickr.com/photos/wearekneehigh/)

Vimeo: [WeAreKneehigh](https://vimeo.com/wearekneehigh)

## On Tour Contact

The company manager is **Stephanie Curtis** ([REDACTED]), who is first port of call for any actor-based requests whilst the company are in your venue.

# Credits

Wherever the title appears the following crediting should be adhered to:

**Kneehigh with Liverpool Everyman & Playhouse**

**Dead Dog in a Suitcase (and other love songs)**

*A New Beggar's Opera*

**Written by Carl Grose**

**Music by Charles Hazlewood**

**Directed by Mike Shepherd**

In programmes, or where other cast/creative team are credited, the following crediting should be adhered to:

Kneehigh with Liverpool Everyman and Playhouse

**Dead Dog in a Suitcase (and other love songs)**

Director **Mike Shepherd**

Writer **Carl Grose**

Composer & Music Director **Charles Hazlewood**

Designer **Michael Vale**

Lighting Designer **Malcolm Rippeth**

Choreographer & Assistant Director **Etta Murfitt**

Producer **Paul Crewes**

**Sign off: Kneehigh must be given ample time to sign off any marketing materials.**

## FOR KNEEHIGH

Chief Executive & Executive Producer	Paul Crewes
Joint Artistic Director	Emma Rice
Joint Artistic Director	Mike Shepherd
General Manager	Charlotte Bond
Company Stage Manager	Steph Curtis
Production Manager	David Harraway
Finance Officer	Fiona Buxton
Assistant Producer	Liz King
Administrator & Development Assistant	Bethany Lyne
Communications Assistant	Dann Carroll
Rambles Lead Artist	Anna Maria Murphy
Photography	Steve Tanner
Designer	Dave Mynne
Film Maker	Brett Harvey
Illustrator	Daryl Waller

**Thanks to:** Lin Potter at Wrightsure, Dave Cork at PRS, David Pugh and Dafydd Rogers, Phil Innes, Daryl Waller, Tim Sykes, Daniel Sparrow, John at LIPA, The Liverpool Sling Library, Kate Godfrey and Les Bubb, Splinter, Stage Sound Services, Jedd Hamilton and White Light, Sarah Mills and the Little Angel Theatre.

Huge thanks go to Mary Woodvine, Stu Barker, Alex Vann, Tristan Sturrock, Dean Nolan and Stu McLoughlin for their involvement in the R&D for this project, to Susa Gelpke-Doran, Sybilla and all at Paterno for their support and encouragement in hosting our early “Dead Dog” adventures, and Carly Bawden, Audrey Brisson and Andrew Durand for their time as part of the *Dead Dog in a Suitcase (and other love songs)* cast in 2014.

Charles would like to thank Henrietta Lang, Adrian Utley, Rachel & Becky Unthank, and Adrian McNally. Michael would like to thank Sarah Jane Mills for her role as Design Assistant.

**A big thank you to Emma Rice for support and development of this project, and to the company for their skill, experience, care and creativity. Without their generosity and brilliance, this work would not have been possible.**

# Box Office Information

## The show summed up in one sentence:

Kneehigh's new version of the Beggar's Opera which will be by turns SHOCKING, HILARIOUS, HEARTFELT and ABSURD!

## Brief plot synopsis:

Peachum of Peachum Inc (hair grooming, concrete and tinned fish) wants the mayor dead so he can fill his shoes. Macheath is happy to oblige. But Mac's in love with Peachum's daughter, Polly, and when Filch lets slip that Polly and Mac are married, Peachum declares war on Macheath.

Mac is captured and imprisoned, betrayed by his own gang. Lucy, chief-of-police Lockit's daughter, learns that Mac, the father of her child-to-be, has married Polly. Lucy demands Mac marry her, too. He agrees and Lucy arranges his escape.

But once out, Mac flees Lucy and begs Polly to forgive him. Lucy and Polly join forces. Mac is re-captured. No escape this time. The gallows is built. The city gathers. The Hangman ties a shoddy knot. The bell rings out. The world is about to explode. Does Mac have one last trick up his sleeve...?

## Selling points:

- Fantastic reviews and audience feedback from the 2014 performances in Liverpool, Bristol, and at the Asylum
- Anarchic and radical, this show will move you, shock you, and make you laugh
- Directed by Kneehigh founder and Joint Artistic Director Mike Shepherd, and written by Carl Grose who has written some of Kneehigh's best-loved plays (including *The Wild Bride* and *Tristan & Yseult*), as well as for the RSC
- Score of terrific live music and songs from celebrated composer and conductor Charles Hazlewood, performed by the company on stage
- *Tristan & Yseult* is enjoying huge success in the US after a 5 star UK tour

## Some audiences who would like the show:

- Previous Kneehigh bookers
- People who seek out the new, the different, the risky and the rude
- Lovers of live contemporary music
- Young people and students
- Fans of physical theatre

## Running time:

The show will be two hours long with one fifteen minute interval

## Suitability:

- 14+
- contains very strong language
- sexual references

*This show contains loud bangs, smoke, strong language and dodgy delights amidst corporate conspiracy, hit men, and songs culled from the edge of existence. And yes, we will be putting a dead dog in a suitcase... don't say we didn't warn you!*

**Practical issues:**

- Strobes
- Herbal cigarettes smoked on stage
- Gun/bomb sound effects
- Loud music/bass
- Puppet nudity

**Brief information about Kneehigh**

Kneehigh are one of the UKs most exciting touring theatre companies who specialise in visually stunning, adventurous theatre, ensemble playing and beautiful music; bringing a real sense of joy and spontaneity to everything they do.



# Video and Music

Daryl Waller created three teaser films for Liverpool Everyman & Playhouse. [Watch #1](#) [Watch #2](#)  
[Watch #3](#)

When the show opened, Brett Harvey created a filmed trailer. [Watch it here](#).

We also recorded some of the music at the barns. [Listen here](#).

# Brochure Copy (182 words)

"Fiendishly clever...a constant barrage of visual, theatrical and musical surprises" ★★★★★ The Stage

"Madcap mastery and jukebox hijinks...Bright, bold and timeless" ★★★★★ The Guardian

"A riot... Would I go and see this again? Like a shot." ★★★★★ The Times

"A stunning explosion of theatrical pyrotechnics " ★★★★★ The Morning Star

Kneehigh with Liverpool Everyman & Playhouse

## Dead Dog in a Suitcase (and other love songs)

*A New Beggar's Opera*

Written by Carl Grose

Music by Charles Hazlewood

Directed by Mike Shepherd

The ever inventive Kneehigh return with their blazing new show. Fasten your seat belts; it's going to be one hell of a night!

Mayor Goodman has been assassinated. Contract killer Macheath has just married Pretty Polly Peachum and Mr and Mrs Peachum aren't happy. Not one bit.

Based on the Beggar's Opera, John Gay's classic musical satire, Dead Dog in a Suitcase (and other love songs) is busting with wit, wonder and weirdness. An extraordinary Kneehigh cast of actor musicians shoot, hoot and shimmy their way through this twisted morality tale of our times...by turns SHOCKING, HILARIOUS, HEARTFELT and ABSURD!

The gorgeous and powerful live score combines trip hop and folk, Renaissance polyphony and psychedelia, and ska, grime and dubstep. ... echoing Gay's original by plundering the sounds of our times.

What the HELL is the world coming to?

*This is now, this is it  
The world is poor and man's a shit  
The game is rigged, nothing's truer  
Death's a joke and life's a sewer!*

**Please do not vary this copy unless you have prior permission from Kneehigh**

# Draft Press Release

(551 words)

## Kneehigh's radical new Beggar's Opera

This autumn Kneehigh open their critically acclaimed radical new reworking of the Beggar's Opera, **Dead Dog in a Suitcase (& other love songs)**

Written by **Carl Grose**, with a brand new score of live music written by **Charles Hazelwood**, and directed by Joint Artistic Director **Mike Shepherd**, **Dead Dog in a Suitcase (& other love songs)** is a twisted morality tale for our times busting with wit, wonder and weirdness, delivered in the way only Kneehigh know how.

The original Beggar's Opera was written in 1728 by John Gay and was adapted by Bertolt Brecht and Kurt Weill in 1928 as *The Threepenny Opera*. Like its predecessors, Kneehigh's new version is a musical satire that holds a mirror to contemporary society- confronting big business, corrupt institutions, and urban myths. Writer Carl Grose said:

***"The story of the dead dog in the suitcase is a "genuine" story. Google it. It's urban myth. It's modern folklore. And that feels like what our Beggar's Opera is, too. If John Gay's was highwaymen, prostitutes and street thieves, ours is about the mythic underbelly of NOW - corporate conspiracy, hit men, warped Robin Hood-types, the end of civilisation, dead dogs in suitcases - all combined to create a portrait of a world hanging by a thread, in turns shocking, hilarious, heartfelt and absurd"***

A company of Kneehigh actor musicians will bring Carl's script and Charles' music and songs to life. The Designer is Michael Vale, who also designed Kneehigh's *Hansel & Gretel* which toured to Liverpool Everyman and Playhouse in 2009. Sarah Wright worked with Michael as Puppet Designer. Lighting design is by Malcolm Rippeth (*Brief Encounter, The Red Shoes*) and choreography is by Etta Murfitt (*Steptoe and Son, The Wild Bride*).

Music Director Charles Hazlewood will be bringing the original songs of the Beggar's Opera up to date. He said:

***"The Beggar's Opera hit an unsuspecting world like a thunderbolt in 1728: an 'opera' about the essential injustice of the world, where rich and poor are corrupt alike, yet the poor go down for it and the rich do not. An 'opera' whose musical foundations seemed entirely borne of the fleshpots and gin palaces, specifically an opera where arias - instead of being arthouse confections - were a festering muck-heap of scabrous little ditties belonging to everyone and no-one.***

***"But down the years The Beggar's Opera has lost its teeth, not least because these once rapacious little tunes have evaporated from our collective consciousness. When the piece is revived, it is invariably as a charming museum-piece. The score entirely lacks the resonance John Gay endowed it with. The tunes have lost their context.***

***"I cannot make these tunes current and ubiquitous again. So my mission is to give them back their bite: by bending, bastardising them, often completely remaking them, and by dressing them in new and unfamiliar musical garb, so that the invigorating power of this piece might make a new mark on our sophisticated, and complacent ears"***

Kneehigh have enjoyed huge critical success this year with a UK and international tour of Tristan & Yseult, and are also touring their much loved stage version of Brief Encounter to Australia and the US. This completely new show will be anarchic, funny, radical and rude, in the true spirit of this award winning Cornish company.

--- ENDS ---

### **Notes for Editors**

#### **Press night:**

HOME, Manchester – 15<sup>th</sup> September

#### **Marketing contact (Kneehigh):**

Dann Carroll, Kneehigh [REDACTED]

#### **Marketing contact (makesthree):**

Sam MacAuley [REDACTED]

**Show page:** <http://www.kneehigh.co.uk/show/dead-dog-in-a-suitcase-and-other-love-songs.php>

**Kneehigh –** [www.kneehigh.co.uk](http://www.kneehigh.co.uk)

Kneehigh are a UK based theatre company with a local, national and international profile. For 35 years they have created vigorous, popular and challenging theatre and perform with the joyful anarchy that audiences have come to expect from this ground-breaking company.

Kneehigh tell stories. Based in Cornwall in breath-taking barns on the south coast they create theatre of humanity on an epic and tiny scale. Kneehigh work with an ever-changing ensemble of performers, artists, technicians, administrators, makers and musicians and are passionate about their multi-disciplined creative process.

In 2010 Kneehigh launched [The Asylum](#), a beautiful and flexible nomadic structure, which means they now have a venue to call home as well as being one of the leading touring theatre companies in the UK. Kneehigh have now presented three seasons in The Asylum in Cornwall, and will continue to reinvent the space and explore new locations in future years. The Asylum will return to Cornwall in 2014

Alongside their national and international touring and Asylum seasons, Kneehigh run the [Rambles Programme](#) - aiming to engage creatively with communities in Cornwall and beyond through event and adventure

***For further information please contact Dann Carroll on [REDACTED], or email [REDACTED]***

# Why the title?

## Why the title?

"The story of the dead dog in the suitcase is a "genuine" story. Google it. It apparently began life in the New York underground. Many people lay claim to it happening to them, or (more often) a friend of a friend. It's urban myth. It's modern folklore. And that feels like what our version of Beggar's Opera is too. If John Gay's original take was highwaymen and prostitutes and street thieves, ours is about the mythic underbelly of "now" - a world of hit men, weirdo Robin Hood types, bent coppers, politicians in sex dens, corporate conspiracy, desperate souls out to make a killing along side big business, the end of our absurd civilisation - dead dogs in suitcases. (Incidentally, I know it's folklore, but these tales nearly always stem from a truth - and who, I ask you, would put a dead dog in a suitcase? I mean, what's the world coming to?!)

The title also sounds to me like a fucked-up proto-punk anti-establishment record from back in the day. It sounds like an album you'd wanna buy. A collection of songs culled from the edge of existence. Some angry. Some sweet. Some about life. Some about death. But mainly, songs about love. And all combined to create a portrait of a world hanging by a thread. Also, the Widow Goodman (wife to an assassinated mayor - perhaps the last good man in town), a character invented for our version as the moral heart of an immoral world, and so, for me, had to sing the song, *Dead Dog in a Suitcase*. It is a tragic lament to her husband, who she loved more than anything. But it's also about her, and the state of the world...

"Gone is the class, gone is the grace,  
Now all she's got is a dead dog in a suitcase..."

A song that kind of screams "Jesus Ker-rist! What *is* the world coming to?!!"

I could be wrong, but it felt as if John Gay was asking this question about the world he lived in, just as Brecht was furiously asking it with his Threepenny version. Sad to say, it feels very right to be asking it again, here, now, in 2015. And *Dead Dog In A Suitcase (and other love songs)* feels right as a title.

I know it hits the spot for me."

**Carl Grose, Writer**

# Directors Notes

When it was first suggested that Kneehigh might be interested in *The Beggar's Opera* I wasn't keen. The plot seemed thin; I didn't really know who Macheath was or what he did; the women were either wives, daughters or prostitutes, the men thieves and rogues and the ending felt lame.

I also read Brecht's version *The Threepenny Opera* and wrote one sentence from Brecht in my day-to-day notebook: "the world is poor and man's a shit". This resonated and prompted me to meet with long time Kneehigh performer, writer and marvellous man Carl Grose.

Together we interrogated John Gay's original and Bertolt Brecht's revision: we looked for ways to strengthen what we perceived as weaknesses, we ranted about the world and what makes us furious, and realised we were fired up to make a new *Beggar's Opera* for our times.

When Carl announced the title was to be 'Dead Dog in a Suitcase (and other love songs)' there were raised eyebrows and pleas for us to change it to something more "accessible" but we held out. It seemed an important statement of intent that he wasn't simply adapting John Gay's original but radically re-writing it. Having been fired up we now wanted to leap far away from the comfort zone. As Carl wrote at the time: "*...the story of a dead dog in a suitcase is a famous urban myth (google it) It's modern folklore and that feels like what our Beggar's Opera is too. If John Gay's was highwaymen, prostitutes and street thieves then ours is about the mythic underbelly of*

*NOW-corporate conspiracy, hit men, weirdwarped Robin Hood types, the end of civilisation, dead dogs in suitcases...I mean what the HELL is the world coming to?"*

In the time I've spent developing this show I've been saddened and shaken by the horrors of Syria and Gaza, exasperated by bankers and bonuses, non-plussed by "austerity measures", troubled by the increasing divide between the "haves" and "have-nots", inspired by the testimonies of Pussy Riot, dismayed by Cornwall's support for UKIP and filled with furious frustration by the endless corruption, injustices and short term greed of the world.

I've watched the films of David Lynch and Quentin Tarantino, Roy Andersson's *Songs from the Second Floor* and *You the Living*, Peter Greenaway's *The Cook, the Thief his Wife and her Lover*, and work from the Marx Brothers and Jan Svankmajer. I stumbled across a Punch and Judy show and thought that Mr Punch (the Lord of Misrule and anarchy personified) was like Macheath.

I've listened to The Damned, Jimi Hendrix, Purcell, John Tavener, PJ Harvey, Portishead, Tom Jones, Monteverdi and Mozart. Oh...and Carl and I both watched all of *Breaking Bad*!

All of this and much more has fuelled Carl's brilliant script. *Dead Dog in a Suitcase (and other love songs)* is a dark musical combined with high octane farce and a collection of songs culled from the edge of existence-some angry, some sweet. All combined to create a portrait of a world hanging by a thread.

As well as Carl, it's been thrilling to work with Charles Hazlewood whose score, great skill and spirit have taken us further than we dared, and I'm indebted to the brilliance of my creative team and the pioneering spirit of the Liverpool Everyman & Playhouse for making this happen. Thank you!

**Mike Shepherd, Director**

# The Music

*The Beggar's Opera* hit an unsuspecting London like a thunderbolt in 1728. Here was an 'opera' about low-born, mucky people doing low-born, mucky things to each other (in those days operas were exclusively about the aristocracy or mythical deities: the common man didn't figure); an 'opera' whose musical foundations seemed embedded in the fleshpots and gin palaces; specifically an opera where arias - *instead* of being art-house confections - were a festering muck-heap of scabrous ditties belonging to everyone and no-one: the popular songs of the day. (On the occasions where Gay deploys a tune by Purcell or Handel, he deliberately and rudely turns it on its head with lyrics of dubious morality).

Gay's use of music is always specific, and always drives his message home: for instance in a moment of shattering irony at the climax of the piece when Macheath is about to hang, Gay takes the most iconic and aristocratic of all English folk tunes, *Greensleeves* - widely supposed (then as now) to have been written by Henry VIII - and screams out the moral of the piece over it: that if the rich were to hang for their crimes as well as the poor, there wouldn't be a man left alive in England.

*The Beggar's Opera* was a barbed comment on the times, as salacious/prescient/hilarious/bleak as a Hogarth cartoon. It was also effectively the prototype for the modern musical.

But down the years *The Beggar's Opera* has lost its teeth, not least because these once ubiquitous little tunes have evaporated from our collective consciousness. When the show is revived, it is invariably as a charming museum-piece. The score entirely lacks the resonance John Gay endowed it with. The tunes have lost their context.

If *The Beggar's Opera* is to speak now with the same tangy urgency it had in 1728, then it needs music which does exactly what it did in Gay's original, i.e. to plunder the sounds of *now*, (as well as the elegant trappings of *then*).

And so my mongrel score for *Dead Dog in a Suitcase (and other love songs)* - a Beggar's Opera for our times after all - straddles electro disco, new wave, grime, dubstep, noire, trip hop, punk, ska, as well as eighteenth century counterpoint and the great Purcell. I have bent and bastardised certain originals (you can't carbon-date a tune!), and written a huge amount of new material. My hope is that these tunes will jostle for position in the ear of the unguarded listener, a cacophony of infectious ditties as disarming and debilitating as the unbalanced times we still live in.

**Charles Hazlewood, Composer and Music Director, June 2014**

# Target Markets

"We have a commitment to the on-going spiritual health of ourselves, our community and the theatre. We want to collaborate with our fellow human beings, whether they are adults or children, professionals or outsiders and are hungry to meet and work with new and vivid people from different backgrounds. We want to create event and offer experiences that can profoundly change people's lives. We want to create relevant, innovative and emotionally charged work, to reach out in meaningful ways to the non-theatre going community, to build a non-elite audience and to celebrate our delicious time on the planet." (*From the Kneehigh Manifesto*)

**In 2014 we found young people (14-20) particularly engaged by the show, and giving huge reactions at the curtain call (and afterwards on social media). Equally the older generation (45-65) loved the show, particularly in Cornwall and Bristol, tapping in to the political uncertainties of the times, perhaps.**

*Dead Dog in a Suitcase (and other love songs)* is particularly suitable for...

## Frequent Attenders

- **Expression:** Community focused, they enjoy a sense of belonging and are great for word of mouth. **Tap into their desire to be part of something bigger:** Highlight the opportunities for participation, build networks that appeal to their community spirit, debate and discuss.
- **Stimulation:** Take risks and enjoy new discoveries, sociable, they are looking for the next 'big thing' but don't book early. **Support their desire to try something new:** Offer events and activities on weekends and evenings, target them with riskier, less well-known activities, promote the social element.
- **Essence:** Well educated professionals, philanthropic, they lead rather than follow, art is important but they mistrust critics. **Flatter their independence and sophisticated tastes:** Highlight quality and sophistication aspects, acknowledge their discerning knowledge and interests, present opportunities for taste development and challenge.

## Some attendance

- New writing audiences
- Young People and Schools
- Previous Kneehigh audience
- Fans of Live music
- Fans of contemporary Art

## Non-attenders

- Community/'Rambles'



# Selling Points

First UK tour of a sell out show

Anarchic, radical, will move you, shock you, and make you laugh

“horrifying, outrageous, hilarious, musical, and perhaps unbookable”(Carl Grose)

See and hear work from award-winning composer

May have seen/heard Charles Hazlewood on radio/TV

See the founder of Kneehigh Mike Shepherd direct an important new show

Quality writer (Carl Grose) who has written some of Kneehigh’s best-loved plays, as well as for the RSC

Enjoy great musicians playing great music and singing

Kneehigh are a ‘must-see’ company

Consistent high quality work has stood the test of time

Lively, young fellow audience members

New version of a story you know

See how Kneehigh have changed the story and songs from the original

Help with your A-levels

Kneehigh make a distinctive style of theatre that students ought to learn about

Share your thoughts about the show with other people on social media

Find out more about the company from their website and with post-show talks

Find out more about Kneehigh’s artistic process

Meet/talk to artists in the bar and at post-show events

Feel more involved in the show

Chance to meet the company in the bar after the show

# Sample Letters

## GENERAL

*"Fiendishly clever...a constant barrage of visual, theatrical and musical surprises" ★★★★★ The Stage*

*"Madcap mastery and jukebox hijinks...Bright, bold and timeless" ★★★★★ The Guardian*

*"A riot... Would I go and see this again? Like a shot." ★★★★★ The Times*

*"A stunning explosion of theatrical pyrotechnics " ★★★★★ The Morning Star*

Dear booker,

Kneehigh are back! This year, we are delighted to present Kneehigh's radical new Beggar's Opera

Written by Carl Grose, with a new score of live music written by Charles Hazelwood, and directed by Joint Artistic Director Mike Shepherd, *Dead Dog in a Suitcase (& other love songs)* is a twisted morality tale for our times busting with wit, wonder and weirdness, delivered in the way only Kneehigh know how.

*Mayor Clot has been assassinated. Contract killer Macheath has just married Pretty Polly and they plan to escape to a better world – but they aren't going anywhere. Not if pickled pilchard, hair gel and concrete tycoon Les Peachum and his wife have anything to do with it. See, they aren't happy with their daughter marrying Macheath. Not one bit.*

*Before the day is out Macheath will face the hangman's noose and much more besides.*

*All the while, the dogs are howling, the pier is creaking, the babes are crying, the concrete is cracking and the truth won't stay hidden for much longer...*

Don't miss your chance to see this award winning Cornish company shoot, hoot and shimmy their way through this twisted morality tale of our times...by turns SHOCKING, HILARIOUS, HEARTFELT and ABSURD!

*Dead Dog in a Suitcase (and other love songs)* is on from [dates]

To book call [box office information]

## SCHOOLS (age 14+)

"Fiendishly clever...a constant barrage of visual, theatrical and musical surprises" ★★★★★ The Stage

"Madcap mastery and jukebox hijinks...Bright, bold and timeless" ★★★★★ The Guardian

"A riot... Would I go and see this again? Like a shot." ★★★★★ The Times

"A stunning explosion of theatrical pyrotechnics " ★★★★★ The Morning Star

Dear Drama / Music / Dance teacher / headmaster,

Kneehigh are back! This year, we are delighted to present Kneehigh's radical reworking of the Beggar's Opera, a co-production with Liverpool Everyman and Playhouse

Written by Carl Grose, with a new score of live music written by Charles Hazelwood, and directed by Joint Artistic Director Mike Shepherd, **Dead Dog in a Suitcase (& other love songs)** is a twisted morality tale for our times busting with wit, wonder and weirdness, delivered in the way only Kneehigh know how.

This production is especially suitable for A-level students studying Theatre Studies, as Kneehigh are a recommended practitioner on the AQA Theatre Studies course. The production will be particularly useful for the following units:

### **Unit 1 – DRAM1: Written – Live Theatre Production Seen**

*Section A - response to live theatre seen during the course*

### **Unit 2 – DRAM2: Practical – Presentation of an Extract from a Play**

*Performance by a group of an extract from a published play*

Kneehigh have been recommended as one of the companies that candidates' extracts should be influenced by.

The production is also a perfect springboard for discussions about physical theatre, text, the devising process, and adaptation, especially of classic texts. Kneehigh's sets and lighting are always inventive and visually stunning, and the music is central to the piece, so the show would also be great for any students interested in design, lighting, production, or music

Kneehigh are a driving force in contemporary British theatre. Their joyful blend of anarchy and tenderness has entranced audiences throughout the UK with productions including *The Wild Bride*, *The Red Shoes*, *Brief Encounter*, *Don John*, *Tristan & Yseult*, *Nights at the Circus*, *Rapunzel* and *Cymbeline*.

This award-winning Cornish company shoot, hoot and shimmy their way through this twisted morality tale of our times...by turns SHOCKING, HILARIOUS, HEARTFELT and ABSURD!

We also have a dedicated education website for the show packed with videos, interviews, and in-depth resources: [kneehighlowdown.co.uk](http://kneehighlowdown.co.uk)

Tickets range from (*venue price range and concession info*)

To book please call the box office on (*your booking number*)

# Tour Schedule

24/08/2015	Rehearsals
31/08/2015	Rehearsals
07/09/2015	Home Manchester
14/09/2015	
21/09/2015	
28/09/2015	Birmingham Rep
12/10/2015	Cheltenham
19/10/2015	Newcastle
26/10/2015	Warwick
02/11/2015	WYP
09/11/2015	Liverpool
16/11/2015	Bristol
30/11/2015	Shoreditch
07/12/2015	

# Company Biographies

Filch	Jack Shalloo
Widow Goodman (Until October 17)	Patrycja Kujawska
Widow Goodman (From October 20)	Lucy Rivers
Macheath	Dominic Marsh
Lucy	Beverley Rudd
Lockit	Giles King
Mrs Peachum	Rina Fatania
Polly	Angela Hardie
Peachum	Martin Hyder
Associate Music Director/musician/gang member	Ian Ross
Gang/musician	Justin Radford
Gang/musician	James Gow
Gang/puppeteer	Sarah Wright

Biographies TBC

# Press Highlights

## Premiere in Liverpool, June 2014

"Robust, raucous, and a real riot" "Cornish theatre company Kneehigh doesn't do things by halves"  
"Would I go and see this again? Like a shot." ★★★★★ [The Times](#) (Dominic Maxwell)

"fiendishly clever re-write of John Gay's scabrous satire" "Charles Hazlewood's extraordinary score"  
"a climactic coup de theatre finale" ★★★★★ [The Stage](#)

"Here's the surest betting: once seen, this show must be seen again... and yet again. It's that good."  
"stupendous" ★★★★★ [Liverpool ECHO](#)

"this stunning new theatre really has a chance to show us what it's capable of: pure magic" "pulses with inventiveness, humanity, and high-octane thrills" "audaciously original" "it's theatre with heart and guts and soul. And it's theatre you simply can not afford to miss" [Seven Streets](#)

"a musical quite unlike any other" "In parts, sheer chaos but overall, a sheer delight" ★★★★★  
[What's On Stage](#)

"It's a vibrant, in-your-face roller coaster of a production" "one of the most imaginative, chaotic, memorable and quite beautifully absurd final scenes this reviewer has ever seen in the theatre" [Made Up: On Stage in Liverpool](#)

"this is definitely a show that needs to be seen rather than described" "real theatrical magic"  
★★★★★ [The Public Reviews](#)

"great fun from beginning to end" "spectacularly successful" "a fabulous piece of entertainment with very impressive performances from this multi-skilled cast" [British Theatre Guide](#)

"breathlessly exciting" "unlike anything you are likely to ever have the pleasure of seeing again"  
9/10 [Liverpool Sound & Vision](#)

## Kneehigh General

*Kneehigh stands head and shoulders above most other touring companies in Britain* **The Daily Telegraph 2010**

*The UK's best touring company* **Telegraph 2011**

*[Kneehigh] have influenced a new generation of theatre makers* **The Times 2011**

*From humble beginnings, Kneehigh have found fame and fans around the world without betraying their Cornish roots* **Western Morning News 2010**

## Tristan & Yseult 2013

"If this show doesn't make you fall in love with theatre, there's no potion on Earth that can help you." ★★★★★ **The Guardian June 2013**

"Spectacular yet intimate... I loved it" ★★★★★ **The Times June 2013**

## The Wild Bride 2011

*Magical theatre that likes getting dirty* ★★★★★ **The Metro**

*Quirky and larky, magical and wild \*\*\*\* The Times*

*Witty, Surprising, Strange. I dreamt about it all night \*\*\*\* The Times*

*A devilishly enjoyable evening \*\*\*\* The Guardian*

*The most defiant display of survivor-hood since Gloria Gaynor \*\*\*\* The Guardian*

*Utterly beguiling, ingenious theatre \*\*\*\* WhatsonStage*

*Colourful, inventive and invigorating \*\*\*\* WhatsOnStage*

## **The Red Shoes 2010**

*Exquisitely dark, sexy and mischievous \*\*\*\*\*The Times*

*Stunning \*\*\*\*\*The Times*

*Intensely charismatic theatre \*\*\*\*\*The Guardian*

# Kneehigh

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Kneehigh



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