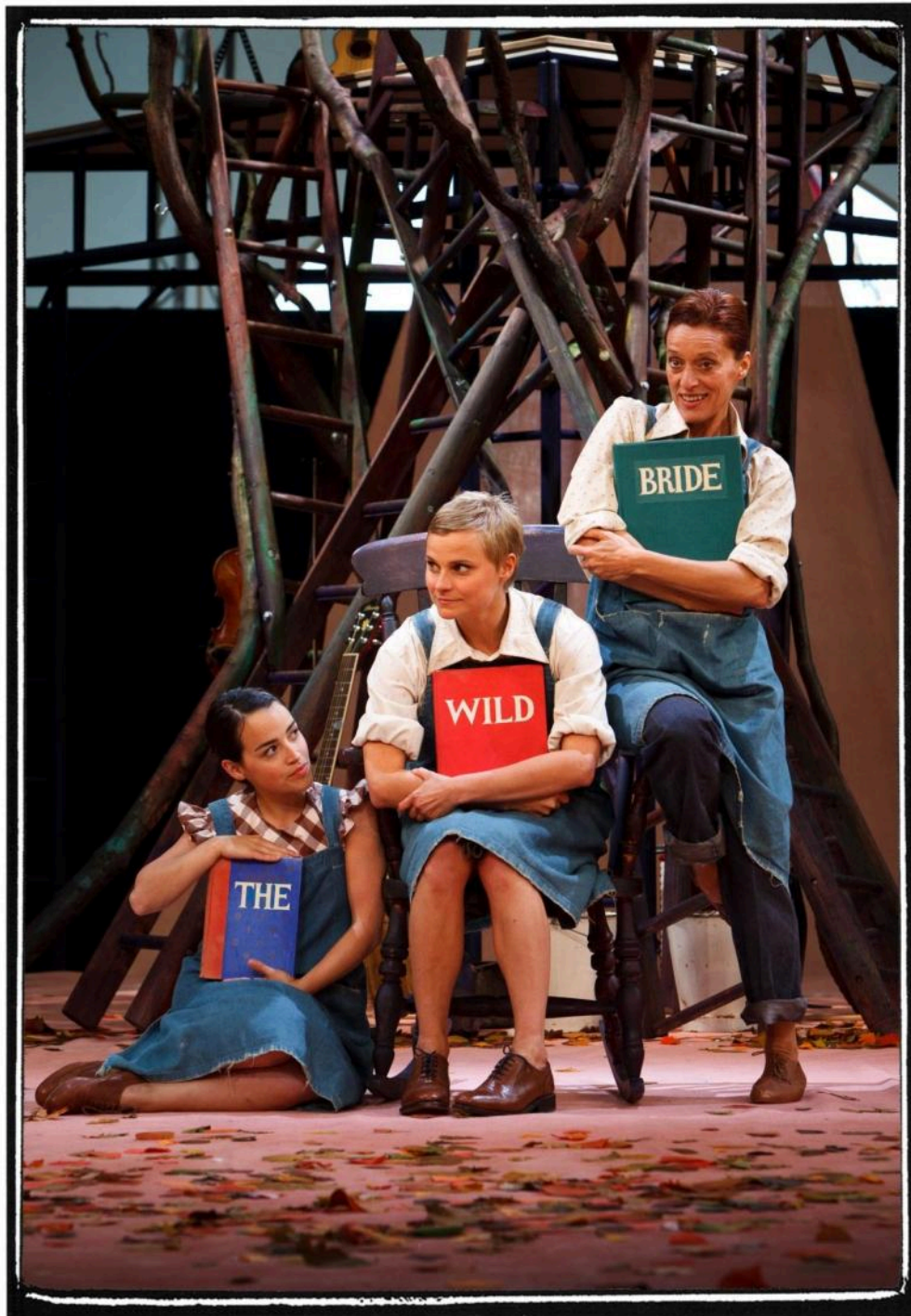


# Kneehigh ON TOUR



The Wild Bride Memory Aid for Students:  
Don't Write Notes, Watch the Show!

# Contents

1. Introduction .....	4
2. Overview .....	6
The Original Story .....	6
Inspiration.....	7
Emma Rice, Director, on 'Making a Show': .....	9
Mike Shepherd: Why Do We Do Theatre?.....	11
3. Credits .....	12
4. Scene Structure .....	18
5. The Script .....	20
6. Set Design .....	25
7. Costume .....	31
8. Music .....	34
9. Background to Kneehigh.....	36
Manifesto.....	36
The Barns.....	37
The Asylum .....	37
Connections Programme.....	38
Previous Shows (2000 – 2010).....	38
10. Further Information.....	40
Inspiration.....	40
Kneehigh Scripts .....	40

**The Wild Bride opened at the Kneehigh Asylum on 11<sup>th</sup> August 2011 with the following company:**

Audrey Brisson  
Stuart Goodwin  
Patrycja Kujawska  
Éva Magyar  
Stuart McLoughlin  
Ian Ross (Musician)



### *The Wild Bride*

*In a stunning elemental world of dust, clay and fire, here is a red hot story with a brutal edge and a beating heart... The story of what happens when your father accidentally sells you to the Devil.*

*Betrayed by her father, our heroine has those 'cross-road blues'. She chooses to walk into the wilderness, rejecting not only the Devil, but her home as well. In the wild she meets a Prince and becomes pregnant, but when he is called to war, her heart breaks. She finds herself at those pesky cross-roads again.*

*In the cool green of the forest, she brings up her child, and - wonder of wonders - her broken heart grows back. Perhaps this is 'happily ever after', perhaps there is even more joy to come...*

*This epic and poetic Wonder Tale is classic Kneehigh stuff. Charting a life, from child to adult. You can expect instinctive storytelling and a heady mix of live Blues music and devilish humour.*

*The Wild Bride is a grown-up, spring bud, dustball of a romance for adults and brave children alike*

**All images © Steve Tanner 2011**

## 1. Introduction

By adaptor and director, Emma Rice

"I first had a stab at this epic story in 2002. Commissioned by Eva Magyar and her company The Shamans. Bill Mitchell (designer then and now) and I travelled to Hungary to create a show based on the ancient story of the Handless Maiden. My memory is that it was rather beautiful: lyrical, full of flowers and poetry, pretty frocks and soft kid leather.

"I returned home with a sense of achievement. I was proud of the work, had had a great time and held the show in great affection. I put the show on my 'sorted' shelf and forgot it, thinking my work was done.

"I was, however, fortunate that I didn't understand Hungarian as it became painfully clear with time that the show had been a monumental flop, and ended soon after it began. My Hungarian friends had protected me from the truth and without the clarity of ever having read a review or understood audience feedback I remained in blissful ignorance for many years. Anyway! What did they know? The show was done.

"But then came the knocking. I began thinking of the story again. Dreams circled, fragments of memory came into focus and I had a dawning awareness that I had indeed missed the heart, soul and very point of this extraordinary tale. Older, more bruised, and more myself, I decided to make this piece again. Only now was I beginning to understand what it is to do a deal with the devil and what it is to endure.

"So, here it is. No party frocks for my women this time. This time there is dirt and blues and brutality. We drew inspiration from the great depression, from African landmine victims and from Robert Johnson. We used our own experience to explore the depths of the human experience and also the possibilities. And this is where story, theatre and life collide! Nuzzling right alongside the archetypal trials that our heroine endures, there is the real wonder of the people playing her and playing alongside her. As she feels that she can't go on, another is singing like a siren, as she feels betrayed, another dances like a dervish and as she begins to heal a band plays with passion and empathy. The very people telling the story teach us that we are in this together, that we can go on, that we are capable of anything, that there is indeed hope. We are heroes all: living, breathing, hurting, fighting, enduring contemporary heroes.

"So. This story has come of age. Or perhaps I have. Here's to getting up in the morning, to looking forward and back and to being firmly rooted in the moment. But most of all, here's to slow, quiet, sneaky healing.

"As the show says:

Now I know why no one notices a tree as it grows  
Because their deep roots creep down oh so slow  
And their clever branches quickly learn  
To blossom only when your back is turned"

*Emma Rice, Director and Adapter, 2011*



## 2. Overview

### The Original Story

*The Girl Without Hands* is a German fairy tale collected by the Brothers Grimm.

This is the story as retold by Anna Maria Murphy

So, here's a strange one.

A very poor miller cuts down his last apple tree in desperation. He makes a bargain with the Devil, who promises him riches. The miller agrees to give him what is behind his mill.

"Fine", thinks the miller to himself, "A new apple tree will grow and the devil can have that."

The miller's old shack becomes a palace. The wife asks why.

The miller tells of the bargain.

"But it's our daughter behind the mill, not a tree", says Mrs. Miller. How they cried.

They knew the Devil would come to claim her.

The girl tried to protect herself by being clean. But the devil wanted her dirty. (He was a filthy old bugger)

But that wasn't enough for the old devil. He wanted her hands chopped off.

And so they were.

But the devil couldn't take her, as she cried so much, she washed herself clean, and devils don't like that.

She lived in the forest and ate the fruit.

A king fell in love and married her. He made her a pair of silver hands. The fingers moved and everything.

The king went to war.

A child was born. The king's mother loved the girl as her own daughter and sent her son a message. But the devil intercepted and changed the message. He said the child was half dog.

The king sent a message back saying, "*Care for them both*", (that's how much he loved her) but the old devil interfered again and changed it to "*Kill them both*"

The old mother couldn't do it, and killed a deer instead. (That's a well known trick.)

The girl again went to the forest, where her hands grew back.

The king found her several years later.

They loved again, and had many more children. It was one of them who told me this. My aunty knew them quite well.

*Anna Maria Murphy: Writer, Poet, and Kneehigh Collaborator*

## Inspiration

### **Women Who Run With Wolves**

Although the original version of the story was written by the Brothers Grimm, this show started with an adaptation of the story called *The Handless Maiden*. It forms part of a collection of stories called *Women Who Run With the Wolves*, by Clarissa Pinkola Estes

### **The Great Depression**

The Great Depression was a severe worldwide economic depression in the decade preceding World War II. The timing of the Great Depression varied across nations, but in most countries it started in about 1929 and lasted until the late 1930s or early 1940s. It was the longest, most widespread, and deepest depression of the 20th century. The depression originated in the U.S., starting with the fall in stock prices that began around September 4, 1929 and became worldwide news with the stock market crash of October 29, 1929 (known as Black Tuesday). From there, it quickly spread to almost every country in the world. Personal income, tax revenue, profits and prices dropped, while international trade plunged by more than 50%. Unemployment in the U.S. rose to 25%, and in some countries rose as high as 33%. Cities all around the world were hit hard, especially those dependent on heavy industry. Construction was virtually halted in many countries. Farming and rural areas suffered as crop prices fell by approximately 60%. Facing plummeting demand with few alternate sources of jobs, areas dependent on primary sector industries such as cash cropping, mining and logging suffered the most. Some economies started to recover by the mid-1930s. However, in many countries the negative effects of the Great Depression lasted until the start of World War II

### **African Landmine victims**

The UN estimates that there are some 110 million land mines scattered in 70 countries. Of these, about 44.8 million are buried in 11 African countries, and by far the worst affected are Angola, Egypt, and Mozambique. In conflicts, land mines are mostly deployed by being buried in the ground, and are detonated when stepped on or moved in any way. They are designed to kill or disable their victims permanently, often by shattering limbs beyond repair. The International Committee of the Red Cross says that there are some 250,000 land mine amputees in the world, comprising mostly civilians, including many children. The most severe impact in Africa has been on Angola, which has about 23,000 amputees (one out of every 470 people), and Mozambique, where land mines have claimed over 10,000 lives. Casualties are still mounting, mainly because many mined areas are unmarked and the mines remain active for many decades<sup>1</sup>

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<sup>1</sup> Information from Africa Recovery Online (A UN Publication)  
<http://www.un.org/ecosocdev/geninfo/afrec/vol12no4/mines.htm>

### **Robert Johnson**

According to legend, as a young man living on a plantation in rural Mississippi, Robert Johnson (May 8, 1911 – August 16, 1938) was branded with a burning desire to become a great blues musician. He was "instructed" to take his guitar to a crossroad near Dockery Plantation at midnight. There he was met by a large black man (the Devil) who took the guitar and tuned it. The "Devil" played a few songs and then returned the guitar to Johnson, giving him mastery of the instrument. This was in effect, a deal with the Devil mirroring the legend of Faust. In exchange for his soul, Robert Johnson was able to create the blues for which he became famous. His landmark recordings from 1936–37 display a combination of singing, guitar skills, and song-writing talent that have influenced generations of musicians.



### **Cross Road Blues – Robert Johnson**

*I went to the crossroad, fell down on my knees  
I went to the crossroad, fell down on my knees  
Asked the Lord above "Have mercy, now save poor Bob, if you please"*

*Yeoo, standin' at the crossroad, tried to flag a ride  
Ooo eeee, I tried to flag a ride  
Didn't nobody seem to know me, babe, everybody pass me by*

*Standin' at the crossroad, baby, risin' sun goin' down  
Standin' at the crossroad, baby, eee, eee, risin' sun goin' down  
I believe to my soul, now, poor Bob is sinkin' down*

*You can run, you can run, tell my friend Willie Brown  
You can run, you can run, tell my friend Willie Brown  
That I got the crossroad blues this mornin', Lord, babe, I'm sinkin' down*

*And I went to the crossroad, mama, I looked east and west  
I went to the crossroad, baby, I looked east and west  
Lord, I didn't have no sweet woman, ooh well, babe, in my distress*



Emma Rice, Director, on 'Making a Show':

"There is no formula to the way we make theatre. However, it always starts with the story. No, it starts before then. It starts with an itch, a need, an instinct.

"Each one is raw, relevant and personal. Stories have an ability to present themselves, to emerge as if from nowhere. But they never are from nowhere. This is the seminal moment of instinct. This is when your subconscious stakes its claim and intervenes in your carefully ordered life. I sit up when a story taps me on the shoulder. I respect co-incidence. I listen to impulse. One of my most hated questions when making theatre is 'Why?'. 'Because', I want to answer, 'Because...'.

"For me, making theatre is an excavation of feelings long since buried, a journey of understanding. Bruno Bettelheim in 'The Uses of Enchantment' his book about children's relationship to fiction, states that "our greatest need and most difficult achievement is to find meaning in our lives". He argues that by revealing the true content of folktales, children can use them to cope with their baffling and confusing emotions. My fascination with certain stories is fuelled by my own subconscious. *The Red Shoes* charts the pain of loss, obsession and addiction, *The Wooden Frock*, follows the slow and faltering healing process, *Tristan & Yseult* is a poem to love and its madness and *The Bacchae* a terrifying



glimpse at the beast in us all. These are not children's themes but I often approach them in a childlike way. In my experience, our basic needs and desires are the same - to be communicated with, to be delighted, to be surprised, to be scared. We want to be part of something and we want to feel. We want to find meaning in our lives.

"The event of live theatre is a rare chance to deliver all these needs. We can have a collective experience, unique to the group of people assembled in the theatre. I don't want the fourth wall constantly and fearfully placed between the actors and their audience, I want the actors to speak to their accomplices, look at them, to respond to them. I want a celebration, a collective gasp of amazement. I want the world to transform in front of the

audiences eyes and demand that they join in with the game. Theatre is nothing without the engagement of the audience's creativity. Theatre takes us right back to Bruno Bettelheim and his belief in the therapeutic and cathartic nature of stories. We tell them because we need them.

“Months before rehearsals begin, I start work with the creative team. We gaze at books and films, sketch and begin to form a concept; an environment in which the story can live, in which the actors can play. This physical world holds meaning and narrative, it is as much a story telling tool as the written word. Stu Barker (musical director and composer) and I exchange music we have heard, that inspires us or just feels right. We talk of themes and feelings. From these conversations he creates a musical palette of melodies and soundscapes. With the writer or writers, we talk and dream. We map out the structure and the overall shape of the piece. They go away and write collections of poems or lyrics or ideas. Each writer works in a different way but what none of them do is to write a script or a scene in isolation.

“It is this fertile palette of words, music and design that we bring to the rehearsal room. As I said, Kneehigh is a team. The shared imagination is greater than any individuals so we begin the rehearsal process by returning to the story. We tell it to each other, scribble thoughts on huge pieces of paper, relate it to our own experience. We create characters, always looking to serve and subvert the story. Actors like Mike Shepherd and Craig Johnson delight with their deft improvisation, breathing life and naughtiness into the bones of the story, performers like Bec Applebee and Eva Magyar use their painfully eloquent bodies to create physical poetry and story, Giles King and Tristan Sturrock tickle and disarm with their tragic clowns. Stu's music is used to help create the world, to guide and inform improvisation and release feeling. Lighting is used from day one, the design is developed with ideas coming from the devising team. The writers are in rehearsal. They watch and inspire, feeding in their poetry, their lyrics. They respond to improvisation and craft scenes and characters alongside the actors. Layer upon layer the world is created, the story released.

“We lay the foundations, then we forget them. If you stay true to the fundamental relationship between yourself, your team and the subject matter, the piece will take on a life of its own. Armed with instinct, play and our building blocks of music, text and design, Kneehigh do fearless battle. One of our most used phrases in the process is ‘hold your nerve’. There is no room for neurosis or doubt, these will only undermine the process, hold your nerve, stay open and delight in the privilege of making theatre.

“Each writer, Anna Maria Murphy, Carl Grose and Tom Morris bring their own beautiful and distinctive voice to the work. But remember, these texts represent just one layer of the worlds that Kneehigh creates. As you read, close your eyes from time to time. Let a tune drift back from your childhood or recall a painting that made your heart pound. Remember falling in love or losing control, leaving a loved one or laughing ‘til you cried. Now the work lives. Now there is a connection. Now there is meaning.”

Emma Rice, Joint Artistic Director, Kneehigh Theatre

### Mike Shepherd: Why Do We Do Theatre?

We do theatre because it's live.

The components of performance and audience create a different chemistry each and every night, there is no formula. On a good night we might "gel" an audience, take them on a journey and leave them somewhere they never expected to be. On a good night the auditorium can crackle with enchantment and excitement, it's all a delicate and indefinable balance to be lost or found every night.

Theatre is live – it's not like cinema where, sadly, most of the audience need a bucket of coke and a trough of popcorn to enjoy; it's not the casual channel flipping experience of TV – it aims to engage and transport so please: watch rather than take notes.

In response to the frequently asked questions about process and style... There is no Kneehigh formula or style. This is demonstrated by the three very different shows that toured last year: The raw but crafted dance theatre of The Red Shoes; the elegant and rich inspiration of Brief Encounter; and the anarchic improvisation of Hansel and Gretel.

Why do we do theatre? Because anything could happen and leaps in the dark are imperative.

Mike Shepherd, Joint Artistic Director, Kneehigh Theatre



### 3. Credits

<b>Directed &amp; adapted by</b>	Emma Rice
<b>Assistant Director</b>	Simon Harvey
<b>Text and Lyrics by</b>	Carl Grose
<b>Music by</b>	Stu Barker
<b>Choreographer</b>	Etta Murfitt
<b>Designer</b>	Bill Mitchell
<b>Costume Designer</b>	Myriddin Wannell
<b>Lighting Designer</b>	Malcolm Rippeth
<b>Sound Designer</b>	Simon Baker
<b>Associate Sound Designer</b>	Andy Graham
<b>Producer</b>	Paul Crewes
<b>Additional Dance</b>	Éva Magyar

#### Performers

<b>The Girl</b>	Audrey Brisson
<b>The Father / The Prince</b>	Stuart Goodwin
<b>The Wild</b>	Patrycja Kujawska
<b>The Woman</b>	Éva Magyar
<b>The Devil</b>	Stuart McLoughlin
<b>The Musician</b>	Ian Ross

#### Creative team biographies

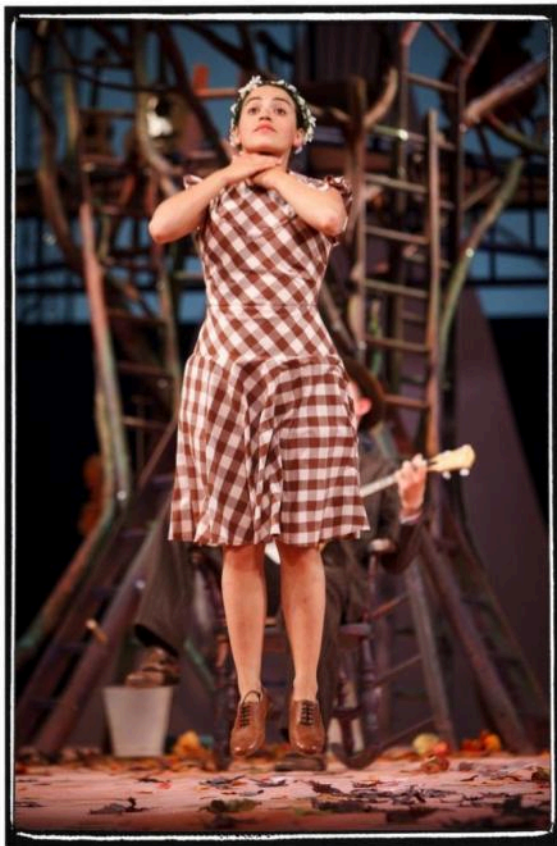
##### **Simon Baker / Sound Designer**

Graduated from the Guildhall School in 1992, became a fellow of the school in 2010. Most recent credits include Lord Of The Rings (Toronto and London – 2007 Olivier Nomination for Best Sound), Boeing Boeing (London and Broadway – 2007 Tony Nomination for Best Sound), God of Carnage, Our House (UK Tour), The Norman Conquests (London and Broadway), Arcadia (London), The Birds (Dublin), Bridge Project 2010 (BAM/London/International Tour). The Real Thing (London), Late Middle Classes (London) and La Bete (London and Broadway), Brief Encounter (London/UK Tour/US Tour/St Anne's Warehouse – 2008 Olivier Nomination for Best Sound and 2011 Tony Nomination Best Sound), Don John (RSC/UK Tour/BAC) and the 2010 Asylum Season all for Kneehigh. Matilda - a musical (RSC) Me and My Girl (Sheffield), The Umbrellas of Cherbourg (London) and Batman Live! (International Tour)

##### **Stu Barker / Music**

Over the last fifteen years, Stu has worked extensively as composer/musical director with Kneehigh. Co-produced shows as composer/MD include; A Matter Of Life and Death / Tristan & Yseult (Royal National Theatre), Cymbeline (RSC), Don John (RSC / Bristol Old Vic), Hansel And Gretel (Bristol Old Vic), The Bacchae / The Wooden Frock (West Yorkshire Playhouse), Nights At The Circus / The Red Shoes (Lyric Hammersmith), Rapunzel (BAC), Pandora's Box (Northern Stage). Other Composer/MD

work includes; Shakespeare's Globe, Bristol Old Vic, Donmar Warehouse, Welfare State International, Contact Theatre, Travelling Light, Horse And Bamboo.



**Audrey Brisson / The Girl**

This is Audrey's first time working with Kneehigh. She trained at the Central School of Speech and Drama graduating in 2009. She also studied Classical Singing at Cegep St-Laurent, Canada. As a child and teenager, Audrey worked extensively with Cirque Du Soleil as a vocalist and performer. She performed in their international tours of Réinventé (1989) and Quidam (1996-2000). She also performed in the papal event at the Yankee Stadium (2008). Since graduation, Audrey has filmed the feature films Hereafter directed by Clint Eastwood and W.E. directed by Madonna and for television, a new drama adaptation of Martin Amis's novel Money (BBC).

**Paul Crewes / Producer**

Before working with Kneehigh, Paul worked as Producer at the West Yorkshire Playhouse, Leeds, where he set up over 40 productions as well as collaborations with Kneehigh (The Wooden Frock & The Bacchae), Improbable Theatre, Teatre Romea, National Theatre and with commercial & West End producers. Other work includes producing the UK tour of Doorman with his own company in 2005, Associate Producer for the Lowry, producing King Cotton in 2007 and Fireflies and Beyond the Frontline in 2009 and working for Metal with Jude Kelly on several projects including the Olympic bid for 2012. Paul has worked for Kneehigh since 2005 and for them has produced; Tristan & Yseult (UK, Sydney & New Zealand & US) Cymbeline (UK, Columbia & Brazil; Rapunzel (UK & US) Don John (UK & US), Hansel & Gretel, Brief Encounter (US tour), the launch of the Kneehigh Asylum (featuring The Red Shoes, Blast!, The King of Prussia) and the 2010 tour of The Red Shoes (UK, US & Australia). Paul also worked on Kneehigh's production of The Umbrellas of Cherbourg with Daniel Sparrow Productions.

**Stuart Goodwin / The Father / The Price**

This is Stuart's first time working with Kneehigh marking a return to theatre after several years during which time Stuart, his wife and two daughters travelled Europe working on organic farms and in eco-communities. They have now settled in West Sussex where they have a few acres of land that they are busy developing into a community smallholding and events venue. Having trained at Guildhall School of Music and Drama 95-98 Stuart enjoyed particularly working on The Lieutenant of Innishmore at the RSC; State of Play (BAFTA winner) and Cashback (Oscar nominated).

**Carl Grose / Text & Lyrics**

Carl has worked extensively with Kneehigh for the past sixteen years as both a writer and an actor. His writing for Kneehigh includes *Quick Silver*, *Tristan & Yseult*, *The Bacchae*, *Wagstaffe* *The Wind-Up Boy*, *Blast!*, *Cymbeline* and *Hansel & Gretel*. Carl has also written for BBC TV and Radio, Vesturport, Told By An Idiot, o-region, the RSC and the National Theatre. His recent plays include

*Gargantua* (National Theatre Connections) and *'Orse Piss For Blood* (The Drum Theatre, Plymouth). He is currently writing *Burn Me Dead* (a musical inspired by *The Master And Margarita*) and a new show for Kneehigh about the Cornish world boxing champion, Bob Fitzsimmons.

#### **Andy Graham / Associate Sound Designer**

Andy has worked on *Brief Encounter* (UK & USA), *The Red Shoes* (UK, USA and Australia), *The King Of Prussia*, and *Blast!* whilst part of the Kneehigh team. He graduated from Mountview Theatre School in 2001 with a BA Hons in Technical Theatre, and has worked as a sound operator and engineer primarily in London's West End ever since. Shows as an operator include *The King & I*, *The Full Monty*, *Contact*, *Jerry Springer The Opera* (Olivier Award for Best Sound), *Guys And Dolls* (Olivier Nomination), *The Lord Of The Rings* (Olivier Nomination) and *Our House* (UK Tour). As a production engineer Andy's credits include *High School Musical*, *Treasure Island*, *End Of The Rainbow*, and most recently *Ghost - The Musical*.

#### **Simon Harvey / Assistant Director**

Simon is a director, performer and producer based in Truro, Cornwall. As Kneehigh's resident Assistant Director his recent work includes *The Red Shoes* (National / International tour), *Hansel and Gretel*, *Brief Encounter* (UK / American Tour), *Rapunzel* and *Cymbeline*. Simon has performed in number of Kneehigh shows including *BLAST* and *The King of Prussia* (Asylum 2010), *Wagstaffe the Wind Up Boy* and *Journey to the Centre of the Earth*. Outside of Kneehigh, Simon is the Artistic Director of o-region a theatre and film production company for whom he recently produced and directed *One Darke Night*. He is also the co-producer of the company's second feature film *Weekend Retreat* by Brett Harvey, which is currently in post-production.

#### **Patrycja Kujawska / The Wild**

Patrycja has performed with Kneehigh in *Don John*, *The Red Shoes* and as a regular member of The Kneehigh Band. She studied at the Academy of Music in Gdansk, graduating in violin. She was a guest performer at the City Theatre in Gdynia and sang in the *Non-Cabaret of Maciej Nowak* in the Baltic Sea Cultural Centre. She has performed with Dada von Bzdulow Theatre since 1994 and composed the music to Dada's performance *The Doom of the People or My Liver Has No Sense*. In 2000 she was awarded a Gdansk Theatre Scholarship from the City of Gdansk to create a recital of *The Ninth Lover of Katarzyna Foster*. She danced in *Papugaj*, choreographed by Tatiana Baganowa and in *Avi Kaiser's Endstation - ZASPA*. She played as a guest violinist with experimental psychedelic rock band *Chlupot Mozgu* and appeared on *Magic Carpatian's* album "Water Dreams". For *Vincent Dance Theatre* Patrycja has made and toured internationally *Drop Dead Gorgeous* (2001), *Let The Mountains Lead You To Love* (2003), *Punch Drunk* (2004), *Broken Chords* (2005), *Fairy Tale* (2006), *Test Run* (2006) and *If We Go On* (2009). She was awarded a grant from Arts Council England to compose music inspired by French sculptor *Sabrina Gruss* (2007).

#### **Éva Magyar / The Woman**

Éva is a actress, choreographer & director. She trained at The Budapest Drama and Film Academy. In her native Hungary, Eva worked on a great many productions in diverse theatrical forms, with various companies. In Britain, Éva has worked extensively with Kneehigh Company as *Agave* in *The Bacchae* and *Yseult* in *Tristan And Yseult* which she reprised for the National Theatre. Éva has performed her one woman show *House of Deer* at Battersea Arts Centre, has played *Kaikeyi* in *Ramayana* for the Lyric Theatre Hammersmith and the *Mother* in *Sexual Neuroses of Our Parents* at the Gate Theatre in Notting Hill. Recently she has played *Lady Capulet* in *Romeo and Juliet* for the Royal Shakespeare Company and appeared in *Breathing Irregular* for the Gate Theatre. Her film

credits include lead roles in A Matter Of Life, The Understudy, The Death of Pentheus (Methodact Ltd) and most recently X-Men: First Class (Fox London Productions Ltd). Éva runs her own company The Shamans which is highly acclaimed in Hungary and internationally, winning numerous awards including Best Actress (Poland), Best Director (Cairo), The Independent Award (California) and The Herald Angel (Edinburgh).

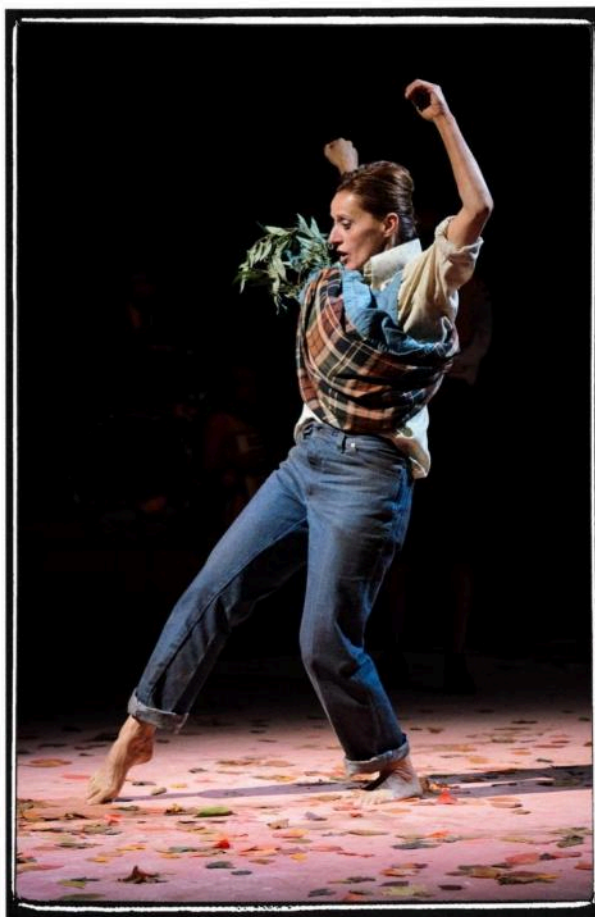
**Stuart McLoughlin / The Devil**

Stuart returns to Kneehigh having previously been seen in A Matter of Life and Death (National Theatre), Brief Encounter (West End). His other theatre credits include: The Odyssey, Suspension, Up The Feeder Down The Mouth And Back Again, Swallows and Amazons (Bristol Old Vic), The Wizard of Oz (Hall For Cornwall), Coram Boy (National Theatre), Film credits include: The Deep Blue Sea, Made In Dagenham, The Golden Age.

TV credits include: Waking The Dead, Trevor Island, Little Dorrit, Clone.

**Bill Mitchell / Designer**

Bill became part of the Kneehigh team in 1987 and was Artistic Director from 1997 to 2005. In 2006 he was made an Honorary Fellow of University College Falmouth. Bill has worked on many Kneehigh productions including; Tregeagle, Ghost Nets, The King of Prussia and Tristan & Yseult. More recently he designed The Bacchae, The Wooden Frock, Nights at the Circus, A Matter of Life and Death and revisited The Red Shoes for the Asylum last year. In 2005 Bill established his own landscape theatre company Wildworks creating A Very Old Man with Enormous Wings (2005), Souterrain in 2006/7 and The Beautiful Journey in 2009. This year Wildworks collaborated with Michael Sheen and the National Theatre Wales on The Passion in Port Talbot and at present is enjoying a 2-year residency in Kensington Palace with the much-acclaimed project Enchanted Palace.



**Etta Murfitt / Choreographer**

Etta is Associate Director for Matthew Bourne's NEW ADVENTURES and is a founder member of the Company. She has been Associate Director for Cinderella (Sadlers Wells, UK Tour); Dorian Gray (Edinburgh Festival, Sadlers Wells), Edward Scissorhands (London, UK tour, Japan, Korea, USA, Australia), the restaging of Highland Fling (Sadler's Wells, UK tour and Japanese tour); Nutcracker! (London, UK tours, Far East tour and US tour), The Car Man (Old Vic, UK tour, European tour, US tour and Japanese tour). She has also worked as Rehearsal Director for the original production of Swan Lake at Sadler's Wells and UK tour, Cinderella (West End and Los Angeles), Highland Fling, The Infernal Galop, The Percy's of Fitzrovia, Deadly Serious and Town & Country; Clara in the original production of Nutcracker! (Opera North and Sadlers Wells) and Matron/Queen Candy in 2007/08 production. She

has performed on TV & Film in Clara in Nutcracker! (BBC/NVC); Rita in the Car Man (Channel 4); Rehearsal Director Swan Lake (BBC); Late Flowering Lust (BBC); Roald Dahl's Red Riding Hood (BBC); Mrs Hartley and the Growth Centre (BBC); and Storm (Aletta Collins/BBC Dance for the Camera). Her choreography credits include: Rosencrantz & Guildenstern are Dead directed by Sir Trevor Nunn for Chichester Festival Theatre & Theatre Royal Haymarket; Le nozze di Figaro directed by Martin Lloyd-Evans for Holland Park Opera; The Way of the World directed by Selina Cadell at Wilton's Music Hall; restaging AMP's Nutcracker! (Sadler's Wells); restaging AMP's The Infernal Galop for Images of Dance and Sarasota Ballet, Florida and A Midsummer Night's Dream with Dawn French, directed by Matthew Francis at the Albery Theatre. Etta was the choreographer for Kneehigh's production of The Umbrellas of Cherbourg.

#### **Emma Rice / Adaptor & Director**

Emma is the Joint Artistic Director and Deputy Chief Executive of Kneehigh. She has directed for Kneehigh The Red Shoes (2002 Theatrical Management Association [TMA] Theatre Award for Best Director), The Wooden Frock (2004 TMA Theatre Award nomination for Best Touring Production), The Bacchae (2005 TMA Theatre Award for Best Touring Production), Tristan & Yseult (2006 TMA Theatre Award nomination for Best Touring Production), Cymbeline (in association with the Royal Shakespeare Company for The Complete Works festival), A Matter of Life and Death (Royal National Theatre production in association with Kneehigh), Rapunzel (in association with Battersea Arts Centre), Brief Encounter (tour and West End; Studio 54, Broadway a David Pugh and Dafydd Rogers Production in association with Kneehigh), and Don John (in association with the Royal Shakespeare Company and Bristol Old Vic). Emma was nominated for the 2009 Olivier Award for Best Director for Brief Encounter. As well as two new shows for this year's Asylum, Emma's latest work includes the West End production of The Umbrellas of Cherbourg.

#### **Malcolm Rippeth / Lighting Designer**

For Kneehigh: The Umbrellas of Cherbourg (West End), Brief Encounter (West End/ Broadway), The Red Shoes, Blast!, King of Prussia, Don John, Cymbeline, Nights at the Circus, The Bacchae and Pandora's Box. Theatre includes: H.M.S Pinafore (Guthrie Theater, Minneapolis); The Acid Test, Kin (Royal Court); Six Characters in Search of an Author (West End); Calendar Girls (West End/Australia/Canada); The Field (Dublin); The Devil Inside Him (National Theatre Wales); The Winslow Boy (Rose Kingston); His Dark Materials (Birmingham Rep/Tour); Edward Gant's Amazing Feats of Loneliness, Faustus (Headlong Theatre); Crash, Homage to Catalonia (West Yorkshire Playhouse); Mother Courage, Hamlet (ETT); James and the Giant Peach (Northampton); The Bloody Chamber, The Little Prince (Northern Stage); Trance (Bush); Copenhagen (Edinburgh Royal Lyceum); Monkey! (Dundee Rep) and Tutti Frutti (National Theatre of Scotland). Opera and Dance includes: Armida, Le Nozze Di Figaro (Garsington); Carmen Jones (Royal Festival Hall); Seven Deadly Sins (WNO/Diversions Dance) and numerous productions for ballet LORENT. Malcolm won a 2010 OBIE as a member of the design team for Brief Encounter in New York and the 2009 Theatregoers' Choice Award for Best Lighting Designer for his work on Brief Encounter and Six Characters in Search of an Author in the West End.

#### **Ian Ross / The Musician**

Ian Ross is a multi-instrumentalist with around 12 years' experience as a performer and composer. He has worked for Kneehigh on several projects including Brief Encounter (musician), Don John (musician), Hansel and Gretel (Musician and co-composer), King of Prussia 2010 (musician) and The Red Shoes 2010 (musician). With Bristol based ska-hip-hop phenomenon Babyhead and the



inimitable high tea lovelies The Zen Hussies, Ian has had extensive performance history ranging from New York fashion week to the Jazz world stage at Glastonbury festival.

**Myriddin Wannell / Costume Designer**

Myriddin (Mydd) is a theatre designer and visual artist based in Cornwall. After graduating with a BA Hons in Theatre Design at Wimbledon School of Art, a new wind blew him to Kernow to study a second degree in Fine Art at University College Falmouth. Mydd has worked alongside Bill Mitchell as associate designer for WILDWORKS since the company's creation in 2005. Shows include A Very Old Man with Enormous Wings (2005), Souterrain (2006/7), The Beautiful Journey (2009) and The Memory Projector (2009). Recent productions include a two-year residency at Kensington Palace with 'The Enchanted Palace' and 'The Passion', a site-specific collaboration between WILDWORKS, Michael Sheen & National Theatre Wales. Enjoying site-specific collaborations, Mydd has also worked extensively as a community artist with a wide spectrum of people in the UK, France, Germany, Romania, Australia and Africa. He is Design Consultant at The Eden Project, Cornwall.

## 4. Scene Structure

### Act 1

The Crossroads.

A dust - bowl wind blows.

A gnarled tree stands centre stage.

The Devil sits on a rocking chair coolly surveying the audience.

Thunderclap.

The Devil sings the blues.

***“Down at the crossroads The Devil says now you pay me  
Ain’t nuthin ever comes for free....Crossroads”***

We meet a Father and his daughter who live together in simple domesticity.

The Father brews hooch, the girl picks flowers and hangs out washing.

The Father leaves the girl at home whilst he goes to chop wood.

The Devil appears before the Father. He offers riches and a life of wealth and never ending luxury in return for ‘whatever is in his (the fathers) backyard’.

The Father, knowing ***‘the only thing in his backyard was an old apple tree’*** agrees to the deal.

The Devil presents the Father with a fabulous new coat, a fancy new hat, jewels and riches.

The Devil leaves promising ***‘to return to claim what is his’***.

The Father returns home and finds his beloved daughter in the back yard and realises that he has inadvertently sold her.

The Father tries desperately to return the riches to the Devil, but the deal has been sealed.

The Devil comes to claim what is his. He attempts to take the daughter but he can’t. She is too clean.

***‘And lo! The Lord God did cast out The Devil, down unto the dirt. For The Devil was unwashed in thought and deed! And The Lord God said ‘ You are unclean, and may not touch that which is pure!’***

The Devil forces the Father to dirty up his daughter, so that he may take her. The Father covers the daughter in mud and filth. The Devil toys with the girl and goes to take her.

The girl begins to weep. Tears fall over her hands washing them clean. Once again The Devil cannot take her. He hits upon an idea.

***“Wait a minute. I ain’t got a woman problem. I’ve got a hand problem. Get rid of the hands, get rid of the problem.”***

He makes the Father sharpen his axe.

The Father tries to resist, he fights The Devil, but is easily beaten.

The Father chops off his Daughters hands.

The Devil tries again to take the Daughter but can’t.

***“Why can’t I take you?***

***Her body was clean, so I dirtied her up***

***Her hands were clean, so I chopped ‘em off***

*There ain't nuthin pure about you except...*

*Your soul!"*

The Devil resolves to let the girl wander until life to dirties her soul.

*"...I'll be around, baby*

*Waitin'... watchin'...*

*Ready for you to take a fall"*

The girl turns her back on her Father and enters the wilds alone.



## 5. The Script

### Some points on the text

- The story follows the original Grimm story fairly closely in details such as the pear orchard, but strays from the original in other parts
- The text is a mixture of verse and prose.
- The Devil's speech is mainly in tetrameter
- The King's Mother's speech is mainly pentameter.
- Dialects are represented in the speech (Father and King).
- There is interesting use of 'the story' in the text, for example when the Devil says "So, said The Devil, *who the hell's next?*"
- Stage direction is very simple
- There is room for improvisation (e.g. 'a choice of lines')

### Extracts from the script by Carl Grose

THE DEVIL

*(reads)*

Once a upon a time, so the story goes,  
The Devil sat by the side of the road  
Said the Devil: *Damn it all! I'm bored stiff!*  
*This lousy world don't spin so quick!*  
*Down here, dust is all you breathe*  
*The ground's a carpet of dead leaves*  
*The clouds above, they hardly move*  
*N'folk fill their days mendin' the holes in their shoes*  
*There's precious little else to do (The Devil supposed)*  
*But to sell your soul at the crossroads.*  
See, The Devil enjoyed puttin folk to test!  
So, said The Devil, *who the hell's next?*

THE DEVIL

... The father and the girl do their best to survive

Thinks the father to himself:

FATHER

If we keep on smilin' we'll stay alive.

PRINCE

What a beautiful morning! I wonder what today will bring. Won't be long, mother. You enjoy your breakfast. I've got my daily routine of counting all of my pears to attend to. Morning pears! "Morning your majesty!" All righty then. Let's have a count of yooz, shall we? "Ooooh yes please, your majesty!"

All 1,449 of you little buggers! Here we go. A-one and a-two and a-three...

*(he counts, eventually...)*

Odd. Where's Number Nine?

*(to us)*

Right. But one of my pears... is missing. Pear Nine to be precise (which just so happens to be a particular favourite of mine!) What we have here is a fruit crime! And I take fruit crimes very seriously. Whoever took mah froot must poot it back at once! I shall turn around to allow whoever whipped it to redeem themselves by replacing it anonymously...

Gentlemen, please.

*(turns his back to us)*

Poot it back. Poot it back now. Return the stolen pear, and we'll say no more about it.

*The wedding night.*

*THE KING enters, bares his hairy chest and roars like a lion. He and THE WILD BRIDE (now scrubbed-up) have amusing sex.*

THE KING

*(a choice of lines)*

Yoga, is it? Let's limber-up!

You take the high road and you take the low road...

This is much more fun than tossing the kayber!

KING

Now that I've got you I'll never let you go  
Be mine forever because I love you so  
Say that it's true, take me by the hand...gently  
Lead me oh so gently through this strange new land

*They kiss.*

*Suddenly -*

*SMASH! THE DEVIL throws a grenade through the window!!!*

*THE KING throws himself over it... it doesn't go off. He looks at it. There's a note wrapped around it. THE KING reads.*

THE DEVIL

*(as letter)*

The time has come! A king's duty calls! Lead your troops to distant lands! Defend the boundaries! Protect the people! Take up arms! To fight to the death! For your country is at war!

KING

War?

THE DEVIL

Yes indeedy, said The Devil. WAR!!!

KING'S MOTHER

(to *THE WILD BRIDE*)

My girl, my girl! I've just saved your life!  
I almost took it, too, with this very knife!  
Listen to what I tell you, for it must be done...  
The man you knew as king is now forever gone  
His mind is fevered, the letters have spoken  
I fear every promise he made you is broken  
The love he gave you has turned quite sour  
His heart blackened by some terrible power  
Run, my girl! Run! Run into the wild!  
Don't question, don't linger – just take the child  
Go back, my girl! Go back to where you came!  
Forget this life, because this life has now changed!

THE WILD WOMAN

My hands are back  
Hands to cradle  
Build fires  
Accuse liars  
To fight  
To shield  
To pick a pear from a tree  
One for you, one for me...

My hands are back  
My hands are back

*She finds THE KING and wakes him. She strokes his face with her hands. He sees them, takes and kisses them.*

THE WILD WOMAN

*(reads from the book)*

She gazed into the eyes of this broken soul  
And, beneath the years of dirt, the filth of war  
The ravages of time, of loss, of hurt  
She recognised her king...

Said The Wild Woman:

We are changed

We are the same

*They dance.*

*The other WILD BRIDES join them.*

*THE WILD CHILD appears and meets his father for the first time. THE KING scoops up THE CHILD.*

*Spring fully bursts through all over and around them.*

*The story is told.*

*Everyone bows.*

*THE KING and HIS QUEEN dance together.*

*They dance out of the theatre, taking THE KING with them. THE DEVIL watches them go.*

THE DEVIL

There she goes! The one that got away. Shoot... She sure was wild.

THE DEVIL

Once a upon a time, so the story goes,  
The Devil sat by the side of the road  
See, The Devil enjoyed puttin' folk to the test  
So, said The Devil: *Who the hell's next?*

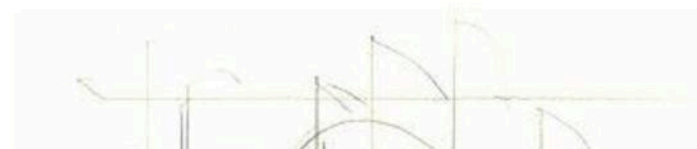
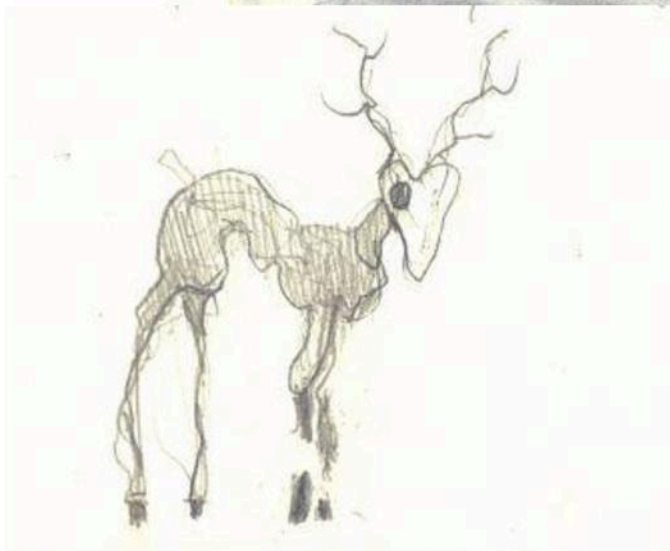
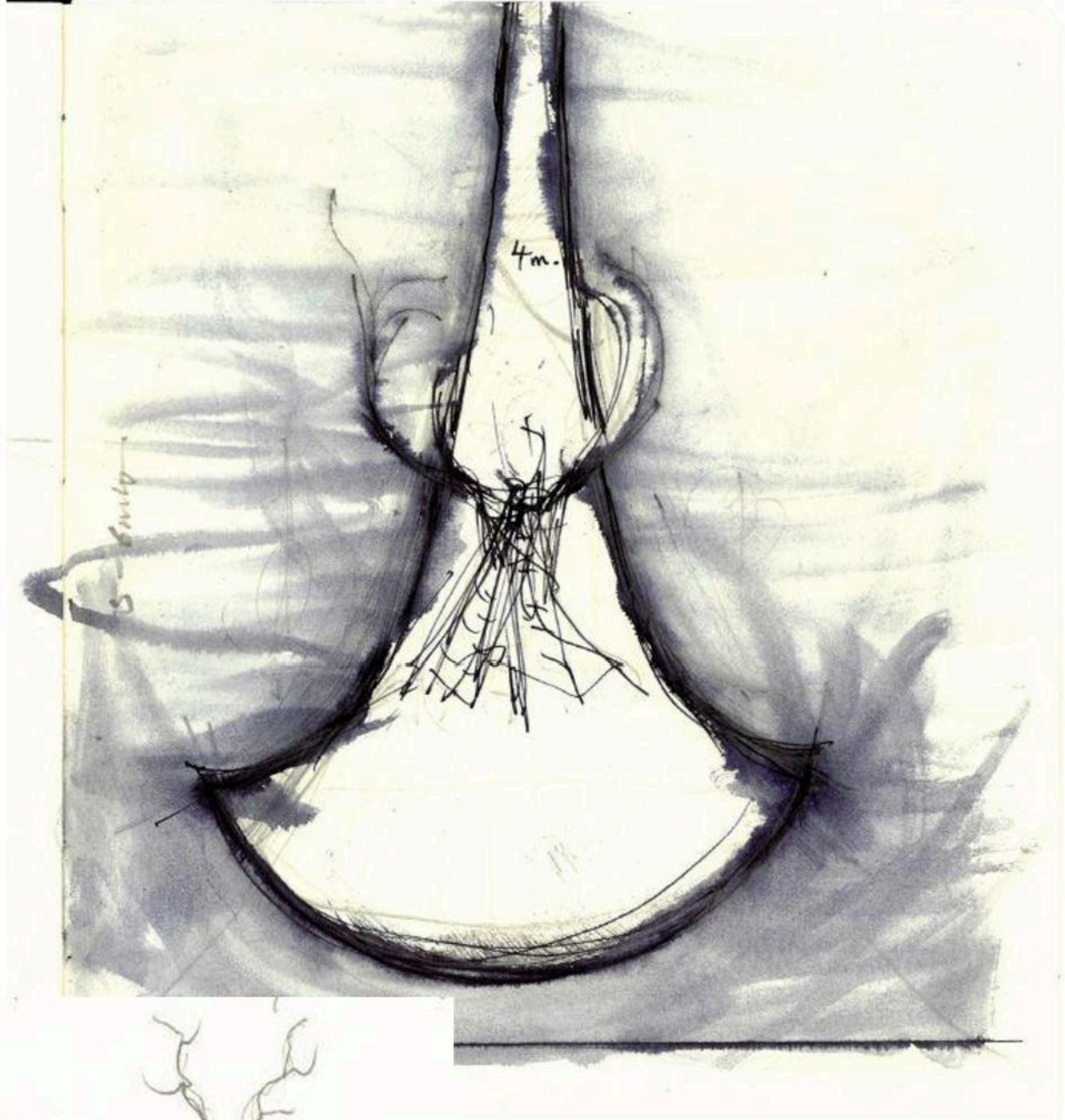
*Thunder-clap.*

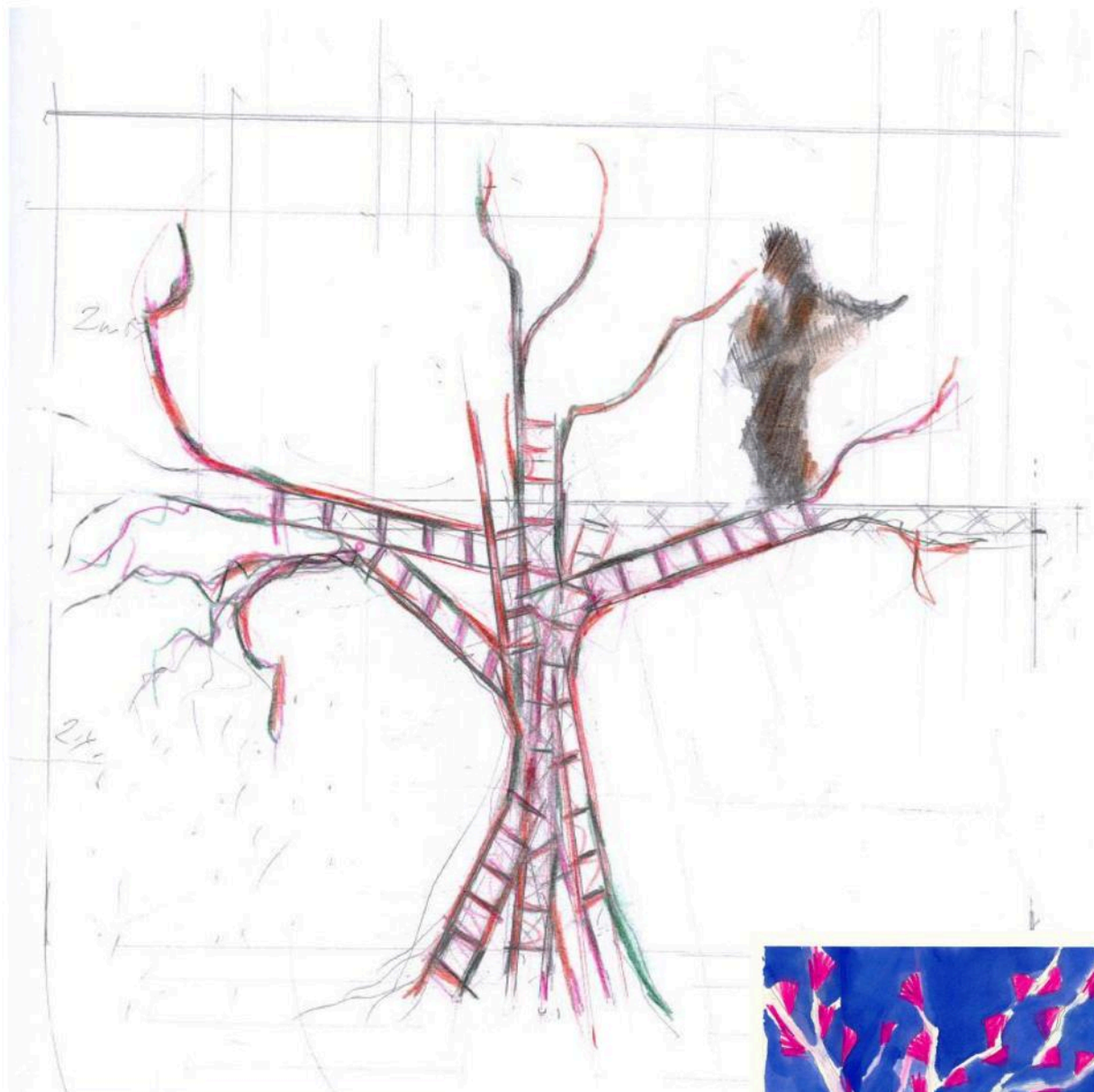
*Darkness.*



## 6. Set Design

The following are taken from Bill Mitchell's design books for The Wild Bride and are as such subject to copyright



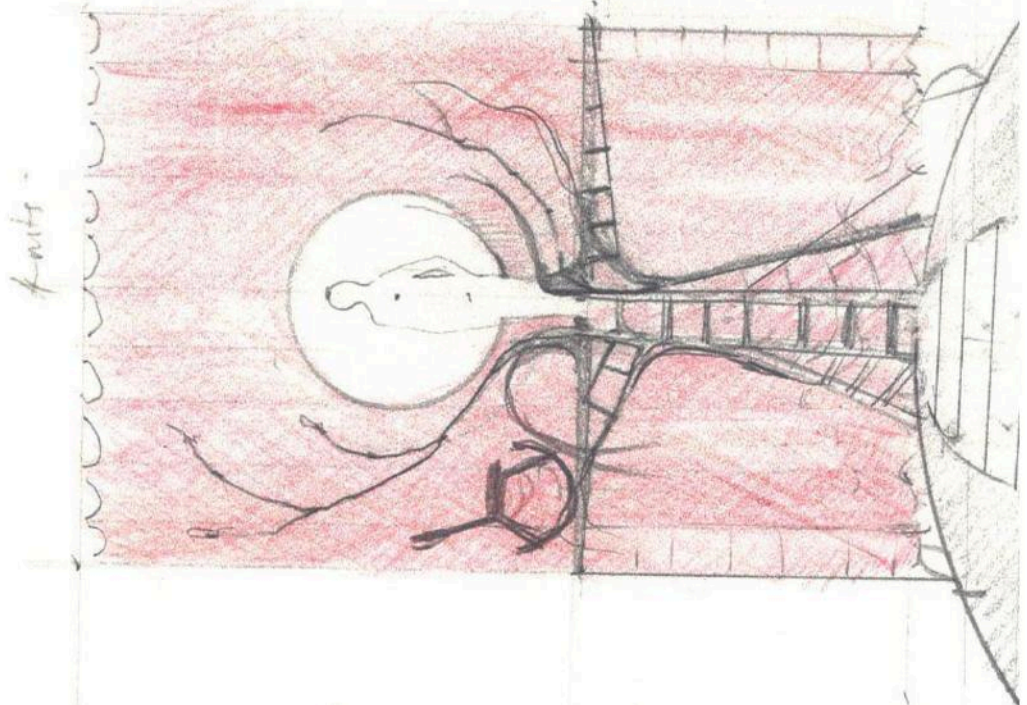


Scale 1:50:

6mts

6mts ht

fruits



re Jack wall

highs in the trees

rows

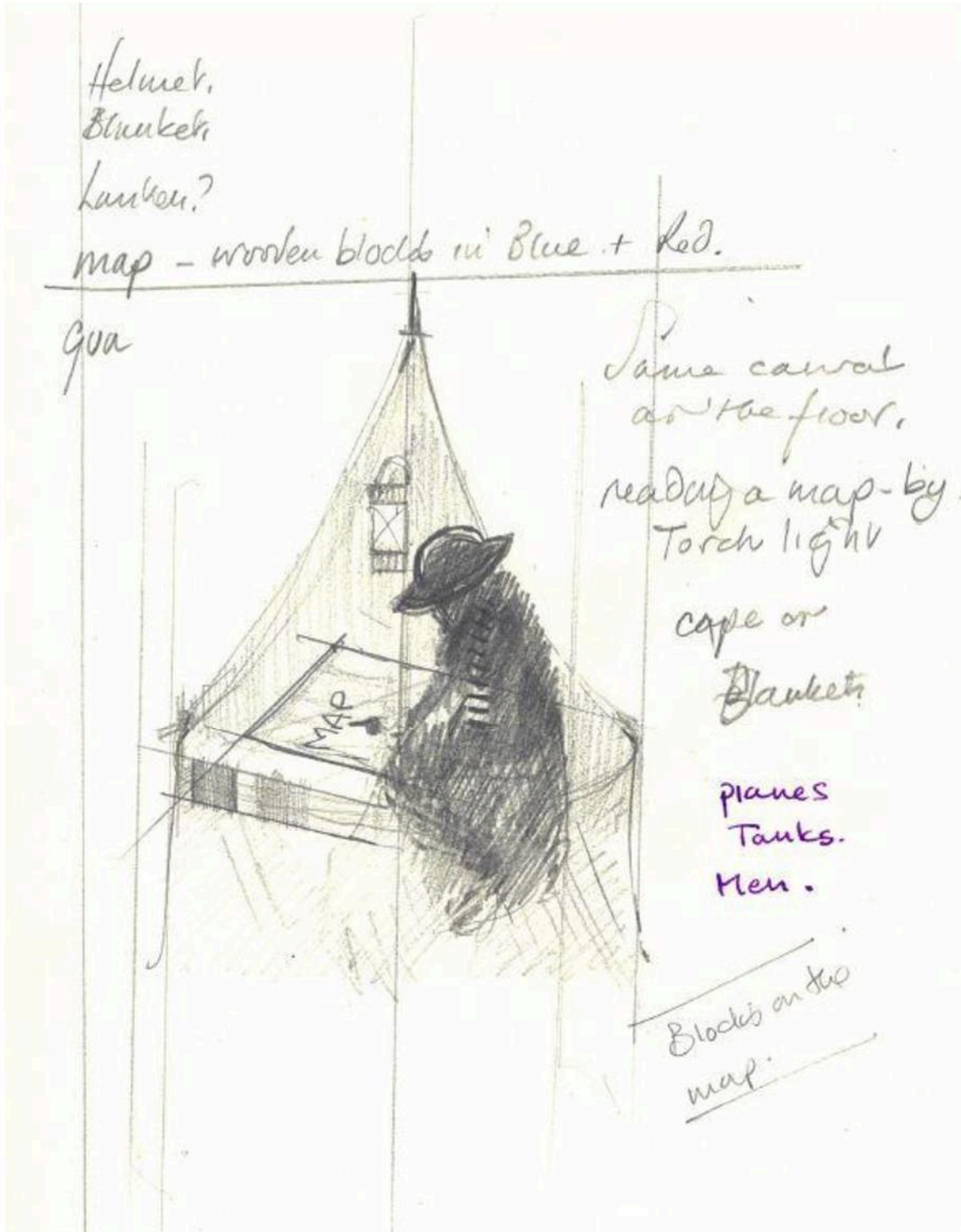
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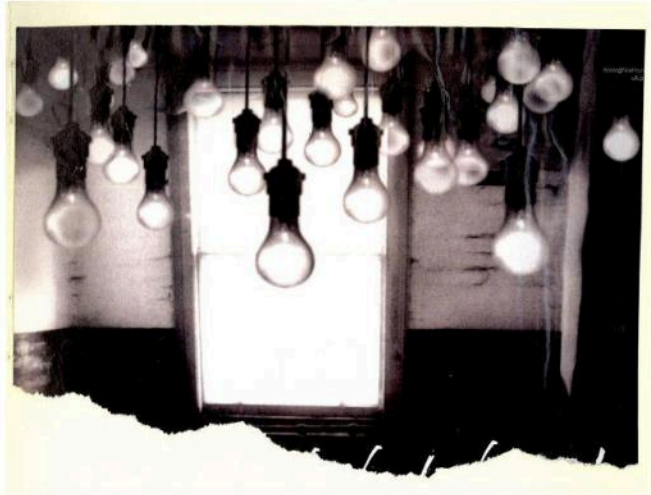
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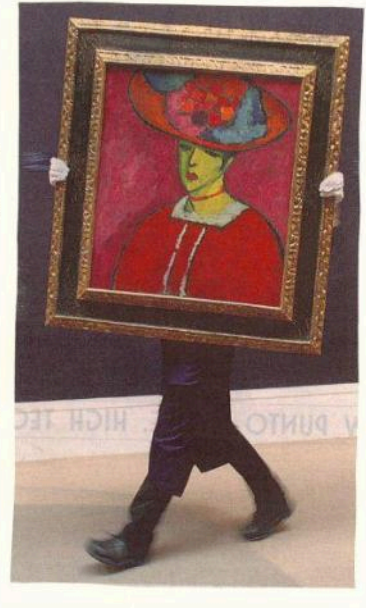
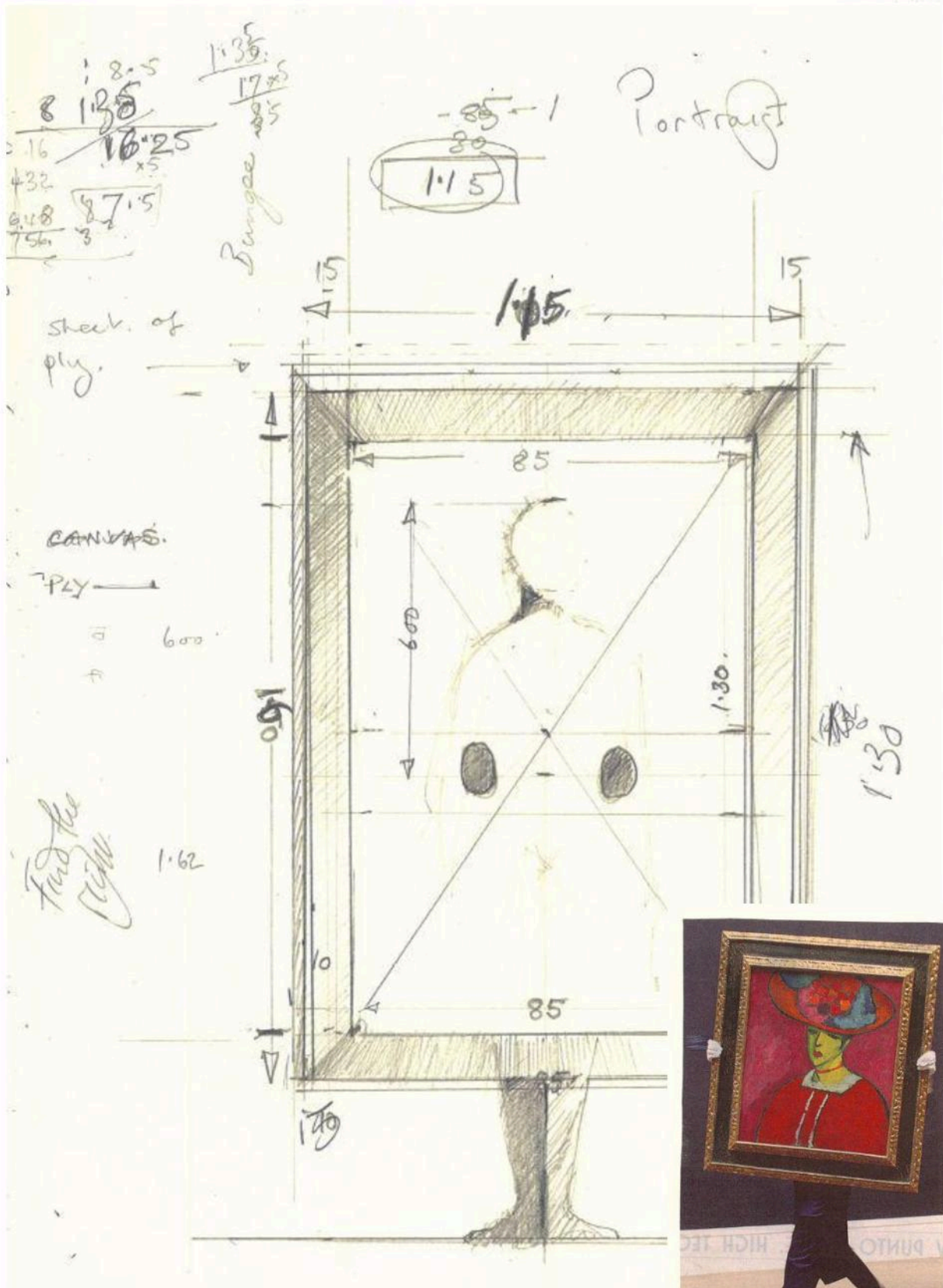
tree in the devils world. fire.

tree generation

\* Water only can be the girls





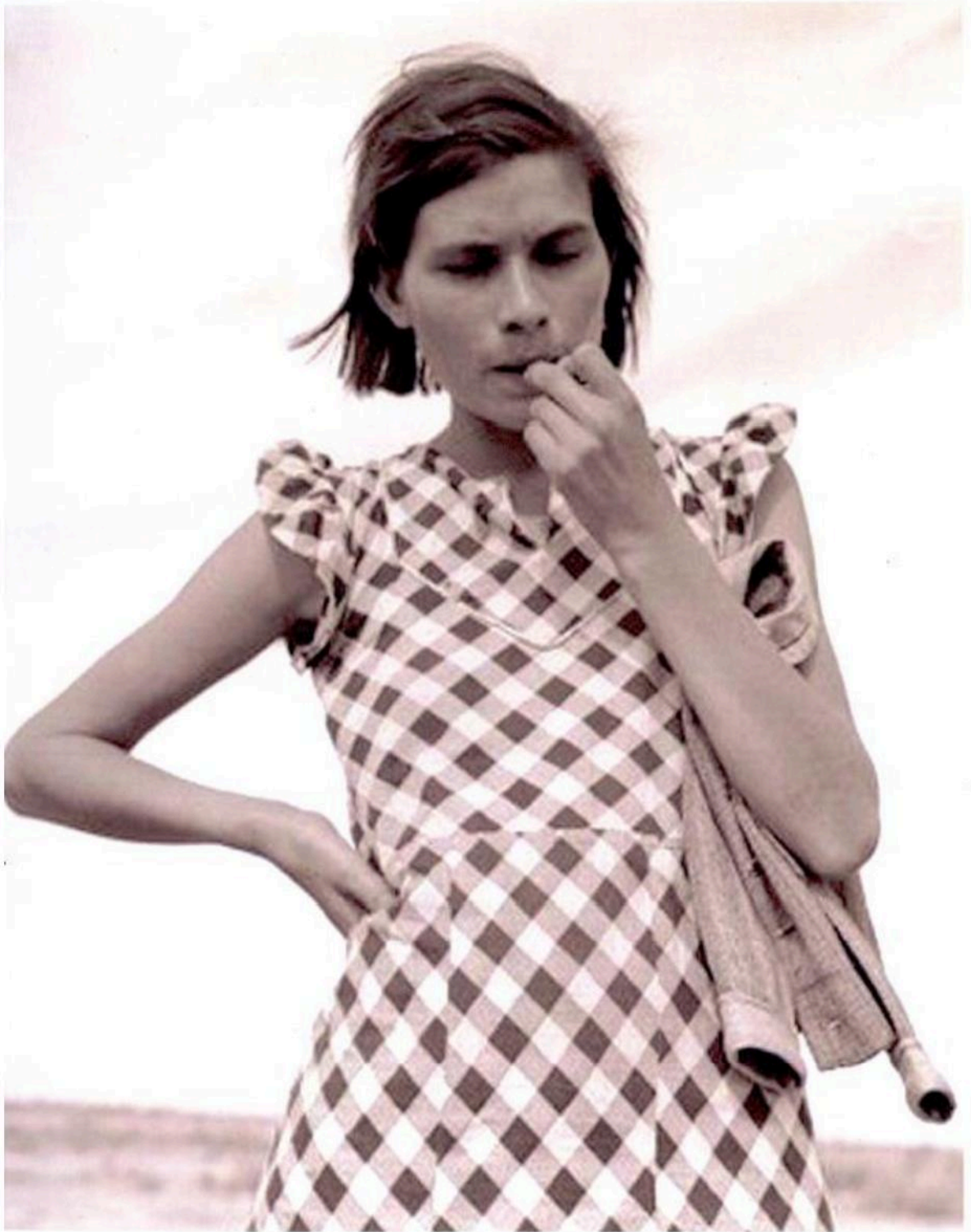


## 7. Costume

The following photos were stuck into the design book as inspiration

WILD BRIDE









## 8. Music

- The music was composed by Stu Barker and is played and sung by the company on a variety of instruments (guitar, ukulele, double bass, drums, harmonica, glockenspiel, violin, accordion)
- The lyrics to the songs were written by Carl Grose
- One musician is on stage all the time and plays the majority of the music but all other cast members join in at various points
- There is a near- continuous score of live and recorded music
- Influences are very varied and include blues, eastern European folk, and jazz

### *Prettiest I ever seen*

Woke up this morning... sumthin caught my eye  
A gorgeous little apple tree... Oh me, oh my!  
A dawg-gone cutie-pie... the prettiest I ever seen  
*I got all day and I'm takin' all my time, lord*  
*I won't rest until you are mine*

Say little darlin... how do you do?  
Won't you take my hand? And save me from the blues?  
Oh me, oh my – a dawg-gone cutie-pie,  
The prettiest I ever seen  
*I got all day and I'm takin all my time, lord*  
*I won't rest until you are mine*  
*I won't rest until you are mine*

### *'Aint from round here*

A soldier, he rode through the forest  
A fair maiden he did spy  
She stood all lost and bewildered  
So the soldier, he did cry:  
*You ain't from round here, are ya?*  
*I can tell by the hem of your dress*  
*I can tell by the way*  
*You skip through the wood*  
*No, you're not like the rest*

Now the maiden she bowed with a curtsy  
She offered a pearly-white hand  
She sang a sweet song  
In her own tongue  
But her words he did not understand  
*You ain't from round here, are ya?...*

Now the maiden danced in the bluebells  
She sang to all the birds in the sky  
She caught the heart  
Of this bonnie solider  
And with courage he replied:  
*You ain't from round here, are ya?...*

### Went Down (blues)

Went down to the crossroads  
My soul was full of woe  
Went down to the crossroads  
My demons all in tow  
Went down to the crossroads  
To see which way to go

Went down to the crossroads  
Fell upon on my knees  
Went down to the crossroads  
Won't someone help me please?  
Went down to the crossroads  
Oh, burdens won't you ease?

Went down to the crossroads  
Devil cured my misery  
Went down to the crossroads  
Devil said *Now you best pay me*  
*Cus down at the crossroads*  
*Ain't nuthin ever comes for free*



## 9. Background to Kneehigh

### Manifesto

Kneehigh now finds itself celebrated as one of Britain's most innovative theatre companies. For 30 years the company has created vigorous, popular and challenging theatre for audiences throughout the UK and beyond. Using a multi-talented team of performers, directors, designers, sculptors, administrators, engineers, musicians and writers, Kneehigh perform with the joyful anarchy that audiences have come to expect from this groundbreaking theatre company.

### The Kneehigh Statement

Kneehigh tell stories. We make world-class theatre. We are based in Cornwall in our breath-taking barns on the south coast and create theatre of humanity on an epic and tiny scale. We work with an ever-changing ensemble of performers, musicians, artists, technicians and administrators and are passionate about our multi-disciplined creative process. We push the boundaries of our art and our business, and strive to surprise and challenge ourselves, and our audiences alike.

### The Kneehigh Mission

We have a commitment to the ongoing 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.

### The Kneehigh Manifesto

We choose to be based and work in Cornwall, within a community but outside the 'business'. We are inspired by Cornwall and calmed by Cornwall. Here, we dedicate ourselves to thinking outside the constraints of fear and neurosis. We fight for our process and each other. We believe in the principles of play, generosity, vulnerability, ambition, bravery, anarchy and instinct. We profoundly believe that human beings are capable of anything and push ourselves to find new depths, new joys and new excitements in our relationship to our work and our audience.

## The Barns

We are based in a collection of barns on the south Cornish coast, they are at the top of a hill where the road ends and a vast horizon stretches far beyond Dodman Point. By their very nature the barns let the weather in and out again. A large multi-fuel burner needs to be stoked and fed for rehearsals; there is no mobile phone reception and nowhere to pop out for a cappuccino or a snack. The isolation of the barns, and the need to cook and keep warm provides a real and natural focus for our flights of imagination. This is not a conceit; it is a radical choice that informs all aspects of our work. Although much of our work is now co-produced with larger theatres, we always try to start the creative process at these barns, to be inspired by our environment and where we work. This creative space is at the heart of how we create and conceive our work.



## The Asylum

The Asylum is Kneehigh's new home: a tent, but no ordinary tent. A dramatic 12 metres high, the Asylum offers 1200 square metres of light, versatile performance space with room for up to 1000 people – much the same capacity as the South Bank's New Globe or Old Vic theatres. Around 1500 metres of architectural fabric covers the 20-ton structure. It's impressive - the backstage area alone can accommodate an articulated lorry. It's portable, demountable, can be erected within days using only manpower and basic site equipment. But this is mobile architecture on a grand scale.

It was designed and built by Gil Gillilan of the Dome Company. The Asylum, its largest project to date, reflects the company's ethos: "combining conventional and new materials to create a structure which is both completely modern and rooted in tradition".

The Asylum consists of two geodesic half domes bridged by a cathedral-like fabric atrium, with a soaring, vaulted roof supported by a geometry of leaning arches. The twin half domes are built of curved, laminated timber beams (using timber from sustainable sources) and galvanised steel anchors and connectors, the arched auditorium is supported by aluminium trusses, and the entire structure is tented with acrylic-coated polyester.

The concept, says Gil Gillilan, is drawn from Kneehigh's legacy as an open-air theatre, and provides a roving venue for "progressive modern theatre productions" which can be erected in a few days, on any surface, using several different configurations. The wall behind the stage can be dropped, transforming the landscape into a natural backdrop.

“The Asylum is a lightweight portable structure but it has been given the same depth of consideration as a bricks and mortar theatre,” says Gil. “The big difference is that it’s more versatile, more flexible, than a fixed theatre. In essence, it’s a kit of demountable parts.”

## Connections Programme

We’ve always sought to make surprising connections with people and places, whether through re-animating local festivals like Tom Bawcock’s Eve, working with Tibetan monks fleeing Chinese rule or engaging young mums from West Penwith.

We passionately believe that theatre has the power to transform; that it can help us to imagine, console, inspire, understand, engage, entertain and feel part of a community. And yet, certain groups are unable to engage due to financial or social barriers.

Our Connections Programme continues our proud tradition of working with communities by providing greater access to Kneehigh in our home county. Working with a variety of community, voluntary and social organizations, we reach out to people from all walks of life by providing free tickets, running workshops and offering opportunities to work with artists.

## Previous Shows (2000 – 2010)

### **The Red Shoes**

2000 & 2010

*Winner of the TMA Award for Best Director 2002*

### **Pandora’s Box**

2002

Co-Produced with Northern Stage

Conceived & Created by Emma Rice and Neil Murray

Text by Margaret Wilkinson

### **The Wooden Frock**

2003

Co-produced with Battersea Arts Centre in association with West Yorkshire Playhouse

Directed by Emma Rice

Adapted by Emma Rice and Tom Morris

*Nominated for the TMA Award for Best Touring Production 2004*

### **Tristan & Yseult**

2003 –2006

Directed & adapted by Emma Rice

Written by Carl Grose and Anna Maria Murphy

*Nominated for the TMA Award for Best Touring Production 2004*

### **The Bacchae**

2004

Directed By Emma Rice

Written by Carl Grose and Anna Maria Murphy  
*Winner of the TMA Award for Best Touring Production 2004*

**Nights at the Circus**

2005

Lyric Hammersmith, Bristol Old Vic in association with Kneehigh Theatre

Based on the novel by Angela Carter

A new adaptation by Tom Morris and Emma Rice

**Rapunzel**

2006

A Kneehigh Theatre and BAC Co-Production

By Annie Siddons

Directed by Emma Rice

**Cymbeline**

2006

Kneehigh Theatre in association with the RSC

Co-commissioned by Nottingham County Council STAGES

Directed and freely adapted by Emma Rice, written by Carl Grose

Inspired by William Shakespeare

**A Matter of Life and Death**

2007

Based on the film by Michael Powell & Emeric Pressburger

A Royal National Theatre Production

Directed by Emma Rice

Written by Tom Morris & Emma Rice

**Brief Encounter**

2007 –2010

Originally produced by David Pugh & Dafydd Rogers and Cineworld

By Noel Coward

Adapted & directed by Emma Rice

*Winner of the TMA Award for Best Touring Production 2009*

**Don John**

2008 –2009

Kneehigh Theatre in association with the Royal Shakespeare Company and Bristol Old Vic

Directed & adapted by Emma Rice

Written by Anna Murphy

**Hansel & Gretel**

2009 -2010

Co-produced with Bristol Old Vic

Directed & Adapted by Mike Shepherd

Written by Carl Grose

## 10. Further Information

### The Wild Bride Tour Programme

Available from venues or to buy from our website. Contains programme notes by Emma Rice, company biographies, and production photos by Steve Tanner, along with general information about Kneehigh

### The Kneehigh Website

(<http://www.kneehigh.co.uk>) Our website has lots of information about past shows, including rehearsal notes, directors' comments, photos and lots more. Kneehigh Friends can access the member's area which contains even more exclusive treats!

### The Book

Created for Kneehigh's 30<sup>th</sup> anniversary, The Book is lovingly researched and beautifully produced, and chronicles three decades of inspiring and groundbreaking work in sections including **Home, Story, Wonder, Love, Bravery, Naughtiness, and Imagine**. It is available to buy on our website, or by calling the office on 01872 267910

### Inspiration

**Bettelheim, Bruno:** *The Uses of Enchantment: The Meaning and Importance of Fairy Tales* Knopf, New York (1976)

**Estes, Clarissa P:** *Women Who Run With the Wolves: Myths and Stories of the Wild Woman Archetype* (Ballantine Books Inc, 1996)

**Grimm, J & W:** *Das Mädchen ohne Hände (The Girl Without Hands), Kinder- und Hausmärchen (Children's and Household Tales – Grimms' Fairy Tales)*, (Berlin, 1857), no. 31

### Kneehigh Scripts

**Kneehigh's Anthology** - a collection of recent work: Tristan & Yseult, The Bacchae, The Wooden Frock & The Red Shoes. ISBN No. 1-84002-564-6

**Hansel & Gretel** – in association with the Bristol Old Vic, written by Carl Grose

**Cymbeline** - produced in association with the Royal Shakespeare Company for the Complete Works Festival.

**Rapunzel** - A BAC and Kneehigh Theatre co-production, written by Annie Siddons.

**Nights at the Circus** - A Lyric Hammersmith and Bristol Old Vic production in association with Kneehigh.

If you would like to buy a copy of any of these scripts please contact Oberon Books Ltd  
[www.oberonbooks.com](http://www.oberonbooks.com) ;+44 (0)20 7607 3637; [info@oberonbooks.com](mailto:info@oberonbooks.com)