

Kneehigh Theatre

in association with the Royal Shakespeare Company



Cymbeline

Co-commissioned by Nottinghamshire County Council STAGES

“Golden lads and girls all must,
As dandelions, come to dust.”



Cymbeline



The Company

'The truly great theatre companies stand out by their ability to be distinctively themselves and yet make a succession of shows that are distinctively different. After an astonishing few years of creative frenzy, Kneehigh joins those ranks.'

The Guardian

Kneehigh now finds itself celebrated as one of Britain's most innovative theatre companies. For 25 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 ground-breaking theatre company.

This year the Royal Shakespeare Company have commissioned companies from around the world to interpret the Complete Works of Shakespeare. It is an accolade and an honour that they have invited Kneehigh to produce *Cymbeline*.

With special thanks to Michael Boyd, Deborah Shaw and all the team at the RSC.



Families and Foes

I had never seen or read Cymbeline before I agreed to produce it. I said yes because Kneehigh is cavalier by nature, because I am strangely fascinated by fate and also because it felt like a challenge. I liked the fact that it is so rarely performed, I liked the fact that I had no preconceptions, I liked that it is known as a 'problem' play and no one seems to know what it is. "Is it a comedy or a tragedy?" I ask. "A history or a pastoral?" "Mmmm" comes the response, "perhaps a little of all these things".

A play that breaks the rules, that doesn't seem to care what it is. Perfect Kneehigh material!

Then I read it. Or should I say, tried to read it. The language is tough, dense and archaic. My modern, sluggish brain struggled with the complexity of the plot and the long descriptions of emotion. No one talks about how hard Shakespeare can be, what an alien form his work has become. I plough on. Slowly, the fog lifts, the stories emerge and blow me! There is nothing archaic or alien about it. It is a glorious mix of contradictions! It is edgy and touching, ridiculous and

heart-breaking, a soap opera and an epic. High comedy sits next to tragedy, magical realism nestles in beside political intrigue and nature clashes against the urban. It is indeed, all things.

But for me, Cymbeline is a fairy tale. It is about where we come from, who we are and how we find our way home. It is about family, but not a sentimental notion of family, no. This story tackles stepfamilies and dead parents, abduction and surrogate care. This is about families, as we know them, damaged, secretive, surprising and frustrating. Cymbeline, the King and father, is lost at the start. He is in the fog. His first wife is dead and his two boys snatched as babies. His surviving daughter Imogen is a mystery to his tired soul. He is in stasis, where nothing can grow and nothing can regenerate. He is Sleeping Beauty waiting for an awakening.

Outside the palace is a whole world of otherness. A world where the lost boys learn to hunt and sing, where a foster father provides more love and affection than the biological father could even dream of. Here is a world where life is hard and threatening, where being an outsider means feeling you never belong.

They are tested like so many princes in storybooks, learning through hardship to be independent, fair, fearless and compassionate - essential virtues for would-be leaders.

And then there is Imogen: heroine, daughter and woman. She sets out into the woods like Goldilocks, Gretel and Little Red Riding Hood before her. She is looking for her man but of course finds much more, her brothers, her origins, herself. She is vivid colour to Cymbeline's monochrome; she is the irresistible force of change.

This remarkable story charts a long day in which demons are faced, truths revealed and threats fought. Imogen and Posthumus have their young love tested, evil is vanquished, the lost boys are returned as men to the comfort of their childhood beds and Cymbeline awakens and becomes a victor, a King and most importantly, a dad.

I now love this story. I love that it has revealed itself to me slowly in delicious, technicoloured layers of meaning and delight. It is like a patchwork of fears, dreams and memories. I want this production to celebrate the child in all of us. I want it to remind us of night

terrors and knitted blankets; first love and dressing up; hot chocolate on a rainy Sunday; late night chats with beloved siblings; being thrown in the air by your dad; being carried in from the car after a long drive; getting lost on Westward Ho! beach and smelling your Mum's never-used perfume. It should remind us of the dawning realisation of immortality, of grief and hope in equal intense measures. So, here's to belonging. Here's to fighting for who you are and who you might become. Here's to getting lost and being found, to dads and mums and families in all their wondrous, cracked, comforting glory!

Emma Rice

*Director of Cymbeline,
Artistic Director of Kneehigh Theatre*



A Song About Cymbeline

He's the old rocking horse
All dusty as hell
He's the rusty red bike
With no sound in it's bell

He's the book on the shelf
That no one can read
He's the orchard in winter
Where frostiness breeds

All he remembers
Is all that remains
All he remembers
Is all that remains

He's the wind-up toy soldier
Whose spring has long gone
He's the broken flute
That's forgotten its song

He's the kite caught in branches
That no one can reach
He's the mouldy fruit bowl
He's the worm in the peach

All he remembers
Is all that remains
All he remembers
Is all that remains

He's the empty cradle
He's an unmade bed
He's the dented pillows
Where they once laid their heads

He's the nursery door
That still remains locked
He's the motionless hands
On the Mickey Mouse clock

All he remembers
Is all that remains
All he remembers
Is all that remains

He's the faded photo
On the bedside chest
Of three smiling children
In their Sunday best

He's the picture of youth
But the colour has drained
Now all he remembers
Is all that remains.

Carl Grose



Company

Director and Adapter

Writer

Designer

Musical Director and Composer

Lighting Designer

Sound Designer

Producer

Assistant Director

Stage Manager

Technical Co-ordinator

DSM/Lighting Operator

Sound Engineer

Set Builder

Production Electrician

Prop Makers

Costume Supervisor

Costume Maker

Cornish Clog Dance Training

Emma Rice

Carl Grose

Michael Vale

Stu Barker

Malcolm Rippeth

Gregory Clarke

Paul Crewes

Simon Harvey

Thomas Vowles

Jack Morrison

Mary O'Hanlon

Dominic Bilkey

Giles Brooks

Mike Gunning

Laura MacKenzie and Dave Mynne

Ami Mendes-Houlston

Susanne Wilson

Karen Lockley-Brown



Cast

Hayley Carmichael

Carl Grose

Craig Johnson

Dominic Lawton

Róbert Lučkay

Emma Rice

Mike Shepherd

Kirsty Woodward

Imogen

Posthumus

Cloten

Brother

Iachimo

The Queen

Cymbeline

Pisanio

Special Guest Marcello Magni *as the voice of Caesar*

All other characters played by the cast

Musicians

Stu Barker

Pete Judge

Dominic Lawton

Alex Vann

Kneehigh Theatre

Artistic Director

Company Director

Producer

General Manager

Finance Co-ordinator

Marketing and Publicity

Tour Co-ordinator

Technical Co-ordinator

Emma Rice

Mike Shepherd

Paul Crewes

Jackie McNerney

Ali Firth

Laura Eastwood

Sarah Leigh

Jack Morrison





Emma Rice Director, Adapter & Queen

Emma is the Artistic Director of Kneehigh and for them has directed *Pandora's Box* (co-produced with Northern Stage); *Wild Bride* (The Shamans, Budapest); *The Red Shoes*, for which she won Best Director 2002 in the Barclays TMA Theatre Awards; *The Wooden Frock* (nominated for Best Touring Production 2004, TMA Theatre Awards); *The Bacchae* (winner of the TMA Best Touring Production 2005); *Tristan & Yseult* and *Nights at the Circus* (a Lyric Hammersmith and Bristol Old Vic production in association with Kneehigh).

Carl Grose Writer & Posthumus

Carl has performed in many Kneehigh shows including *The King of Prussia*, *The Riot*, *Pandora's Box*, *Quick Silver* (which he also wrote), *Wagstaffe the Wind-up Boy* and most recently, *Nights at the Circus*. Other writing credits for the company include *Tristan & Yseult* and *The Bacchae* (with Anna Maria Murphy). He has also written for BBC TV and Radio. He co-founded the Cornish company o-region, which is currently touring Nick Darke's final play, *Laughing Gas*. Carl is currently working on two new plays - *Grand Guignol* for Plymouth Theatre Royal and *49 Donkeys Hanged* for the National Theatre Studio.



Michael Vale Designer

Since leaving the Theatre Design Course at the Riverside Studios (now the Motley Design Course), Michael has designed the sets and costumes for over 130 theatre and opera productions both in the UK and abroad. Companies he has worked with include: The Royal Shakespeare Company; The Royal National Theatre; Manchester Royal Exchange; West Yorkshire Playhouse; The Crucible Theatre, Sheffield; Bristol Old Vic; The Royal Opera House; English National Opera; Glyndebourne Festival Opera; English Touring Opera; Almeida Opera; Antwerp de Vlaamse Opera and Los Angeles Opera. He also works as a director. This is his first show with Kneehigh.

Stu Barker Musical Director & Composer

Stu has worked extensively for Kneehigh over the last twelve years. Shows as Composer and Musical Director include: *Nights at the Circus*, *Tristan & Yseult*, *The Bacchae*, *The Wooden Frock*, *Pandora's Box*, *Roger Salmon*, *The Red Shoes* and *The Itch*. Other theatre includes *The Odyssey* and Philip Pullman's *Aladdin* for Bristol Old Vic; *Clown*, *Cloudland* and *The Stones* for Travelling Light and productions for Welfare State International, Horse and Bamboo, Pentabus and Contact Theatre.

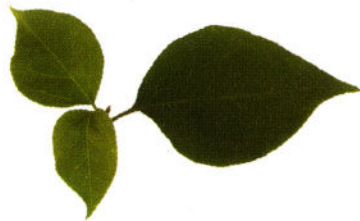


Malcolm Rippeth Lighting Designer

Malcolm has previously worked with Kneehigh on *Nights at the Circus*, *The Bacchae*, *Pandora's Box* and *Antigone at Hell's Mouth*. Other theatre includes *Hamlet* (English Touring Theatre and West End); *Monkey* (Dundee Rep and Scottish Dance Theatre); *Scuffer*, *The Lion*, *the Witch and the Wardrobe*, *Homage to Catalonia* (West Yorkshire Playhouse); *Great Expectations*, *The Snow Queen* (Northern Stage); *Macbeth* (York Theatre Royal); *Foyer* (Leicester Haymarket); *Dealer's Choice* (Salisbury Playhouse); *Black Cocktail* (Edinburgh Festival); *Little Sweet Thing* (Eclipse Theatre) and *Keepers of the Flame* (RSC / Live Theatre). Dance and opera includes *La Penumbra*, *La Nuit Intime*, *The Ball* (balletLORENT); *Who put Bella in the Wych Elm* (Almeida Aldeburgh Opera) and *The Philosophers' Stone* (Garsington Opera).

Gregory Clarke Sound Designer

Favourites include: *A Voyage Round my Father*, *Hay Fever*, *Honour, And Then There Were None*, *Some Girls*, *You Never Can Tell*, *What the Butler Saw*, *National Anthems*, *Journey's End*, *Betrayal*, *Abigail's Party* (all West End); *No Man's Land* and *Tristan & Yseult* (RNT); *Great Expectations*, *The Merry Wives of Windsor*, *Coriolanus and Tantalus* (RSC); *The Emperor Jones* (The Gate); *Nights at the Circus* (Lyric Hammersmith), 5 seasons at the Open Air Theatre, Regents Park; *Seven Doors*, *Pal Joey*, *I Caught my Death in Venice*, *Nathan the Wise*, (Chichester); *Private Lives*, *Waiting for Godot*, *Habeas Corpus*, *Measure for Measure* and *As You Like It* (The Peter Hall Company).



Paul Crewes Producer

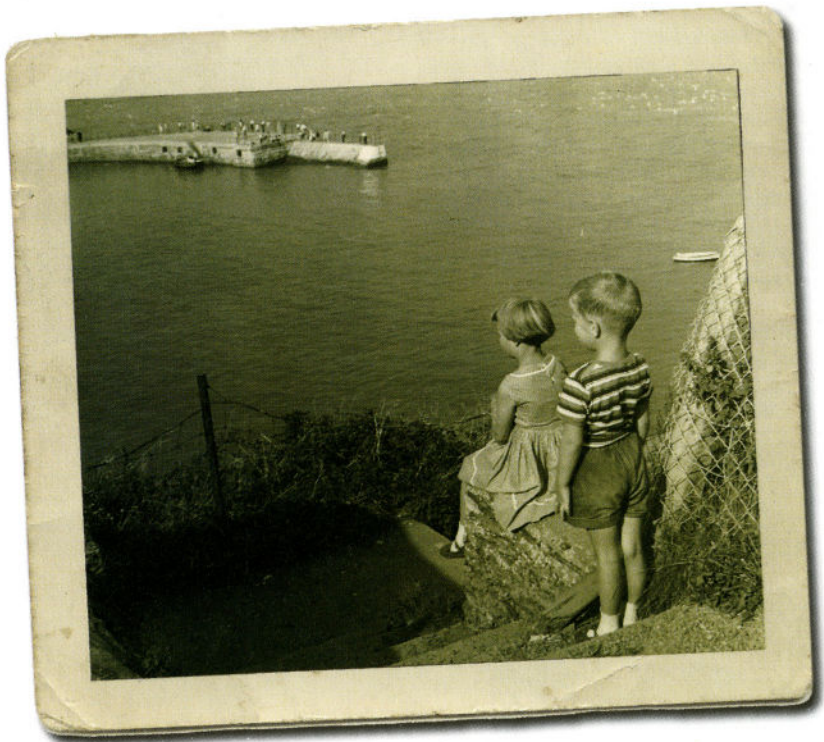
Prior to joining Kneehigh Paul was the producer for Metal working with Jude Kelly on projects including the Olympic bid for 2012. Until July 2004 he was Producer of the West Yorkshire Playhouse in Leeds. He set up over 40 productions including two co-productions with Kneehigh. He also co-produced commercial tours and West End transfers. He has his own company, completing a successful regional tour of a new production called *Doorman* in 2005. Alongside future projects with Kneehigh, Paul has started working on a new production written by Jimmy McGovern for 2007.



Simon Harvey Assistant Director

Simon has performed for Kneehigh in *Wagstaffe the Wind-up Boy*, *Tristan & Yseult* and *Journey to the Centre of the Earth*. He is also Artistic Director of o-region, a film and theatre production company, and recently directed their first show, *Laughing Gas* by Nick Darke and Carl Grose.





A Song about Leaving your Love

Out of her arms
And into the ocean's
Sent upon your way
Eyes to the horizon

Eyes to the horizon
Those adrift in love do say

Out of her arms
And into the world
Sent upon your way
Eyes to the horizon
Eyes to the horizon
Those adrift in love do say
The sun will light another day

How brave the promise is
And lingers sweet
The parting kiss
How slow the soul sails
And oh, how swift the ship

Out of one storm
And into another
Drop anchor to the past
How deep the heart sinks
How deep the heart sinks
But the promises hold fast

Out of one storm
And into tomorrow
Drop anchor to the past
How deep the heart sinks
How deep the heart sinks
But the promises hold fast
As true as the ocean is vast

Out of your depth
And into deep water
Leave behind your land
The journey, it mirrors
The journey, it mirrors
The lines drawn on your hand

Out of your depth
And into the fire
Leave behind your land
The journey, it mirrors
The journey, it mirrors
The lines drawn on your hand
Like a map drawn in the sand

Carl Grose



The Cast



Hayley Carmichael

Hayley is co-founder of Told by an Idiot devising and performing in all their productions, including *I'm a Fool to Want You*, *A Little Fantasy* and *I Weep at my Piano*. Other theatre credits include: *Theatre of Blood* (RNT); *The Birds* (RNT); *Mr Puntila and his Man Matti* (The Right Size/Almeida co-production); *Mother Courage* (Ambassadors); *King Lear* (Young Vic) and *The Street of Crocodiles* for Theatre de Complicite/RNT. Television credits include: *Viva Blackpool*, *Little Robots* and *Tunnel of Love*. Film credits include: *Emperor's New Clothes* (Bonaparte Films) and *Simon Magus* for Silesia Films.

Craig Johnson

Craig has performed in many Kneehigh shows including *Wolf*, *Fish Boy*, *Wild Jam*, *Quick Silver*, *Skulduggery*, *The Bacchae*, *Tristan & Yseult* and most recently, *Journey to the Centre of the Earth*, which he also directed. Before joining Kneehigh Craig worked as a musician, puppeteer and performer in places ranging from New York City to the Shetland Islands. He has also directed shows for the Eden Project.



Pete Judge Musician

Pete's tours performances and recordings as a trumpeter include: *Super Furry Animals*, *Papa Noel*, *Asere*, *Marc Gauvin* and *The Klezmernauts*. Theatre work includes: *Clown* for Travelling Light and *Stinkfoot* for Vivian Stanshall. Film & TV sessions: *Sound on Film* (Nic Roeg), *The Natural History of Europe* (BBC4), *The Last Aztec* (BBC4). His composing commissions include: *Nomad 64* (mopti), *Outland* (Portland Royal Manor Theatre), *Hjalmland* (Shetland Arts Trust) and *Triangulation* (Brunel 200). His current projects include: *The Blessing*, *Organelles* and environmental arts group Artic. Pete is also a workshop leader on the Sonic Arts Network's school based scheme, Sonic postcards.

Dominic Lawton

Dominic studied performance writing and digital arts at Dartington College of Arts and graduated in 2006. He was a member of the National Youth Theatre for 6 years. Dominic worked on *Hanging Around* (2004) and also co-wrote the music to *Antigone at Hell's Mouth* (2005), both collaborations between the National Youth Theatre and Kneehigh. Dominic is a singer, rapper and electronic musician. He co-founded Arkane, an alternative hip hop group based in London and is now the front man for Gentlemen Rebels, a funk/hip hop band based in Bristol.



Róbert Lučký

Róbert trained at the Pozsony Theatre Academy in Slovakia, where he won the International Theatre Academy Festival Award for best male performer. As a member of Budapest-based Bárka Theatre, for the last two years, he has contributed to numerous productions. He has worked with the Komárno National Minority Theatre and Kassa Thália National Minority Theatre as an actor and stage manager. In 2005 he performed at Shakespeare's Globe playing Pericles in *Pericles* and Adam in *Man Falling Down*. Róbert has performed previously with Kneehigh in *The Bacchae*.



Mike Shepherd

Mike started Kneehigh in 1980 and has worked almost exclusively for the company ever since. Other work includes directing and acting in *The Riot* for the National, *Marat Sade* for Bristol Old Vic and *Antigone at Hell's Mouth* for The National Youth Theatre. In the past few years he has toured with Kneehigh to China, Hungary, Syria, Lebanon, Norway, Denmark and as part of major world festivals in Australia, New Zealand and the USA. He has recently appeared in *The Red Shoes*, *The Wooden Frock*, *The Bacchae* and *Tristan & Yseult*.

Alex Vann Musician

Alex is a member of acoustic four-piece, Spiro, and has toured extensively throughout the UK and Europe, performing at venues including the Royal Festival Hall and the Barbican. His work as composer and musician for Exeter-based Theatre Alibi includes *The Swell*, *Shelf Life* and *The Freeze*. He is currently recording a debut album with his new rock band The Chimes. Alex has previously performed with Kneehigh in *Tristan & Yseult*.



Kirsty Woodward

Kirsty graduated from the University of East Anglia in 2006, studying Drama. She has been a member of the National Youth Theatre for four years performing in *Murder in the Cathedral* (Westminster and Southwark Cathedrals); *Faliraki* *The Greek Tragedy* (The Lowry); *Hanging Around* (on the South Bank) and *Antigone at Hell's Mouth* (Soho Theatre). This is Kirsty's first production with Kneehigh.



Supporting Kneehigh

KNEEHIGH Guardians is Kneehigh's brand new Corporate Friends' Scheme to support Kneehigh's award-winning work in Cornwall. We are delighted that Rosemullion Homes is the first company to join this exciting new scheme. With other companies in the process of joining the scheme, we would be very happy to talk to more companies about the many benefits the scheme offers including free tickets to an annual Kneehigh Guardians' reception for one of Kneehigh's productions in Cornwall. We would be very keen to talk to you about how we can work together to maximise these benefits for you and ensure the continued development and success of Kneehigh's innovative programme of work.

For information on the benefits available and how to become a Kneehigh Guardian contact Sarah Leigh at Kneehigh's office on 01872 267911 or email: sarah@kneehigh.co.uk.



Kneehigh's Friends' Scheme

Kneehigh has always appreciated the loyalty of our supporters and have been looking for ways to bring you closer to the company. So we launched our official Friends' Scheme.

Whether you have been a long-term supporter or have just discovered the company we warmly welcome you to the world of Kneehigh. Your membership donation helps us to continue and develop our ground-breaking work and in return you will receive exclusive tickets and event offers, newsletters, advanced notice of all our forthcoming productions and much more.

For an application form or for further information, please contact Laura Eastwood at Kneehigh's office on 01872 267910, office@kneehigh.co.uk or visit www.kneehigh.co.uk

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Kneehigh's Published Anthology

Kneehigh has produced its first published anthology of recent work - *Tristan & Yseult, The Bacchae, The Wooden Frock and The Red Shoes*. This collection contains the performance text of four of our most recent and highly acclaimed shows. With forewords from Emma Rice, Tom Morris, Anna Maria Murphy and Carl Grose, it offers a unique insight into our approach to making theatre, revealing how a script can emerge from a collaborative devising process.

Kneehigh's anthology is published by Oberon Books Ltd, 2005 (RRP £9.99 ISBN No. 1-84002-564-6).

To buy a copy contact Oberon books at www.oberonbooks.com or tel: 0207 7607 3637



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