

A Matter of Life and Death



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JMW Turner, *Self Portrait*, 1799

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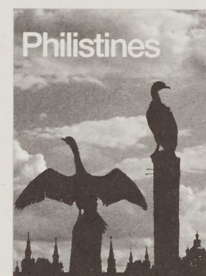
The Rose Tattoo **The Man of Mode** The Reporter
A Matter of Life and Death **Attempts on her Life**
Rafta, Rafta... Landscape with Weapon **Philistines**
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by Joe Penhall
FROM 29 MARCH



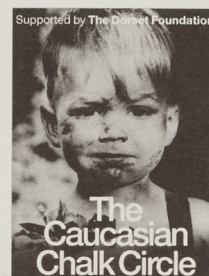
by Ayub Khan-Din
based on *All in Good Time*
by Bill Naughton
FROM 18 APRIL



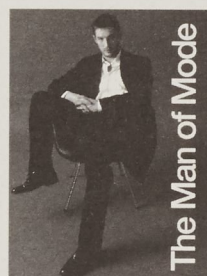
by Maxim Gorky
in a new version by
Andrew Upton
FROM 23 MAY



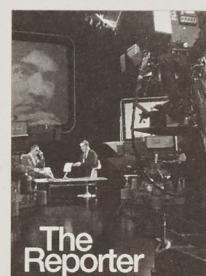
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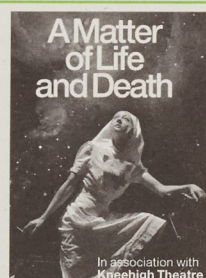
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by Tennessee Williams
FROM 19 MARCH



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Grassing the FlyTower

by Robert Butler

YOU MIGHT expect the first line of a play to have an impact on a theatre audience. You might not expect it to have an impact on the building itself. But anyone who sees the National's Lyttelton fly tower covered in grass this summer (and wonders why) should turn to the work of the Swedish playwright August Strindberg.

Two years ago the National Theatre presented Caryl Churchill's version of Strindberg's *A Dream Play*. This surrealist drama, written in 1901, opens with the line, "Look how the tower has grown." Before rehearsals, the director Katie Mitchell rang two artists she knew and left a message.

Heather Ackroyd and Dan Harvey are best known for their spectacular use of grass. In 2003 they grew the inside of Dilston Grove, a deconsecrated concrete church in Bermondsey. The whole interior of the building was carpeted in grass seedling that germinated, flourished and died. Katie Mitchell's message on their answerphone suggested that their next project might be the Lyttelton fly tower.

By chance, this was an idea that had occurred to the artists themselves. When Ackroyd and Harvey started working together in 1990, they used to pass the National Theatre (crossing Waterloo Bridge on the bus home to Brixton) and "wondered idly" about covering the fly tower. They dismissed the idea because they had never worked on that scale. Seventeen years later, this is exactly what they are going to do. It will be their biggest project to date.

Among many projects, in the intervening years, they have grown

grass on the facade of the former Swiss Cavalry riding school in Zurich and a mausoleum in Riga. But Dilston Grove had been the most ambitious in size. "The church was such a large scale work," says Ackroyd, "we had a sense that we could do something of this scale."

They won't be doing all four sides of the fly tower. It's the right angle facing Waterloo Bridge that appeals to them most. The east side was never an option as it looks straight onto another wall of the theatre. "It's like the back of the fridge," says Ackroyd. They will be doing the north and west sides (north faces the river; west faces Parliament). In total, the area they will cover is 760 square metres, larger than the 725 square metres inside Dilston Grove (below right).

It's a big task, and one that has to be done quickly, which is why Ackroyd and Harvey have recruited 22 assistants. Two tons of clay will be carefully mixed on site. The clay needs to have a definite consistency. "Like cream cheese," says Harvey. One team will mix the clay. Another team will deliver the materials to the scaffolding. Eight assistants will be up the scaffolding on the north face and another eight on the west face.

These two teams will apply a thin layer of clay to the concrete surface and then take handfuls of germinated seeds (that have been soaked in sacks) and push them into the clay. Ackroyd and Harvey estimate each assistant can cover 20 square metres a day.

They will be using 25 sacks of seed. Most of that will be standard amenity grass: a mix of fine-leaf perennial rye grass and creeping red fescue that is

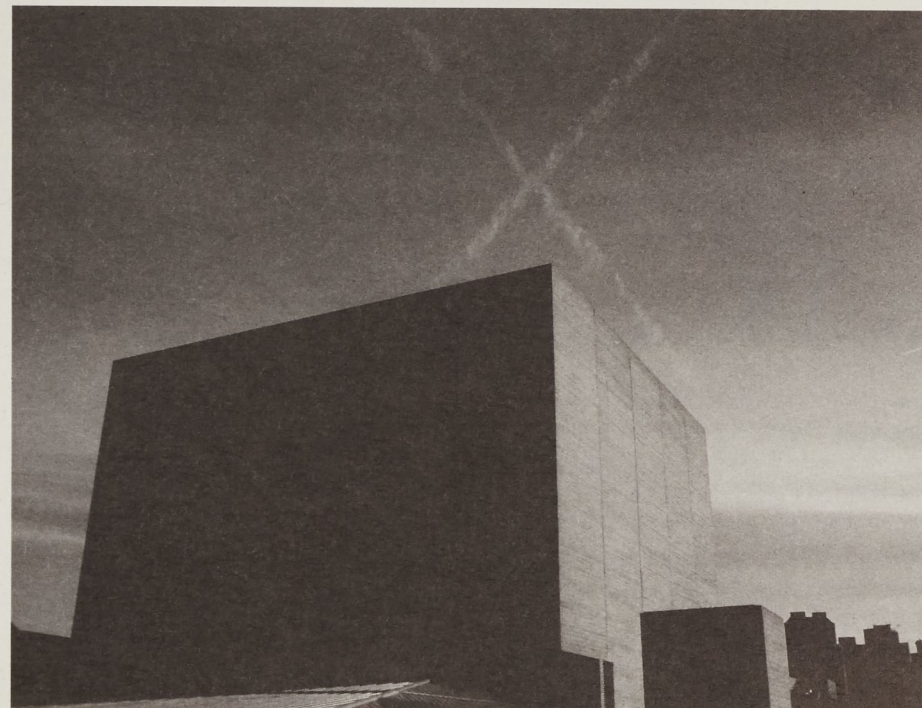
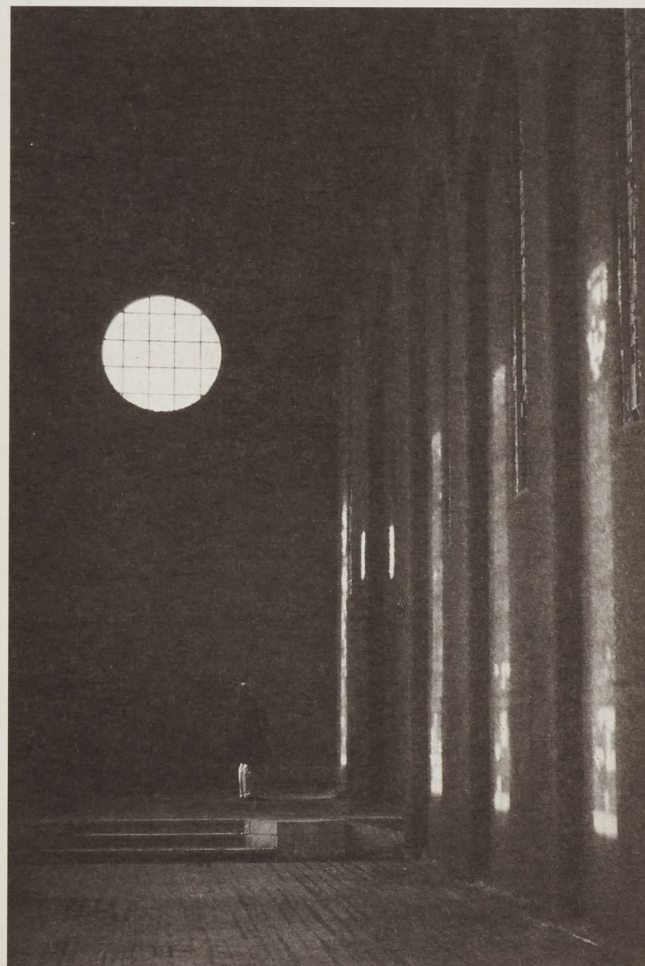


PHOTO: DAN HARVEY

Above: The north and west facing sides of the Lyttelton flytower



Left: Dilston Grove

used in parks and on football pitches. But there will also be some very new seed that is drought resistant (a sign of the increasingly hot summers). Each sack weighs 25 kilos. "We were trying to work out, in a rather anorakish way," says Ackroyd, "how many seeds would be up there, and the man at British Seed Houses estimated that in a gram of seeds you get 3000 individual seeds." That's $25 \times 25 \times 1000 \times 3000 = 1,875,000,000$ seeds.

Within hours, then, nearly two billion seeds will be getting thirsty. Trying to find the right water source has delayed the project, which was originally scheduled for last September. The 'FlyTower' was never going to be an artwork that could accommodate a hosepipe ban. The way round has been to access the 'ground water' that collects in the National's carpark, and pump it from the basement to the fly tower.

The water had to be sent off to be tested. It's not drinkable, of course – there will be no 'gently carbonated' FlyTower water available in the foyers – but it's not saline either. It's fine for watering the grass and fine, too, for many other uses round the building. Until the tests were done, the National was piping ground water straight to the sewers, now it is using the water in other areas. It is a win-win situation: the theatre has saved on its Thames Water bill and introduced another energy-saving measure.

It will take the seeds two to three days to reorientate themselves on the clay surface, and then delicate green blades will appear. Rye grass takes five to seven days to germinate, fescue eight to ten days. After a



week, the scaffolding and protective netting will be taken down and the grass exposed to the elements. Soon after, Ackroyd and Harvey will stop watering the grass and allow the luxuriant pelt to follow its own course. The cycle of growth and decay will make a striking contrast to the immutable concrete strata of Denys Lasdun's design. Five weeks later, a skip will arrive, the senescent grass will be peeled off, and the concrete underneath will look (as last year's trial showed) a little bit sprucer.

It would be wrong to think of Ackroyd and Harvey as guerrilla gardeners. An art catalogue would place 'FlyTower', very properly, within a framework of pieces that present natural processes in places of architectural interest. 'FlyTower' would be seen as a time-based exhibit that combines. It would be related to the bio-chemical researches that Ackroyd and Harvey have done on chlorophyll that underpins (in other work) their use of photosynthesis, and to the recent crystallised whale skeleton, that demonstrates their preoccupation with transformation. The art critic, no doubt, would touch on themes of erosion, transience and evanescence.



Later in May, the South Bank will become the site for another new work of art. The sculptor Antony Gormley is placing sculptural casts of his body on rooftops and public walkways across London. 'Event Horizon' has been commissioned by the South Bank Centre to celebrate the re-opening of the Festival Hall. The arrival of human figures across the city skyline will probably coincide with the fading of the 'FlyTower' grass. Some may find an ecological message in this.

In 1893, Strindberg was in London during an abnormally hot summer. When he crossed Waterloo Bridge, he suffered a hallucinatory attack. It's unlikely, now, that he will be the only person to cross Waterloo Bridge and imagine that he or she is seeing things. As the first line in *A Dream Play* says, "the tower has grown".

Left: Dan 1999, image imprinted in seedling grass through photosynthesis

Above: Crystal Fish 2006

© Robert Butler, April 2007

Robert Butler is a freelance writer and arts journalist. His books in the NT series 'The National Theatre at Work' are *The Alchemist Exposed*, *Humble Beginnings*, *Just About Anything Goes*, *The Art of Darkness*, and *Darkness Illuminated*, the series of Platform interviews on *His Dark Materials*. All are on sale at the NT Bookshop.

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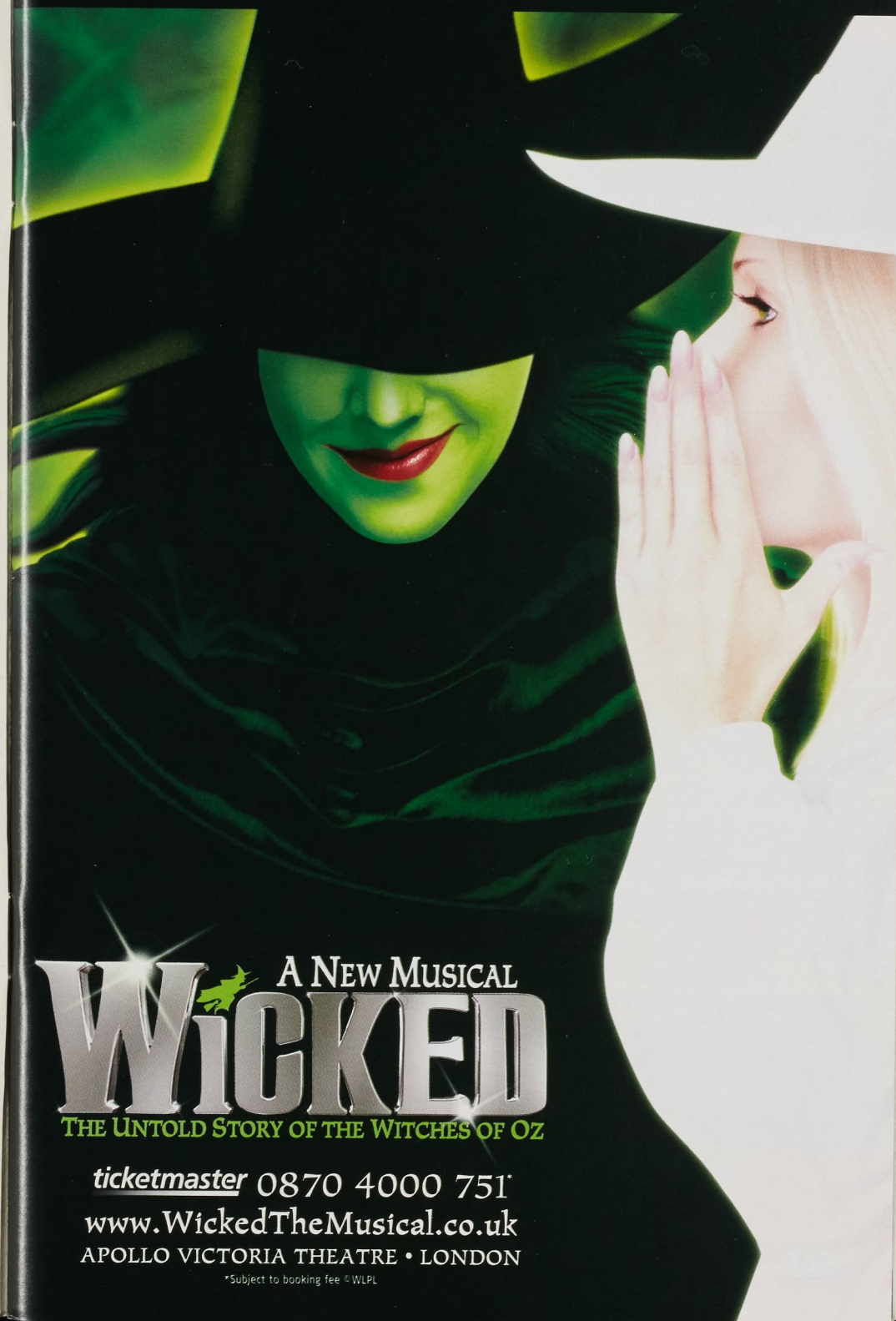
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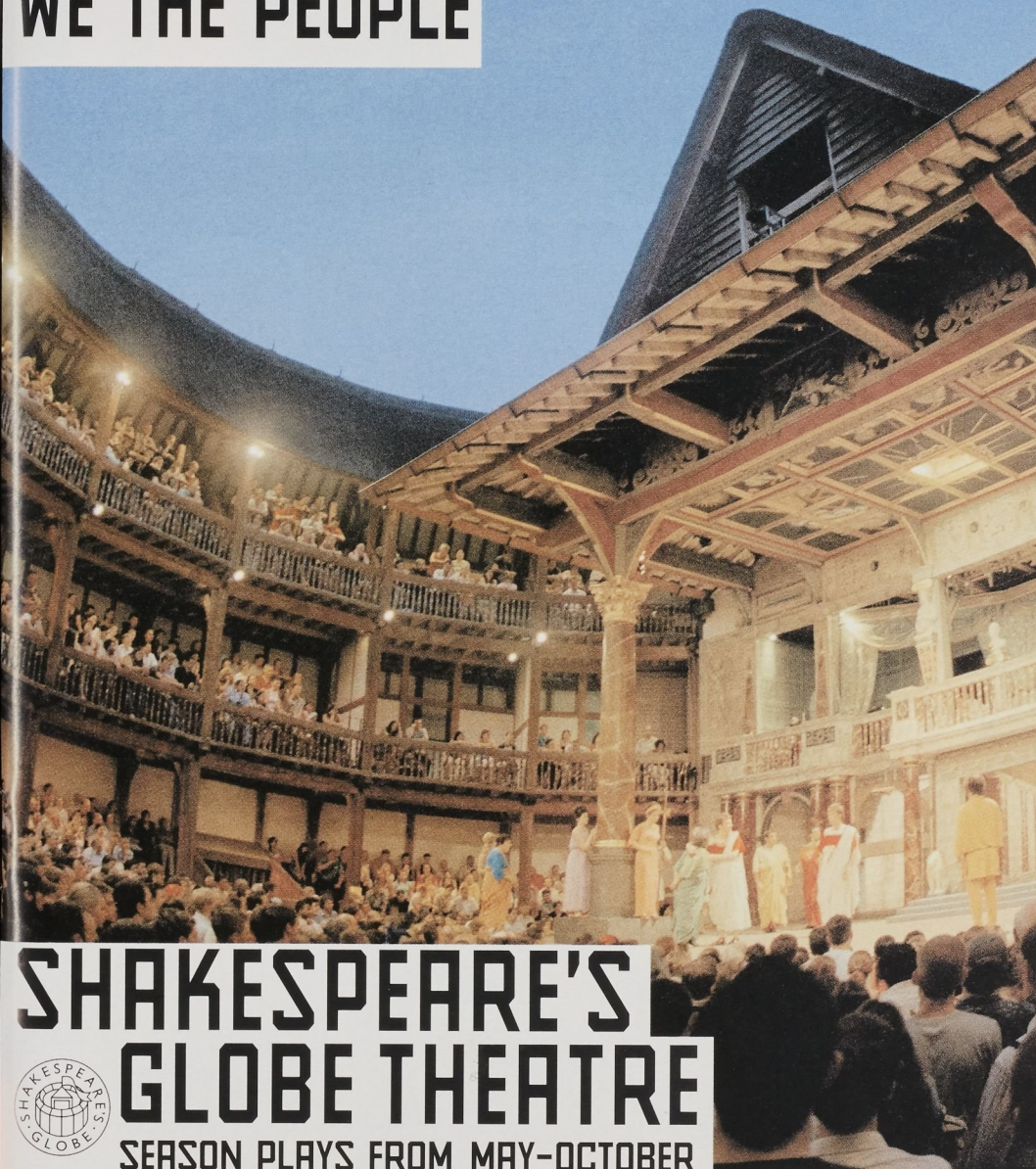
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Gisli Örn Gardarsson
Rehearsal photo by Steve Tanner

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10 MAY 2007

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Emma Rice and Tom Morris discuss their adaptation

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Leading clinical neuropsychologist, Dr Paul Brooks talks
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of Life and Death, and its shattering consequences.

Tom Morris would like to thank: Amanda Mason and Rod
 Suddaby at The Imperial War Museum for supplying research
 material, including the poems, diaries and letters of WAAF
 Molly Repard, Pilot Officer J R Byrne, Flying Officer J A T
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 C Chave, Pilot Officer Redmond MacDonagh, Keith Douglas,
 John Pudley, Flying Officer George Bettrell, Nancy Sandy
 (and daughter Ms Anne Young); and Dr Matthew Walker of the
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Poster photograph of Fiona Chivers by Steve Tanner, designed
 by Michael Mayhew
Programme designed by Charlotte Wilkinson

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HAVE RESOLVED TO COMBINE OUR EFFORTS TO

ACCOMPLISH THESE AIMS

Charter of the United Nations
26 June 1945

A Journey

by Emma Rice

Sunday 25 March 2007

Instructions

For chiming hymn tunes on church or hand bells

To all, and especially those unacquainted with either the old or new notation of music, a careful perusal of the following instructions will prove beneficial. Study them with care before even attempting to play the most simple tune.

I have just finished the first week of rehearsals for *A Matter of Life and Death* and I am on a train to visit my mother and my uncle. I need something that belonged to my Grandad.

On striking

The bell should be struck firmly. A slovenly blow not only spoils the melody, but gives the bell a muffled sound, and reflects discredit on both performer and apparatus alike.



Dennis Bishop, Emma Rice's Grandad

My Grandad was the gentlest human being I have ever met. He had a wide, clear face, snow-white hair and rough gardening hands as wide as shovels. He was as magnetic as catnip to the local cats, as he stroked them so hard their tummies would dip down to the ground. As a child, I loved to be with him, calm and safe, picking runner beans or collecting sweet tomatoes from his green house. My Grandad was also almost totally silent.

I have only two recollections of him really speaking. Once was when he explained his worries for my Gran as they approached their mid 80s. She wanted to move out of their remote Dorset village into Dorchester. He appeared to be quietly and stubbornly refusing to even engage with the debate. In her usual dramatic way, she stormed out of the living room to make tea. He turned to me: "I don't want to stop her moving into town because of me – she doesn't make friends easily and I think she needs to stay here where she is known and cared for". She came back in and he reverted to silence, but in that moment, that window of communication, I saw him not as my Grandad but as a man and a husband. The other time he spoke was about the war. I can't remember the details, so shocked was I that he was talking animatedly. None of us interrupted or asked questions in case he stopped. I remember holding my breath as I heard of fear

and of seeing Monty [General Montgomery] drive past and of a bullet being caught in a mess tin. He described how my great uncle Harold had to drive the ammunition truck at night with no lights so as not to be spotted and how he screamed out in his sleep to this day, so consuming was the terror. A lifelong campanologist, he talked about how he carried a set of handbells with him throughout the war. He and his fellow soldiers would play them over the graves of the friends that had fallen.



Position

The performer (like a pianist at a keyboard) should be in a central position, the arms having perfect freedom of action.

I am here to pick up my Grandad's handbells and bring them back to the National Theatre. I also need to ask some questions, to fill the silence.

On counting time

Unless the bells are struck at the proper time, the melody will be imperfect, perhaps even unrecognisable.

I am now returning to London with the handbells on the seat next to me, the leather handles shiny with handling, the dull metal crying out for Brasso and some care and attention after years in an attic. These bells have seen more, and expressed more, than I will ever understand. I have talked to my family and now have a few more fragments to add to my own memories, but more is lost than found. None of us will ever know what he was like before the war – I'm sure he was always kind and placid, but I also suspect that a piece of him died in those years, or perhaps it was buried so deep that it was lost forever. A matter of life and death, indeed.

NOTHING is to be written on this side except the date and signature of the sender. Sentences not required may be erased. If anything else is added the post card will be destroyed.

[Postage must be prepaid on any letter or post card addressed to the sender of this card.]

I am quite well.

I have been admitted into hospital.

{ sick } and am going on well.
{ wounded } and hope to be discharged soon.

I am being sent down to the base.

I have received your letter dated _____

telegram " _____"
parcel " _____"

Letter follows at first opportunity.

I have received no letter from you

{ lately }

for a long time.

Signature

only

Date *17/4/40*

Form 1A2042/7. 51-4997.

A Field Service postcard, courtesy of Dominic Lawton

So, here's what I know about him after today:

- Born in 1907, he left his home in Hampshire at 14 and walked to Dorset where he got a job working for the vicar of Evershot. He gardened and dug graves and learnt to ring the bells. He met my Gran, Edna Mary Ruttle.

- He was enlisted into the Dorsetshire Regiment in 1939 along with all the other young men he had grown up with. He left my Gran with my mother, who was one year old, and pregnant with my uncle, who he would not meet properly for another six years.

- He was posted in the Catering Corps, his best friend Harold in transport. Throughout the war they held on to each other's friendship and tried to meet up as often as they could. Harold is the great uncle I described earlier, ravaged by nightmares for the rest of his life.

- He went over to France hot on the heels of the Normandy landings but the invasion failed and the men had to be brought back to England in any boat they could find – my Grandad never told anyone how he got back.

- In 1944 he was part of the second invasion, pushing forward through Holland and towards Arnhem. He was part of the battles dramatized in *A Bridge Too Far*.

- He described seeing bodies at the side of the road stacked like haystacks.

- 1,248 men of the Dorsetshire Regiment died.

- My uncle believes that if he had had the education and the support, he [my Grandad] would have been a conscientious objector – if he'd met a German soldier, he would have shaken his hand.

- I also know that in the loft, along with his bells were his medals. Five of them. They were still in their boxes and their greaseproof paper bags. These had no patina of handling, no story worth telling. He had never worn them, never attached the ribbons and never even looked at them.

'Fuck war' is what these discarded medals screamed at me, but of course, my Grandad would neither swear, nor scream.

But I do swear and I do scream. I scream that my Gran was left with a young family, no running water, no electricity, no husband to help, I scream that this gentle man was forced to be part of horrors unimaginable and I scream that we are still at war now. I rant that war is so random and that it takes no stock of individual beliefs, dreams or hopes. It is a tsunami, dragging anyone in its path to death and sometimes even worse, survival. Grandad survived because he was lucky, not because he was a hero, not because he was worthy and certainly not because he was in love. He was plain and simply, lucky: unlike the thousands of others who perished around him.

On 11 January 1994, in the belfry of Evershot church, Grandad had been teaching another generation of young people to ring. Feeling tired, he sat down to listen and died silently. If there was a God, I would thank him from the bottom of my heart for this gentle gift.

So, this production is dedicated to Harry Dennis Watton Bishop, my beloved Grandad, and all the memories he chose not to burden those he loved with. I thank him and all the other good men and women that fought with him for their bravery and their terror and the shadows they endured for the rest of their lives. It is in their honour that we will play Grandad's handbells tonight. We will play them for the dead of all wars, thanking them, mourning them and raging against the dying of the light.

On ending

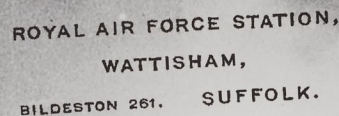
Taking great care not to knock the bells together or to mark with finger prints, carefully wipe bells with a clean dry cloth and place back in the case.

© Emma Rice, 2007

Tuned sets of handbells were originally assembled to give change-ringers a way of rehearsing outside their belltowers. The handbell sets used by change-ringers had the same number of bells as in the towers – generally six or twelve tuned to a diatonic scale.



Photographs courtesy of Emma Rice. Rehearsal photograph by Steve Tanner



7/5/41

Dear Mother and Daddy,

You now know that you will not be seeing me any more, and perhaps that knowledge is better than the matter of uncertainty which you have been through. There are one or two things which I should like you to know, and which I have been too shy to let you know in person. I hope you both have been during this terrible

know, and which I have been too shy to let you know in any other way.
 Finally let me say how splendid you both have been during this terrible war. Neither of you have shown how hard things must have been, and when peace comes this will serve to knit the family together as it should always have been knit. As a family we are terribly afraid of showing our feelings, but war has uncovered unsuspected layers of affection beneath the crust of general reserve.
 I'd like to thank you both for what you have done for me and I have

feelings, but was has increased and
the cost of getting them only reserve.
Secondly, I would like to thank you both for what you have done for
me personally. Nothing has been too much trouble, and I have
appreciated this to the full, even if I have been unable to show my
appreciation.

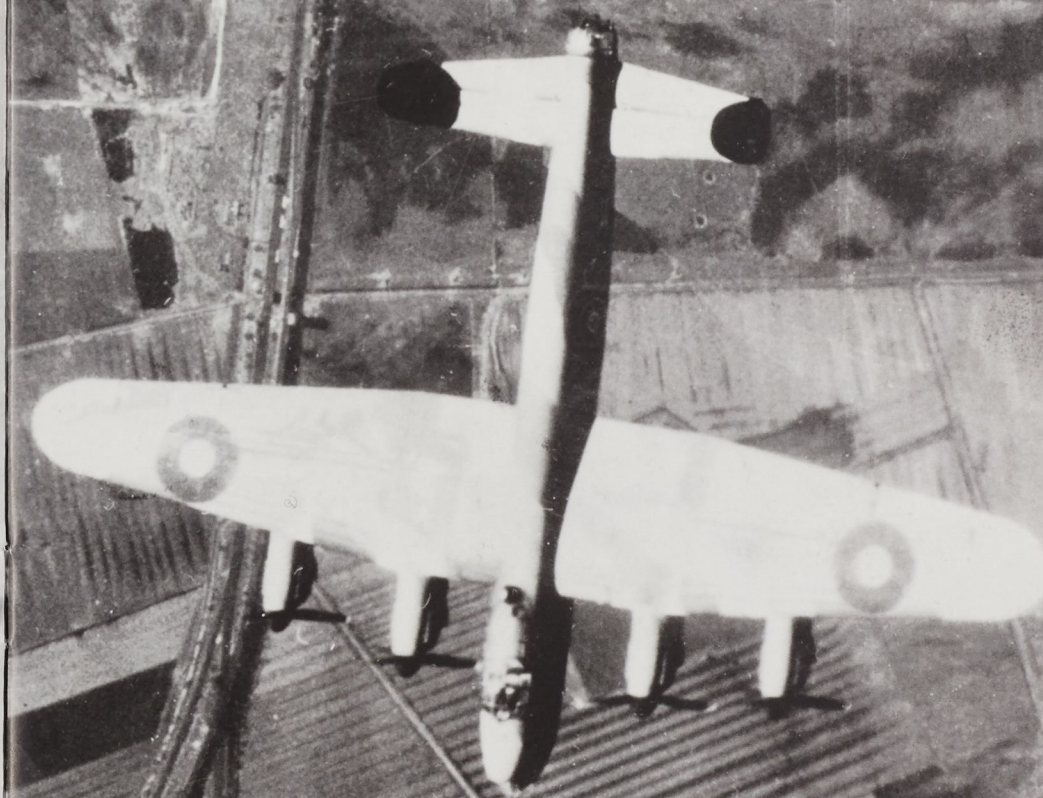
appreciated this to the full, even if appreciation.

Finally a word of comfort. You both know how I have hated war, it dashed the thought of it all my life. It has however, done this for me. It has shown me new values where man is free from earthly restrictions and conventions; where he can be himself, playing hide and seek with the clouds, or watching a strangely silent world beneath, shroudily but on, touched only by vague unsubstantial shadows moving, silently but unrelenting across its surface. So please don't put me for the price that I have had to pay for this experience. This price is incalculable but it may just as well be incalculably small as incalculably large.

Dear Daddy

5018/40

Thank you for your letter, which was as stimulating as usual. My attitude to the war is that it is a purely economic one. We are not fighting for Freedom but in order to retain our spoils from former conquests. From our point of view it is a necessary evil, and therefore I cannot stand out and see others give up everything for my personal security.

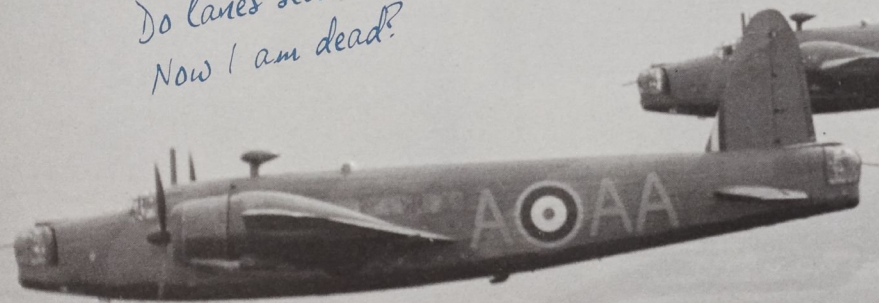


When I was living, all the world was gay;
A daisied carpet spread before my feet;
Life was a morris-dance, a roundelay;
And it was sweet.

When I was living, all the world laughed loud;
The birds sang songs of joy in every wood;
The grass was green, the trees were leafy-boughed.
And life was good.

Now I am dead, is all the world the same?
Do birds still sing? Does the grass still grow green?
Does smiling Nature play her age-old game
By me unseen?

Now I am dead, does all the world still smile?
Can Nature live now that my soul has fled?
Do lanes still amble mile on rolling mile
Now I am dead?



A MATTER OF LIFE AND DEATH

Powell & Pressburger and their heritage
by David Thomson

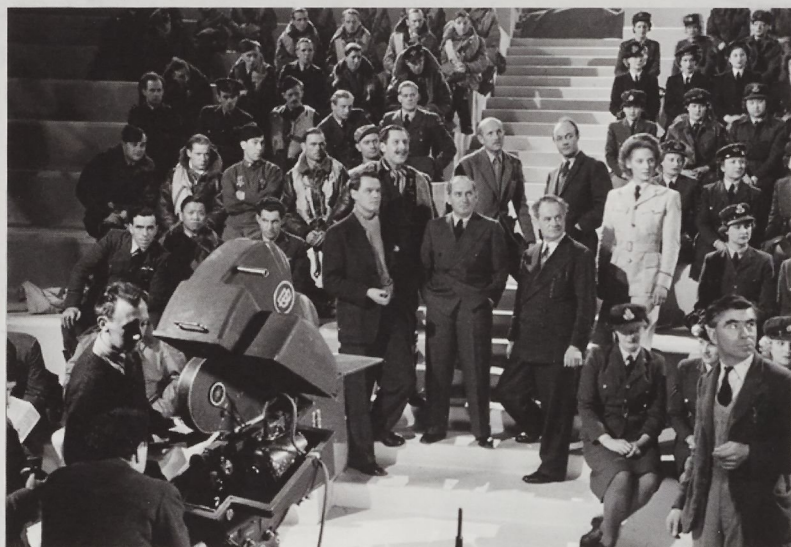


Photo © Everett Collections/Rex Features

Michael Powell and Emeric Pressburger (standing on steps) on the set of their 1946 film, *A Matter of Life and Death*

In hindsight, it all seems unlikely: that in the last year of the war British authorities at the Ministry of Information were somehow fearful that Anglo-American relations might be deteriorating. What would they say now? In 1944-45, American and British troops shared in one of the greatest of military invasions and the slow winning of a dire but inescapable war. "Yanks" may have left broken hearts in England, and even some pregnant women. But plenty of those girls went back to America, and Anglo-American family feeling flowered. It was the great moment of an old friendship, even if the Americans sometimes seemed over-here, over-confident and over-sexed.

So as Michael Powell lingered in the Western Isles, completing their great Celtic reverie, *I Know Where I'm Going*, so his script-writing partner, Emeric Pressburger did the screenplay for a film that might keep the alliance sweet, *A Matter of Life and Death*. It's a very

simple story: an RAF pilot makes a crash landing as an American girl radio operator tries to talk him down. (That the girl has been made English for this production is a reflection on changing times.) There's brain damage, or its risk, and in his coma the pilot dreams a great trial – will he be permitted to live some more, with his girl? Is the bond between the two countries secure enough to stand stretching the rules a little? And as Powell read the script, he saw – with his characteristic wit – that England at war (the countryside and the beaches) would be as glorious as Technicolor could make it. But heaven (the top of the great staircase) would be "starved of Technicolor" because of wartime restrictions. So the scenes there would be done in black-and-white with a gun-metal tinge.

Powell and Pressburger dreamed of David Niven as Peter the pilot (Stewart Granger was the next best bet). He had come home from Hollywood for the war

and he had served with the Commandos in action. Niven was a charmer but a brave soldier, and he could fit the role in before returning to the Samuel Goldwyn Company in Los Angeles. As for the American girl, June, they took a trip to Hollywood and found a promising newcomer, Kim Hunter. A year later would have been too late, because by then she was playing Stella on Broadway in Tennessee Williams' *A Streetcar Named Desire* (with Marlon Brando).

For the rest, they got Raymond Massey to be the New England prosecutor, Abraham Farlan, Roger Livesey as Peter's doctor, Kathleen Byron as an angel and Marius Goring – fondly remembered – as the "conductor", the man who takes you up to your appointed place in heaven. But more than the cast, *A Matter of Life and Death* enjoyed the benefits of a technical crew that were loyal to Powell and Pressburger for years – Jack Cardiff doing the Technicolor photography; Geoffrey Unsworth as camera operator; Alfred Junge as production designer; Hein Heckroth on costumes; and Reginald Mills as editor.

In this stage production, the interplay of England and America has been replaced. June is British now and the

"trial" takes place in Peter's head. In fact, that is perfectly synchronous with the latest research in brain trauma in 1945, and with a state of involuntary dream that thrilled the film-makers.

The American distributors insisted on calling the picture *Stairway to Heaven* in their market (another good title, in fact), and the film was a triumph everywhere. Years later, Powell called it "the most perfect film". The public loved its easy mixture of war reality and magic. The chemistry of Niven and Hunter worked. And the picture had that astonishing beauty, wit and daring that we associate with the films made by The Archers, the company name for Powell and Pressburger. They were partners and friends from *The Spy in Black* (1939) to *The Battle of the River Plate* (1956). And in those years they also made *The Life and Death of Colonel Blimp*, *A Canterbury Tale*, *The Red Shoes*, *Black Narcissus*, *The Small Back Room*, *The Elusive Pimpernel*, *Gone to Earth* and *The Tales of Hoffman*.

It's not that the team ended eventually – it's far more striking that it lasted so long. But in the late 50s they went separate ways and Powell made *Peeping Tom* on his own – regarded as a masterpiece now, but hated and despised in its time.



From left: Marius Goring, David Niven, Roger Livesey, Kim Hunter, Robert Coote in a scene from the film

Photo © Everett Collections/Rex Features



Pressburger (left) and Powell.
Photo © Dan Yakir/Everett/Rex Features

► Michael Powell was not old, only 55, but he began a kind of retirement in Gloucestershire. It was in 1979 that he wrote me a letter that found me at Dartmouth College in Hanover, New Hampshire. I wrote back, inviting him to come visit and even teach.

He came in the winter, he changed several students' lives, and one weekend he announced he was going down to New York to visit his great friend Martin Scorsese. Marty was editing *Raging Bull* at the time and that's how Michael met Marty's great editor, Thelma Schoonmaker, who would be his American girl, third wife, his great companion and help in the writing of his autobiography and the reason why Powell spent so much of his last years in America, delighting in the praise that was being unleashed on the work of *The Archers*.

So there are reasons for nostalgia in looking at *A Matter of Life and Death* again. Of course, no one knew it in 1946, but we were at the dawn of a brief, golden age of British film, with the emergence of talents like David Lean, Carol Reed, Robert Hamer and Laurence Olivier. So this film had great company: *Henry V* and *Hamlet*; *Great Expectations* and *Oliver Twist*; *Odd Man Out* and *The Fallen Idol*; *It Always Rains on Sunday* and *Kind Hearts and Coronets*.

Powell was from Kent and Nice (where his father had a hotel); Pressburger was from Hungary, Berlin and Paris. They could not have been more different: Powell was mercurial, quick-tempered and visionary; Pressburger was calm, organized and very practical. They were co-producers, but Pressburger did the scripts and Powell directed. *The Archers*, their company, had a lovely on-screen logo, of a target with arrows thudding into it. It was a way of admitting that not every picture was a bullseye – but everything they did scored. They went out of fashion as realism, angry young men, kitchen sinks and provincial grievance crept into British films. But it was a passing fashion only.

Michael Powell was a director emeritus for Francis Coppola's Zoetrope company in the 80s (you can see his influence on Coppola's musical, *One from the Heart*). He received immense tributes from film festivals and the Museum of Modern Art in New York. He and Emeric were interviewed all over the world, and they became as celebrated for their jokes as for Michael's Harris tweed suits in shades of lavender, amber and pink. Michael wrote his two volumes of autobiography (*A Life in Movies* and *Million Dollar Movie*), and Emeric's son, Kevin Macdonald, would do a valuable book on the life of Pressburger. The same Kevin Macdonald has become a director – of documentaries (like *Touching the Void* and *One Day in September*) and most recently of the feature film, *The Last King of Scotland*. At the most recent Academy awards, Forest Whitaker won an Oscar for playing Idi Amin in that film, while Thelma Schoonmaker won her third editing Oscar, for her work on Scorsese's *The Departed*. The tradition goes on.

© David Thomson, April 2007

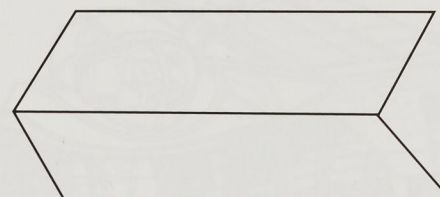
David Thomson writes for the Guardian, and is the author of *The New Biographical Dictionary of Film* and *The Whole Equation: A History of Hollywood*.

Make your own paper plane at home



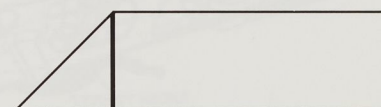
Step 1

Cut out the shape opposite and fold it in half.



Step 2

Fold the short edge of one side down to the first fold (ie produces a 45 degree angle). Do this for the other side too.



Step 3

Fold down the new fold you have created to the original fold you did in (1). Repeat for the other side.



Step 4

Do step 3 again for both sides.



Step 5

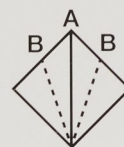
Hold centre and open wings out.



Now throw!

Step 1

Cut out the shape opposite and fold it down the middle then open it out and fold along the lines AB in **DIAG. 1**. Now you should have a shape like **DIAG. 2**.



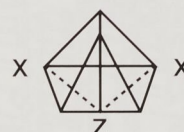
DIAG. 1



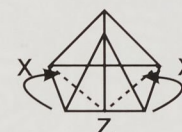
DIAG. 2

Step 2

Now fold along the line AB in **DIAG. 2**: you should get **DIAG. 3**. It is important that the fold AB is midway up the flaps created in Step 1. Now fold along the lines XZ on **DIAG. 3** and unfold having creased very well along these lines. Then fold them in the other direction, creasing well, and unfold.



DIAG. 3



DIAG. 4

Step 3

Tuck the flaps produced in the previous step inside as the arrows show on **DIAG. 4**. This should give you **DIAG. 5**. Fold the tip down along the dotted line in **DIAG. 5** to give **DIAG. 6**.



DIAG. 5



DIAG. 6

Step 4

Now fold along the two dotted lines in **DIAG. 6** giving **DIAG. 7**.



DIAG. 7

Step 5

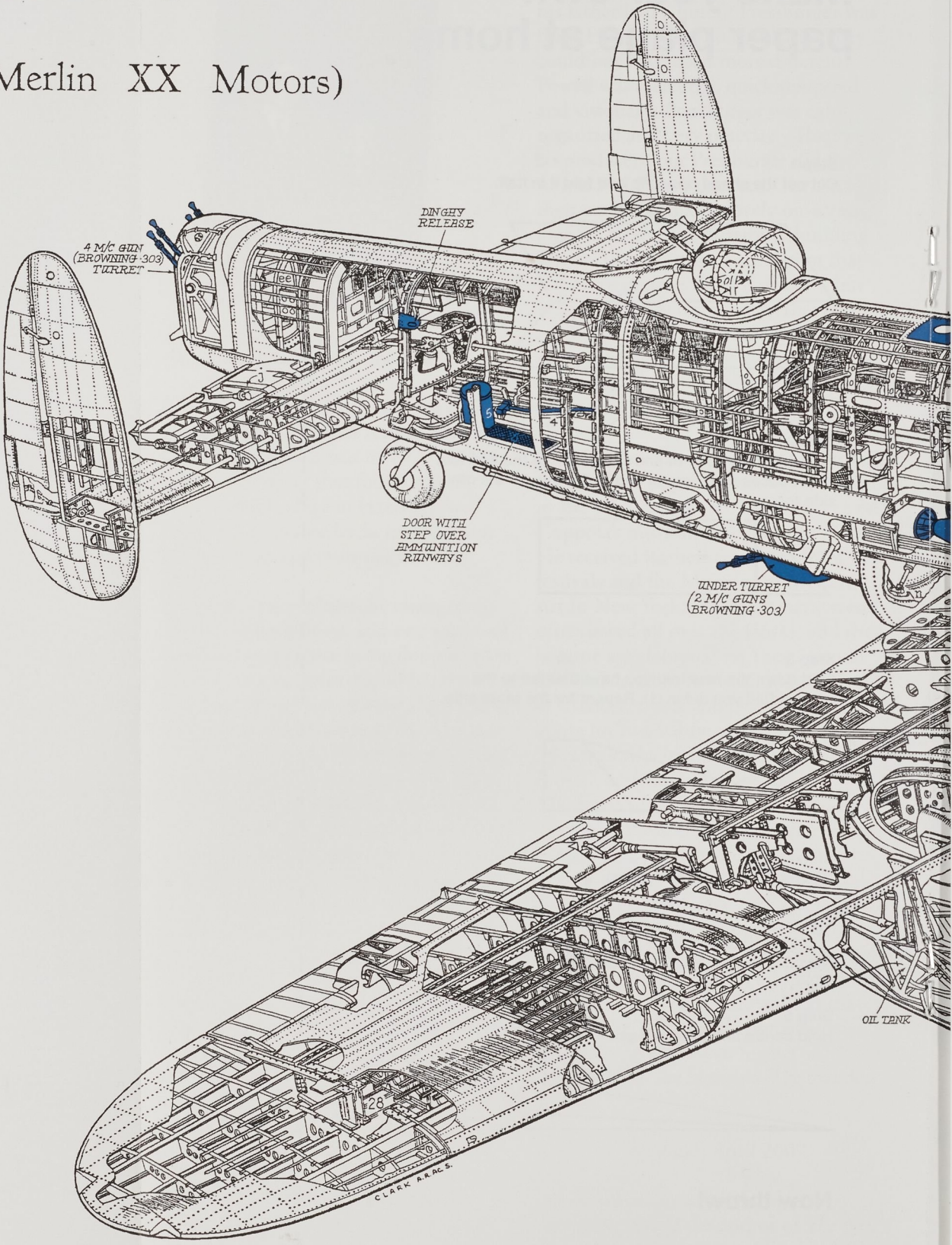
To finish the model off, fold along the dotted lines in **DIAG. 7** to give you the form at the top of the page. Fold down the dotted lines WY – and launch.

Please be considerate to

For more designs see www.paperair

THE AVRO LANCASTER I

(Four 1,280 h.p. Rolls-Royce Merlin XX Motors)

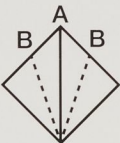


SPAN	...	102 ft. 0 in.
LENGTH	...	69 ft. 4 in.
HEIGHT	...	20 ft. 0 in.
WING AREA (gross)	...	1,297 sq. ft.
FUEL CAPACITY	...	2,154 Imp. gals.
MAX. BOMB LOAD	...	18,000 lb.
NORMAL LOADED WEIGHT	...	60,000 lb.

Drawing © J H Clarke, from *The Aeroplane* magazine (IPC Media).
SOURCE: THE IMPERIAL WAR MUSEUM, LONDON

Step 1

Cut out the shape opposite and fold it down the middle then open it out and fold along the lines AB in **DIAG. 1**. Now you should have a shape like **DIAG. 2**.



DIAG. 1



DIAG. 2

Step 2

Now fold along the line AB in **DIAG. 2**: you should get **DIAG. 3**. It is important that the fold AB is midway up the flaps created in Step 1. Now fold along the lines XZ on **DIAG. 3** and unfold having creased very well along these lines. Then fold them in the other direction, creasing well, and unfold.



DIAG. 3



DIAG. 4

Step 3

Tuck the flaps produced in the previous step inside as the arrows show on **DIAG. 4**. This should give you **DIAG. 5**. Fold the tip down along the dotted line in **DIAG. 5** to give **DIAG. 6**.



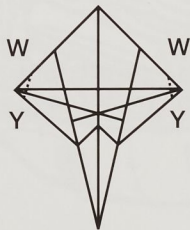
DIAG. 5



DIAG. 6

Step 4

Now fold along the two dotted lines in **DIAG. 6** giving **DIAG. 7**.



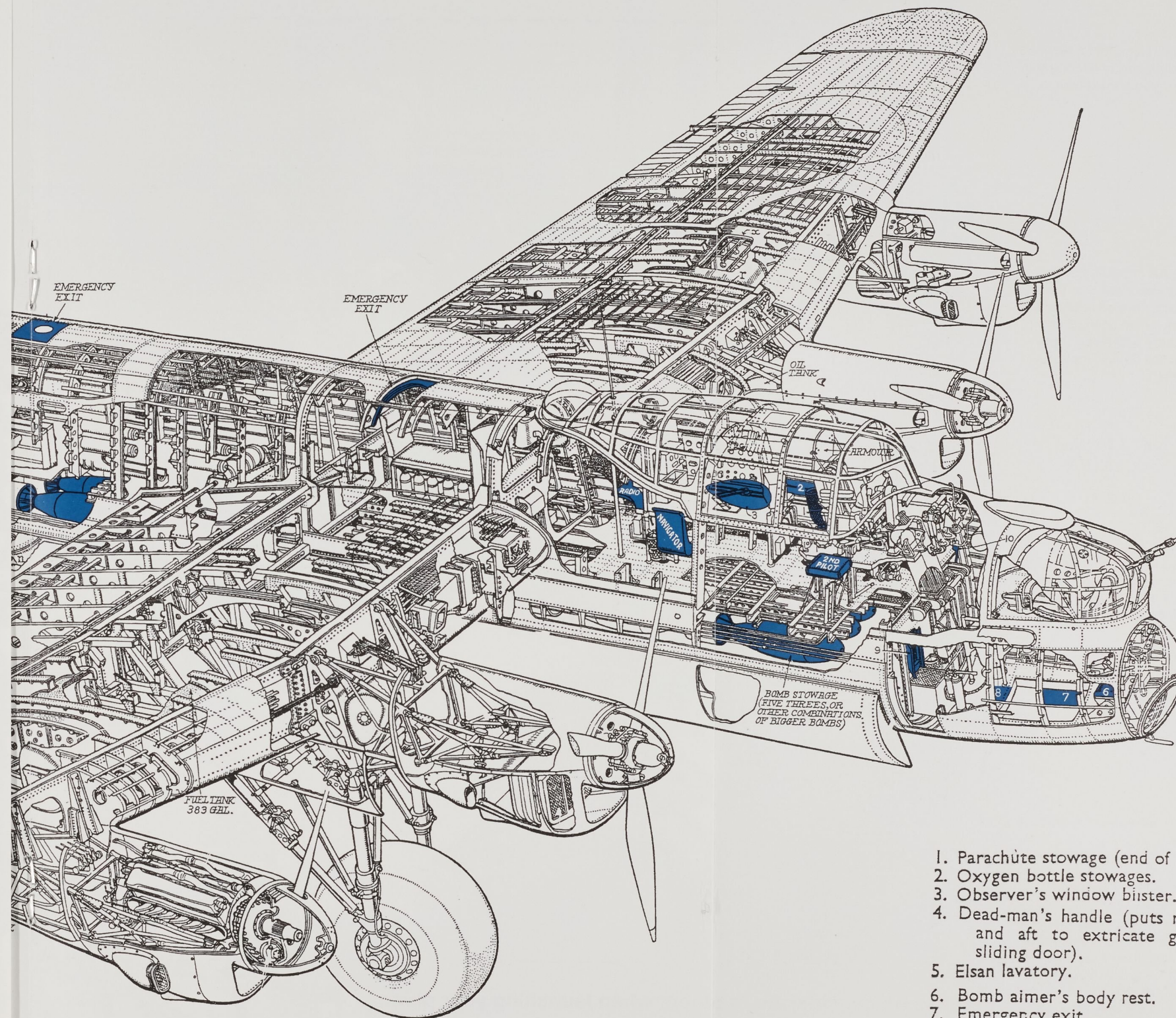
DIAG. 7

Step 5

To finish the model off, fold along the dotted lines in **DIAG. 7** to give you the form at the top of the page. Fold down the dotted lines WY – and launch.

Please be considerate to c

For more designs see www.paperair



1. Parachute stowage (end of Nav. Table).
2. Oxygen bottle stowages.
3. Observer's window blister.
4. Dead-man's handle (puts rear turret fore and aft to extricate gunner through sliding door).
5. Elsan lavatory.
6. Bomb aimer's body rest.
7. Emergency exit.
8. Camera (through floor).
9. Bomb aimer's squint into bomb bay.
10. Pilot's glycol pump (cockpit window spray).

others when launching your plane

planes.co.uk



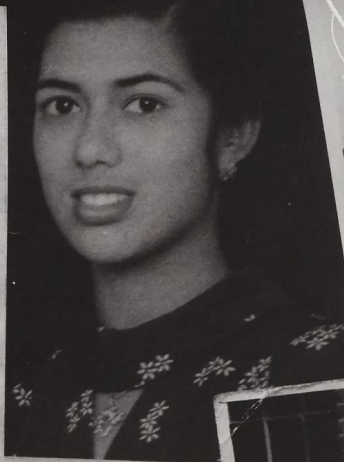
A WAAF corporal radio telephone operator communicates with aircraft, 1944 (CH13702)

Below: A pilot and navigator seated in the cockpit of their Bristol Blenheim Mark IV, April 1940. (C1317)
PHOTOS BY PERMISSION OF THE IMPERIAL WAR MUSEUM, LONDON



Thanks to the Company and their families for the use of these photographs





TANK REGIMENT
EGYPT 1943



Then our Captain... told me that the front engine was hit and was stopping fast, he told us to get our parachutes handy as we might have to abandon the plane. We called up base and told them we were trying to home on one engine. But the next load of shells got our other engine and... our Captain told us to get ready to bail out.

The Captain put on the automatic pilot and told the second pilot to jump. Our plane was going gradually lower and lower. I opened my overhead escape hatch and began to climb out, the slipstream was terrifically fierce against my face. I became stuck half way out and I had to get back to take some of my flying clothes off. I hurried down the fuselage and met Potts, our wireless operator. I told him to keep back while I jettisoned the door... I could see the white roads and the tops of trees. We were about to crash any second. I told Potts to hold on tight. Then it came, everything seemed to hit us all at once. We lay still, till we had got over the shock, then we jumped out. We had crashed amongst the Coblenz mountains. Our plane did not take fire, so thinking that all the crew were out, we started drenching our parachutes in the petrol which was pouring from the wrecked machine. I was just going to set the plane alight, when a high piercing scream called my name "Watchorn, Watchorn." I rushed inside the plane, all the front of the machine was smashed in and our Captain who had been on the point of bailing out lay underneath this terrific weight.

Beside his aircraft,
Twisted lies my love,
Charred are the limbs that once lay close to me
No doubt some German woman weeps
For him that you shot down.
For all of woman
War is agony

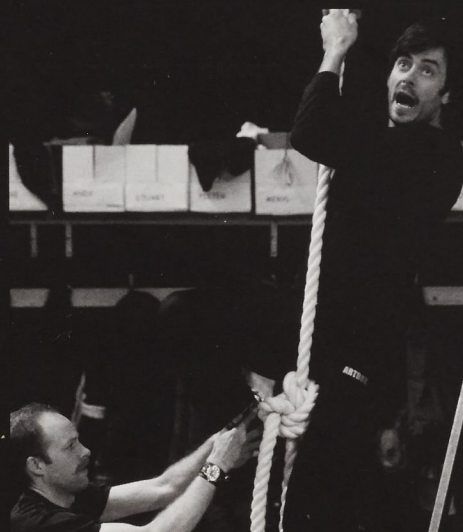
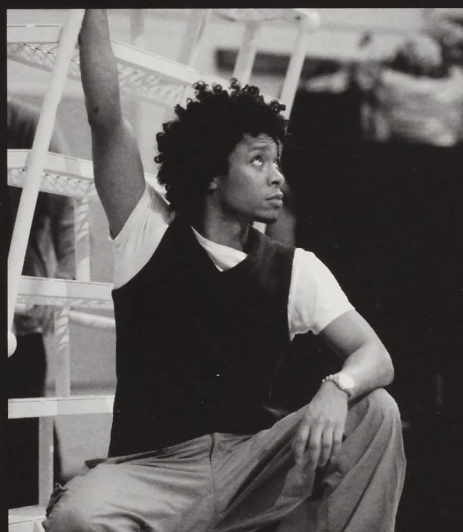
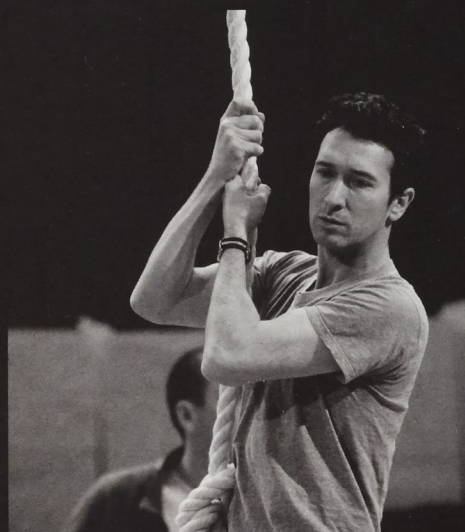
by Molly Repard

Above: Poem by WAAF radio operator Molly Repard, used with permission of The Salamander Oasis Trust
A J N Wilson's Membership card (88/31/1)

PHOTOGRAPHS AND EXTRACTS BY PERMISSION OF THE IMPERIAL WAR MUSEUM, LONDON

Above: R Watchorn's diary (95/39/1)

A badly damaged Lancaster is brought back safely after attack on Mailly de Camp (CE 148)



Top: Emma Rice Centre left: Tristan Sturrock Centre right: Thomas Goodridge
Above left: Kirsty Woodward Above right: Pieter Lawman, Gisli Örn Gardarsson
REHEARSAL PHOTOS BY STEVE TANNER

DOROTHY ATKINSON Woman

Dorothy Atkinson's work in **theatre** includes *Two Weeks with the Queen* at the National; *Beauty and the Beast* and *The Lion The Witch and The Wardrobe* for the RSC; *Epitaph for George Dillon* in the West End; and productions of *Eden End*, *Inconceivable*, *Wild Honey*, *A Doll's House*, *Fool to Yourself*, *The Boy Who Fell into a Book*, *Cheap and Cheerful*, *Up and Under*, *Just Between Ourselves*, *Abigail's Party*, *On the Town* and *The Wizard of Oz*. **TV**: *Peep Show*, *Skins*, *Housewife 49*, *Bodies*, *No Angels*, *Innocence Project*, *Life Begins*, *Murder City*, *Holby City*, *Murder in Mind*, *Heartbeat*, *Peak Practice*, *EastEnders* and *London's Burning*. **Film**: *Topsy Turvy*, *All or Nothing*, *Keep the Aspidochelone Flying*, *The Final Curtain*, *Look at Me I'm Beautiful* and *Roads*. **Radio**: *Modern Art* to *Suburbia*, *Teen Lurve* and *Hymns Uproarious*.

STU BARKER Music & Ensemble

Stu Barker trained as a fine artist at Goldsmiths College. Since then, he has worked in theatre as a musician, composer and MD, mostly with Kneehigh. He composed the music for the Kneehigh co-productions of *Tristan & Yseult* at the National; *Cymbeline* for the RSC; *Nights at the Circus* at the Lyric Hammersmith; *The Bacchae* and *The Wooden Frock* at West Yorkshire Playhouse; *The Red Shoes* at the Lyric Hammersmith and BAC; *Rapunzel* at BAC; and *Pandora's Box* for Northern Stage. Other work includes productions for the Lyric, Bristol Old Vic, Welfare State International, Contact Theatre, Horse and Bamboo and Travelling Light.

JAMIE BRADLEY Injured soldier/airman

Jamie Bradley trained at Guildhall. Work at the National: *The Man of Mode*, *Complicite's Measure for Measure* (also on UK and world tour), and *The Boy Who Was Always Late* for the NT Studio. Other **theatre**: *Oogly Boogly* for Schtanhause; *Some Short Exercises in Love* for Fevered Sleep; *The Two Gentlemen of Verona* and *Habeas Corpus* at the Northcott, Exeter; *The Miser* and *Jack and the Beanstalk* at Salisbury Playhouse; *One Flew Over the Cuckoo's Nest* on UK tour; and *Bed Show* at Bristol Old Vic Studio. **TV**: *Dr Who*, *Perfect Strangers*, *Gentleman's Relish* and *Casualty*. **Film**: *Pride and Prejudice*, *Mrs Caldicott's Cabbage War*, *Still* and *Trees*.

DAN CANHAM Boy

Dan Canham trained at the University

of Exeter. **Theatre**: *Tristan & Yseult* for Kneehigh at the National; *The Bacchae* for Kneehigh; the role of Faust in *Faust* for Punchdrunk and the National; and *Mother Savage* for Travelling Light Theatre.

FIONA CHIVERS Nurse

Fiona Chivers first trained as a dancer at Arts Educational School and Central School of Ballet before studying theatre design at Saint Martin's and Rose Bruford College. She has pursued parallel careers as a performer and designer since 1998. **Theatre and dance**: *View from the Shore*, *Guilty Fingers*, *Quiet End*, *Last End*, *Commodity*, *Landings*, *Passion Fruit*, Matthew Bourne's *Swan Lake*, *La Vida Sueno*, *The Phantom of the Opera*, *A Century of Song*, *The Beekeepers*, *The Swan*, *Nutcracker* and *Gypsy Girl*. **Theatre design** for Kneehigh: *Journey to the Centre of the Earth*. **Short film**: *The Audition*. Her award-winning designs have been exhibited at the National.

MERYL FERNANDES Nurse

Meryl Fernandes trained at Millennium Dance 2000. **Theatre**: *The Man of Mode* at the National; *The Far Pavilions* at the Shaftesbury Theatre; *Oliver!* at the London Palladium; *The Lion Of Punjab* at the Waterman Studios; *Il Mondo Della Luna* at the Royal Academy of Music; and *Sleeping Beauty* for Brick Lane Music Hall. **TV**: *It's Now or Never*, *The IT Crowd*, *EastEnders* and *A Small Addition*.

GISLI ÖRN GARDARSSON Conductor 71

Gisli Örn Gardarsson graduated from the Academy of Arts in Reykjavik in 2001. He adapted, directed and played Romeo in *Romeo and Juliet* at the Young Vic and in the West End; played Walsley in Kneehigh's *Nights at the Circus*; and co-adapted, directed and played the part of Gregor Samsa in Kafka's *Metamorphosis* at the Lyric Theatre, Hammersmith. He also adapted and directed *Woyzeck* at the Barbican. **Film**: *Dramarama*, *Caramels*, *Beowulf and Grendel* and *Children*. Gisli Örn Gardarsson has received various nominations and awards for his acting and directing. He is co-founder of Vesturport.

THOMAS GOODRIDGE Injured soldier/airman

Thomas Goodridge trained at the Jackie Palmer Stage School. **Theatre**: *The Man of Mode* and *Caroline, or Change* at the National; *BatBoy The Musical* at West Yorkshire Playhouse and in the West End; *The Lion King* at the Lyceum Theatre and Disneyland Resort

Paris; *Rent* in Dublin; *Smokey Joe's Cafe* on UK tour and in Turkey; *Trickster's Payback* and *Coming Up* at the Warehouse, Croydon; *The Day the Bronx Died* at the Tricycle; *Sleeping Beauty* at the Theatre Royal Stratford East; and numerous pantomimes.

TV: *Dear Dilemma*, *Grange Hill*, *Crimewatch UK*, *EastEnders*, *Chase the Fade*, *Theftakers*, *Crime Monthly*, *Teddybears*, *Duck Patrol*, *The Bill* and *The One*. **Films**: *Beautiful People*.

TAMZIN GRIFFIN Chief Recorder

Tamzin Griffin's work in **theatre** includes *Measure for Measure* with Complicite at the National; *Rough Magyck* with Forkbeard Fantasy for the RSC; *Tonight* at 8.30 at Chichester; *Red Demon* for the Young Vic and Tokyo Bunkamura; *Strange Poetry* for Complicite (Los Angeles); *San Diego* for the Tron and Edinburgh Festival; *Witness* for the Gate/BAC; and *Shockheaded Peter*, for which she was co-devisor, which won the Olivier Award for Best Entertainment and toured nationally and internationally. **TV**: *Chernobyl - Disasters that Changed the World*, *Casanova*, *Casualty*, *Road Runner*, *Smack the Pony*, *Doctors*, *Bob and Margaret* and the *Funny Lady* in *Teletubbies*. **Film**: *The Calcium Kid* and *Kabhi Kushi Kabhi Gham*. **Radio**: *The Fire Raisers*.

DOUGLAS HODGE Frank

Douglas Hodge's work in **theatre** includes *Betrayal*, *Blinded by the Sun*, *Pericles* and *King Lear* at the National; *The Winter's Tale* at the RSC; *Titus Andronicus* at Shakespeare's Globe; *Guys and Dolls*, *The Caretaker*, *Moonlight*, *No Man's Land*, *Coriolanus* and *Three Sisters* in the West End; *Dumb Show* at the Royal Court; *The Lover/The Collection* at the Donmar; and *The Possibilities* at the Almeida. **TV**: *Lift*, *Mansfield Park*, *Spooks*, *Redcap*, *The Way We Live Now*, *The Russian Bride*, *Middlemarch*, *A Fatal Inversion*, *Capital City* and *Behaving Badly*. **Film**: *Scenes of a Sexual Nature*, *Vanity Fair*, *Saigon Baby*, *Bliss* and *The Trial*. His work as a director includes *See How They Run* in the West End; *The Dumb Waiter* at Oxford Playhouse, *Forest People* for BBC TV, and *Victoria Station*. Douglas Hodge is a council member of the National Youth Theatre and is Associate Director of the Donmar Theatre.

CRAIG JOHNSON Bob

Craig Johnson's work in **theatre** includes *Tristan & Yseult* with Kneehigh at the National and on

tour in Australia, New Zealand and the USA; and with Kneehigh, *Cymbeline* (as part of the RSC's Complete Works), *The Bacchae*, *Quicksilver*, *Skulduggery*, *Cry Wolf* and *Journey to the Centre of the Earth*, which he also directed. He has also toured to venues and festivals across the world as a puppeteer and musician.

PETE JUDGE

Ensemble musician

Pete Judge is a musician and composer. **Theatre:** productions of *Cymbeline*, *Clown* and *Stinkfoot*. **TV and film:** *The Last Aztec* and *The Natural History of Europe*. **Composing:** *Triangulation* and *Elixir*. He has been trumpeter with Super Furry Animals, Papa Noel, Marc Gauvin, Organelles and The Blessing.

DEBBIE KORLEY

Girl

Debbie Korley's work in **theatre** includes *Coram Boy* at the National; *Whistle Down the Wind* in the West End and on UK tour; *Sick* at the Almeida; *Carmen Jones* at the Old Vic; *Ten Suitcases* at the Drill Hall; *Aida* at the Royal Albert Hall; *Vagina Monologues* at the Mercury Colchester; *Annie* at the Edinburgh Festival; and *The African Maiden* at the Blue Elephant. **TV:** *Night and Day* (series regular), *Doctors*, *Holy Smoke* and *Casualty*.

PIETER LAWMAN

Injured soldier/airman

Pieter Lawman trained at RADA. **Theatre:** *Tristan & Yseult* for Kneehigh at the National; *Rapunzel* for Kneehigh at BAC; *Much Ado About Nothing* at Shakespeare's Globe; *Closer* at Higa Festival, Zimbabwe; *Jason and the Argonauts* on national tour with Beggars Belief; *Release the Beat* at the Arcola; and *The Canterville Ghost*, *The Three Musketeers*, *Tartuffe* and *Head On* in Basingstoke. **TV:** *Lewis* and *Inspector Lynley*.

DOMINIC LAWTON

Ensemble musician

Dominic Lawton studied performance writing at the Dartington College of Arts. He is an actor and a musician with the groups Arkane and Gentlemen Rebels. He is working on a solo project as Dom Coyote. **Theatre:** *Cymbeline*, *Hanging Around* and *Antigone* at Hell's Mouth.

RÓBERT LUCKAY

Injured soldier/airman

Róbert Luckay trained at Pozsony Theatre Academy, Slovakia. **Theatre** work in the UK: *The Bacchae*, *Cymbeline* and *Tristan & Yseult* for Kneehigh; and *Pericles* and *Man Falling Down* at Shakespeare's Globe. In Hungary: *Romeo and*

Juliet, *Three Sisters*, *Prophet Ilja*, *Teomachia* and *Operett*; and in Slovakia: *Don Juan*, *Few Good Men*, *Troilus and Cressida* and *Tale About the Dead Princess*. **Film:** *Rain Falling to Our Souls*. **Awards:** International Theatre Academy Festival Award for best male performer.

STUART McLOUGHLIN

First Prosecutor

Stuart McLoughlin trained at the Royal Welsh College of Music and Drama. **Theatre:** *Coram Boy* at the National; *The Odyssey* at the Lyric Hammersmith, Liverpool Everyman and West Yorkshire Playhouse; *Up the Feeder Down the Mouth* and *Back Again*, and *Pericles – Prince of Tyre* at Bristol Old Vic; and *The Wizard of Oz* at The Hall for Cornwall, Truro. **TV:** *Waking the Dead* and *Trevor Island*. **Films:** *Elizabeth: the Golden Age*. He received a Carleton Hobbs radio scholarship and has subsequently appeared in many radio plays including *Arthur*, *Le Grand Meaulnes* and *The Life and Opinions of Tristram Shandy*.

LYNDSEY MARSHAL

June

Lyndsey Marshal's work in **theatre** includes *Boston Marriage* in the West End; and productions of *The Hypochondriac*, *Blood Wedding*, *Sleeping Beauty*, *The Crucible*, *A Midsummer Night's Dream*, *Bright, Redundant*, *Top Girls* and *Fireface*. **TV:** *Green*, *Rome*, *The Shadow in the North*, *Poirot*, *The Young Visitors* and *Sons and Lovers*. **Film:** *Snuff*, *Festival*, *Frozen*, *The Calcium Kid*, *The Gathering Storm* and *The Hours*. **Radio:** *Small Island*, *Oneira* and *Not Talking*. **Awards:** TMA Best Supporting Actress 2003 and the Critics' Circle Best Newcomer 2001.

CHIKÉ OKONKWO

Mr Archer

Chiké Okonkwo trained with the National Youth Music Theatre and the National Youth Theatre. **Theatre:** *His Dark Materials* at the National; *As You Like It* at the New Vic; and *Singer* for the OSC at the Tricycle. **TV:** *The Roman Mysteries*, *The Wide Sargasso Sea*, *Shoot the Messenger*, *The Royal, MIT*, *New Tricks*, *Doctors*, *Kerching*, *Silent Witness* and *Holby City*. **Film:** *L'Île aux Trésors*, *Derailed*, *Spirit Trap*, *Animal* and *Tabloid TV*.

MIKE SHEPHERD

Harold

Mike Shepherd's work in **theatre** includes *Tristan & Yseult* and *The Riot* at the National; and productions of *Rapunzel*, *Cymbeline*, *The Bacchae*, *The Wooden Frock*, *The Red Shoes* and *The King of Prussia*. He started Kneehigh Theatre of Cornwall in 1980.

LORRAINE STEWART

Nurse

Lorraine Stewart trained at The Royal Ballet School and Laine Theatre Arts. **Theatre:** *The Man of Mode* and *A Funny Thing Happened on the Way to the Forum* at the National; *Sinatra* at the Palladium; *On the Town* at the Coliseum; and *Saturday Night Fever*; as well as productions with the English National Ballet, Visualantix Dance Company, Wiener Ballet Theatre and The Royal Ballet Company. **TV:** touring with Roxy Music, Goldfrapp and Sir Cliff Richard. **Films:** *Beyond the Sea*, *Phantom of the Opera* and *Centre Stage*.

TRISTAN STURROCK

Peter

Tristan Sturrock's recent work in **theatre** includes *The Riot* and *Tristan & Yseult* (also at Restormel Castle in Cornwall) at the National; *The Mysteries* and *The Spanish Tragedy* for the RSC; *As You Like It* and *Bring Me Sunshine* at the Royal Exchange Manchester; *Edward II* at Sheffield Crucible; *The Beaux' Stratagem* and *Doll's Heart* at Bristol Old Vic; *Jerusalem Syndrome* and *Station* at Soho Theatre; *Salome* at Riverside Studios; and *An Oak Tree* at Plymouth Theatre Royal. **TV:** *Bad Girls*, *The Royal, The Project*, *Holby City*, *Bodily Harm*, *Menace*, *Rescue Me*, *Doc Martin*, *The Bill*, *The New Adventures of Robin Hood*, *Liverpool One* and *Wycliffe*. **Film:** *Saving Grace*. He has worked with Kneehigh for 15 years.

ALEX VANN

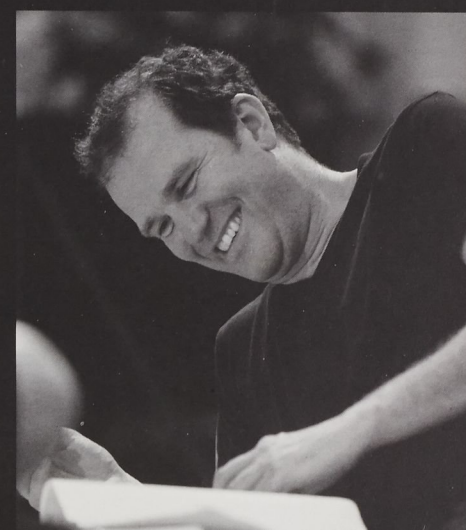
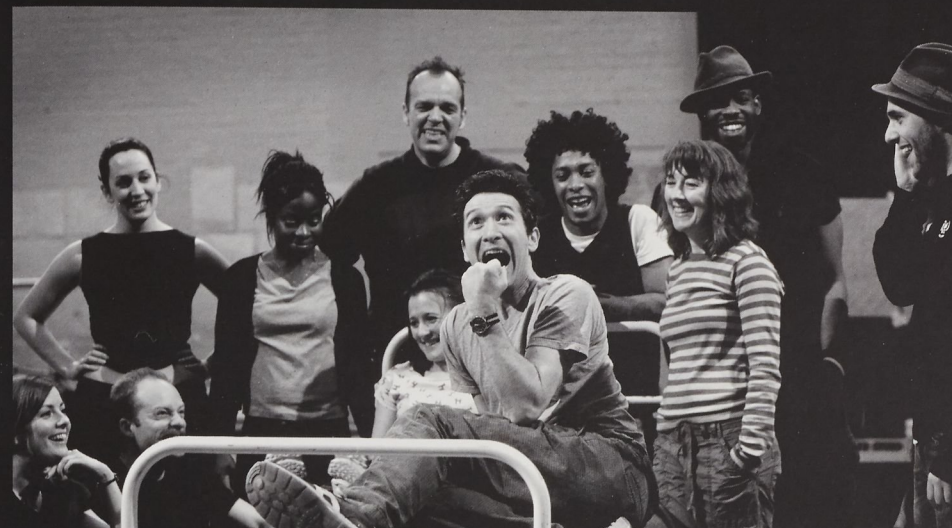
Ensemble musician

Alex Vann's work in **theatre** as a musician includes Kneehigh's *Tristan & Yseult* at the National and on international tour; and Kneehigh's *Cymbeline*, *Rapunzel* and *Fair Game's Salaam*. As a musician/composer: *The Swell*, *Shelf Life*, *Animal Tails* and *The Freeze* for Theatre Alibi. He is a member and joint composer of the acoustic concert band Spiro, who recently composed the music for BBC2's Johnny Kingdom series. He is also a composer and guitarist in the rock band Submarine.

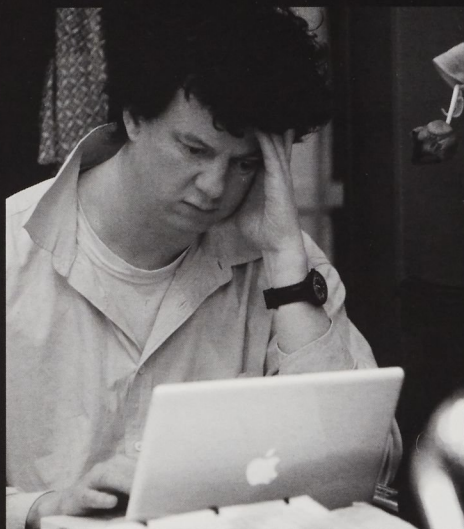
MICHAEL VINCE

Ensemble musician

Michael Vince is a self-taught, professional percussionist who started playing mainly Eastern European styles. In the early 90s he began to specialise in Latin music and rhythms, and for the last 15 years has been studying Brazilian and Afro Cuban music. He performs with K'cheveve, Latin Perspective and Vladimir Steamboat with fellow Kneehigh musician Stu Barker. Tours include



Top: (left to right) Lorraine Stewart, Lizzie Winkler, Pieter Lawman, Debbie Korley, Andy Williams, Lyndsey Marshal, Tristan Sturrock, Thomas Goodridge, Dorothy Atkinson, Chiké Okonkwo, Dominic Lawton
Centre left: Tristan Sturrock and Lyndsey Marshal Centre right: Douglas Hodge
Above: Chiké Okonkwo, Douglas Hodge, Mike Shepherd, Róbert Luckay



Top left: Tom Morris Top right: Dan Canham, Dorothy Atkinson
Centre left: Lyndsey Marshal Centre right: Stuart McLoughlin
Above: Stu Barker, Mike Vince, Dominic Lawton, Pete Judge, Alex Vann

Tristan & Yseult with Kneehigh.
Film and TV: work with Desperate Men, the BBC's natural world documentary *Killer Antz* and film work by Nicolas Roeg.

ANDY WILLIAMS

Dr McEwen

Andy Williams' work in **theatre** includes *The Comedy of Errors* for the RSC; and productions of *Nights at the Circus*, *The Play What I Wrote*, *Grimm Tales*, *More Grimm Tales*, *Perfect*, *April in Paris*, *Bouncers*, *Perfect Days*, *Twelfth Night* and *Jungle Book*. **TV:** *Ghost Squad*, *Grown Ups*, *A Midsummer Night's Dream*, *Casualty*, *Doctors* and *Touching Evil*.

LIZZIE WINKLER

Nurse

Lizzie Winkler trained at RADA. Her work in **theatre** includes *The Man of Mode* at the National; *Into the Woods*, *Class of '77* and *The Life of Galileo* at Derby Playhouse; *Barewords* in Buxton, and *The Importance of Being Earnest* on the QM2.

KIRSTY WOODWARD

Nurse

Kirsty Woodward trained at the University of East Anglia, the National Youth Theatre and Kneehigh. Her work in **theatre** includes productions of *Cymbeline*, *Rapunzel*, *Murder in the Cathedral*, *Faliraki* the Greek Tragedy, *Hanging Around* and *Antigone at Hell's Mouth*.

EMMA RICE

Director/Co-adaptor/ Co-choreographer

Emma Rice is the Artistic Director of Kneehigh Theatre. After training as an actor at the Guildhall School of Music and Drama and the Gardzienice Theatre Association, Poland, she worked extensively with Theatre Alibi and Katie Mitchell. Direction includes *The Red Shoes* (winner 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 Best Touring Production 2005, TMA Theatre Awards), *Nights at the Circus*, *Tristan & Yseult* (nominated for best Touring Production 2006, TMA Theatre Awards) and *Cymbeline* which was commissioned by the RSC for their Complete Works season.

TOM MORRIS

Co-adaptor

Tom Morris is Associate Director at the National Theatre. Work as a director includes *Passions*, *Othello Music*, *Trio*, *Oedipus the King*, *All That Fall*, *Unsung*, *The Combat Opera Klubneit*, *Macbeth* (with Corin Redgrave), *Disembodied* (with David Glass) and *Newsnight The*

Opera. Writing includes *Ben-Hur*, *Jason and the Argonauts* and *World Cup Final 1966* (with Carl Heap); and *Nights at the Circus* and *The Wooden Frock* (with Emma Rice). Producing includes the programme of BAC, where he was Artistic Director from 1995-2004. He developed *Coram Boy* for the National in 2005.

BILL MITCHELL

Set Designer

Since 1989 Bill Mitchell has designed most of Kneehigh's shows, including *Nights at the Circus*, *Tristan & Yseult*, *The Bacchae* and *The Red Shoes*. He was artistic director from 1996 until 2005. Since then he has created his own company, 'Wildworks', specialising in interactive, large scale, site specific projects in non-theatre spaces. His most recent production is *Souterrain*, based on the myth of *Orpheus*, which is being played in seven residencies in France and the UK. There will be further artistic collaborations with Kneehigh.

VICKI MORTIMER

Costume Designer

Vicki Mortimer studied at the Slade School of Art. Set designs include for the National: *Attempts on her Life*, *The Man of Mode*, *Waves*, *The Seagull*, *Paul*, *The House of Bernarda Alba*, *A Dream Play*, *Three Sisters*, *Jumpers* (also West End and Broadway), *Ivanov*, *Rutherford and Son*, *Fair Ladies at a Game of Poem Cards*, *The Oresteia* and *Closer* (also West End and Broadway). Other theatre: *A Woman Killed with Kindness*, *The Dybbuk*, *Ghosts*, *The Phoenician Women*, *Beckett Shorts*, *The Seagull*, *Uncle Vanya* and *The Winter's Tale* for the RSC; *Nights at the Circus* at the Lyric Hammersmith (costume design); *Heartbreak House* and *1953* for the Almeida; *Fiddler on the Roof* and *Nine* on Broadway (costume design); *Easter and Night* and *Dreams* at the Dramaten Theater, Stockholm; *Boy Gets Girl*, *Mountain Language/Ashes to Ashes*, *My Zinc Bed* and *The Country* for the Royal Court; and *The Wild Duck* and *The Real Thing* for the Donmar (also on Broadway). Opera includes *Così fan tutte*, *The Turn of the Screw*, *Jenufa*, *Katya Kabanova* and *Jephtha*. Designs for dance: *Skindex* for Nederlands Dans Theater; *Qualia* for the Royal Ballet; and *Millenarium*, *Sulphur 16* and *Aeon* for Random Dance Company.

MARK HENDERSON

Lighting Designer

Mark Henderson is an associate at the National and lighting adviser to the Almeida. Recently for the National: *The History Boys* (UK and international tours, Broadway and West End; Tony Award for

Best Lighting), *The Alchemist*, *The Life of Galileo*, *Playing With Fire*, *The President of an Empty Room*, *The UN Inspector*, *The False Servant*, *Mourning Becomes Electra*, *Democracy*, *Edmond*, *His Girl Friday*, *Henry V*, and *All My Sons*. For the Almeida: *Faith Healer*, *King Lear*, *The Shape of Things*, *Coriolanus*, *Richard II*, *Lulu*, *Phedre*, *Britannicus*, *Naked*, *Plenty*, *Hamlet* (also on Broadway), and *The Mercy Seat*. At the Donmar: *The Real Thing*, *Suddenly Last Summer* and *Design For Living*. Other West End productions: *Amy's View*, *The Iceman Cometh*, *The Judas Kiss*, *Chitty Chitty Bang Bang* (all also on Broadway), *Our House*, *Grease*, *Spend Spend Spend*, *Neville's Island*, *The Sound of Music*, *Copenhagen*, *Passion*, *Endgame* and *Tonight's the Night*. On tour: *The League of Gentlemen*, *French and Saunders*, *Eddie Izzard* and *Rowan Atkinson*. Opera and dance: productions for Rambert, The Royal Ballet, Glyndebourne, The Royal Opera and ENO.

DEBRA BATTON

Co-Choreographer

Debra Batton trained at Victoria University, Australia. Her work in theatre, as a choreographer, includes *On the Case* at Melbourne Festival 2006; *The Magic Flute* for Opera Australia; The Sydney Olympic Games Opening Ceremony; *Snap* for Magpie Theatre; *Snowgun* at Spoleto Fringe Festival; and *Before You Were Blonde* for Carclew Youth Choir. She has also choreographed for Darwin Community Dance Project and Storm in a Tea Cup Dance Theatre. Debra Batton is Artistic Director of Legs on the Wall. She has directed *On the Case*, *Eora Crossing*, *Back in Your Box*, *Ungrounded*, *Runners Up* and *Til Someone Loses an Eye*. She is the winner of two Helpmann Awards.

GARETH FRY

Sound Designer

Gareth Fry trained at the Central School in theatre design. His recent work as a sound designer and occasionally as a composer includes: *Attempts on her Life*, *Waves* (2007 Olivier Award for sound design), *The Overwhelming*, *Theatre of Blood*, *Fix Up*, *Iphigenia at Aulis*, *The Three Sisters*, *Ivanov* and *The Oresteia* at the National; *Black Watch* for the National Theatre of Scotland; *Noise of Time* (with the Emerson String Quartet), *Strange Poetry* (with the LA Philharmonic Orchestra), *Mnemonic* (associate) and *Genoa 01* for Complicité; *O Go My Man*, *Talking to Terrorists* and *Macbeth* for Out of Joint; *Harvest*, *Forty Winks*, *Under the Whaleback*, *Night Songs*, *Face to*

the Wall, Redundant, Mountain Language, Ashes to Ashes and The Country at the Royal Court; Shadowmouth and The Romans in Britain at Sheffield Crucible; The Flowerbed, The Bull and Giselle for Fabulous Beast Dance Theatre; Cost of Living for DV8 at Tate Modern; Phaedra's Love at Bristol Old Vic and the Barbican; Astronaut for Theatre O; Tangle, Zero Degrees and Drifting for Unlimited Theatre; Almost Blue at Riverside Studios (Associate Director). He also designs the music and sound systems for Somerset House's ice rink.

JON DRISCOLL Projection Co-Designer

Jon Driscoll studied at Croydon College of Art and the National Film and Television School. Theatre designs: The Reporter for the National; Midnight's Children for the RSC; The Lightning Play and Whistling Psyche at the Almeida; Frost/Nixon at the Donmar; Whistle in the Dark in Manchester. In the West End: Jerry Springer – The Opera (also UK tour), Our House, Dirty Dancing (also internationally), On the Third Day, Heroes, Up for Grabs, Glorious (also on UK tour); Life after George, Billy Elliot, When Harry Met Sally. Elsewhere: Eurydice; The Year of the Hiker for Druid, Galway; Some Girls are Bigger than Others and Lady Into Fox at the Lyric Hammersmith and on UK tour; Darwin in Malibu at Hampstead; Fabulation and Bloody Sunday at the Tricycle (the latter also on UK and Eire tour); The Ha'penny Bridge in Dublin and Cork; Queen's English and The Country Wife in Watford; Dance of Death at the Lyric and in Sydney; and Rebecca, God and Stephen Hawking and Godspell on UK tour. Opera: A Midsummer Night's Dream at the Linbury, ROH; Genoveva at Opera North; Zoe at Glyndebourne; and Orfeo at Kent Opera. Dance designs: Arthur Parts I & II for Birmingham Royal Ballet; The Pulse of Tala for Angika; and Trips to Ecstasy, The Labyrinth, The Dreamforest and The Spirits for Tripsichore. TV and film as Director of Photography include Acts of Kindness, Last Rumba in Rochdale, I Love Dagenham and Dim Sum – A Little Bit of Heart.

GEMMA CARRINGTON Projection Co-Designer

Gemma Carrington studied animation at the National Film and Television School. Theatre: Dirty Dancing (associate projection design) at the Aldwych. Short films as an Animation Director: The Circle, Obsessively Compulsive and Coming Home. She is an animation director of commercials

and promos at London production company Th1ng.

MALCOLM RIPPETH Lighting Design Associate

Lighting designs for Kneehigh: Cymbeline at the RSC and on tour; Nights at the Circus at the Lyric Hammersmith and on tour; The Bacchae and Pandora's Box. Other designs: Tutti Frutti for the National Theatre of Scotland; Cyrano de Bergerac at Bristol Old Vic; Mrs Warren's Profession at Edinburgh Lyceum and Nottingham Playhouse; The Little Prince, Great Expectations and The Tiger's Bride for Northern Stage; Faustus for Headlong; Monkey! At Dundee Rep; Mother Courage and Hamlet for English Touring Theatre; Scuffer, The Lion, the Witch and the Wardrobe, Homage to Catalonia and Medea for West Yorkshire Playhouse; and The Philosopher's Stone for Garsington Opera.

KATE GODFREY Company Voice Work

Kate Godfrey trained at the Central School of Speech and Drama and now works at the Guildhall School of Music and Drama and the National Theatre, where she has most recently worked on Rafta, Rafta..., Attempts on her Life, The Man of Mode, The Reporter, Waves, The Alchemist, Exiles, The Seagull, The Overwhelming, Burn, Chatroom and Citizenship, Playing With Fire, The UN Inspector, Tristan & Yseult, A Dream Play and The Pillowman (on tour). She has worked at the Donmar, the Royal Court, the Old Vic, the Young Vic, Sheffield Crucible, Bristol Old Vic, Chichester Festival Theatre, BAC and theatres in London's West End. She has taught voice workshops to actors and directors in Osaka and Kyoto.

JEANNETTE NELSON Company Voice Work

Jeannette Nelson is Head of Voice at the National Theatre. She has worked extensively as a voice and dialect coach in theatre, film and TV, at the NT from 1992 to 2001, at Shakespeare's Globe for the 1997, 1998, 1999, and 2001 seasons and at the RSC from 2001 to 2005. In 2006 she worked at Sydney Theatre Company. Other voice and dialect coaching includes work for the Royal Court, Young Vic, the Donmar, Shared Experience, Out of Joint, Complicite, Sheffield Theatres, Bristol Old Vic, Birmingham Rep, Nottingham Playhouse, Liverpool Everyman, English Touring Theatre, Oxford Stage Company. In the West End: Mamma Mia!, The Graduate, The King and I, Mahler's Conversion, The Seven Year Itch, A Midsummer Night's Dream, Speed the Plow and An Inspector Calls.

Film and TV: The Merchant of Venice, Ridley Scott's The Kingdom of Heaven, Wuthering Heights, To Catch a Killer, Longford, Love in a Cold Climate, All the King's Men, Nature Boy, David Copperfield. Great Expectations, The Scold's Bridle, Lenny Blue, and The Mayor of Casterbridge.

KIRSTY HOUSLEY Staff Director

Kirsty Housley studied at the University of Warwick. Directing: Cue Deadly at Riverside Studios; Kazuko Hohki's Wuthering Heights at BAC and The Door at Birmingham Rep; After The Fact by Steve Lally at Soho Theatre; Everything is Illuminated (Associate) at Hampstead; Nymphs and Shepherds, Henry IV, The Chic Nerds all for Etcetera; and Blue Jam by Chris Morris for Etcetera, Riverside Studios and BAC. As Assistant Director: 24 Hour Plays at The Old Vic, and Hoxton Story at The Red Room. She was Artistic Director of Etcetera Theatre in Camden from 2000-2003 and was the joint winner of the inaugural Oxford Samuel Beckett Theatre Trust Award in 2003, for which she directed Cue Deadly at Riverside Studios. She is guest director at East 15 School.

PRODUCTION CREDITS

Rigging Consultant: Nippy Industries Ltd. Set Construction WeldFab Stage Engineering Ltd. With thanks to Sabre Sales, Karen Crichton, Steve Silburn, Roxanne Armstrong, and Brian Keech.

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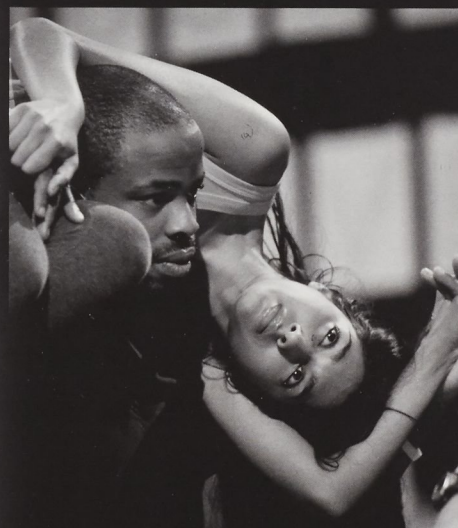
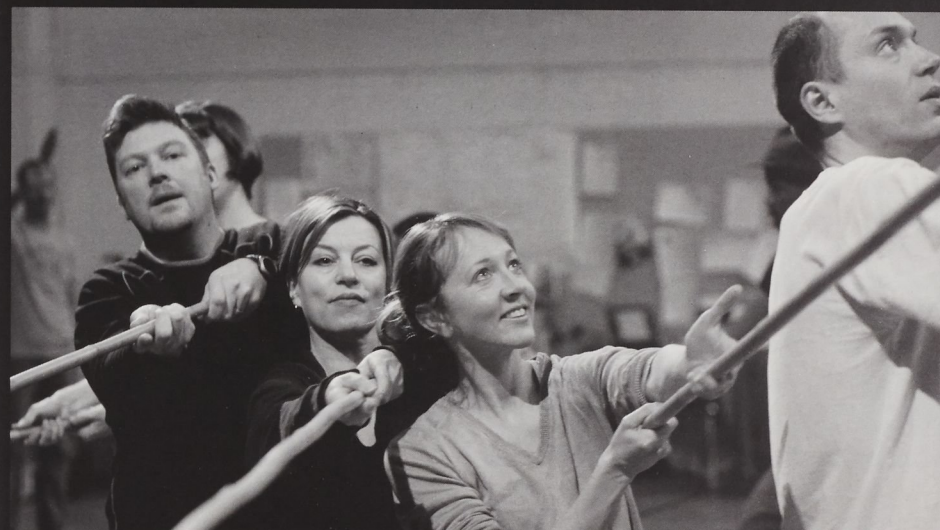
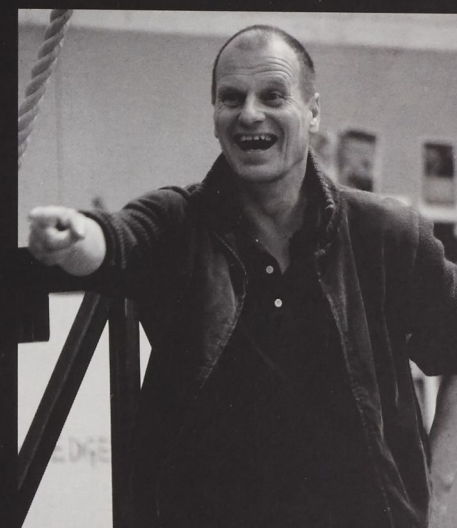
Thanks to XL Video Ltd for the video projector.



The film A Matter of Life and Death is distributed by Granada International Media Limited.

PROGRAMME ACKNOWLEDGMENTS

Programme researched and compiled by Lyn Haill and Emma Gosden, with Oliver Redfern. Thanks to the Imperial War Museum, Tom Morris and Emma Rice. For more poems by those who served in World War Two see www.salamanderoasis.org Every effort has been made to contact all copyright holders. NT Publications will be glad to make good in future editions any errors or omissions brought to their attention.



Top left: Lorraine Stewart Top right: Mike Shepherd
Centre: Craig Johnson, Tamzin Griffin, Fiona Chivers, Róbert Luckay
Above left: Chiké Okonwko, Meryl Fernandes Above right: Jamie Bradley

REHEARSAL PHOTOS BY STEVE TANNER

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I am delighted to welcome you to this, the fifth year of Travelex £10 Tickets at the National Theatre.

Since 2003, the Travelex £10 productions have been a huge success with over 1 million people enjoying outstanding theatre at affordable prices. The diversity of the plays has attracted fresh crowds with over one third of those attending being newcomers, highlighting the effectiveness of this programme in attracting an entirely new and different audience to the theatre. This year, through the 6 productions of the season, our support will provide over 170,000 seats for just £10 between March and November.

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I hope you enjoy this year's Travelex £10 plays and that you have an opportunity to visit the National Theatre on more than one occasion to sample the range of exciting productions which are on offer this year.

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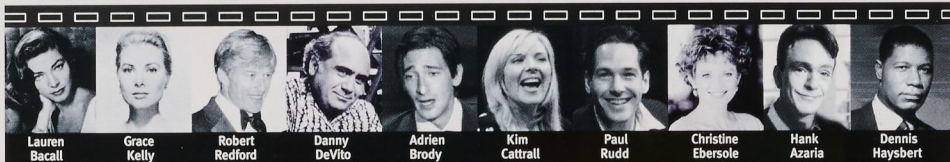
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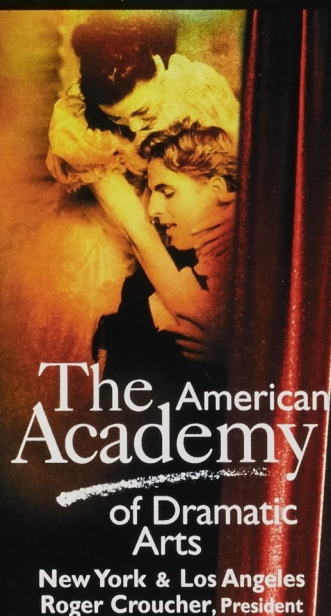
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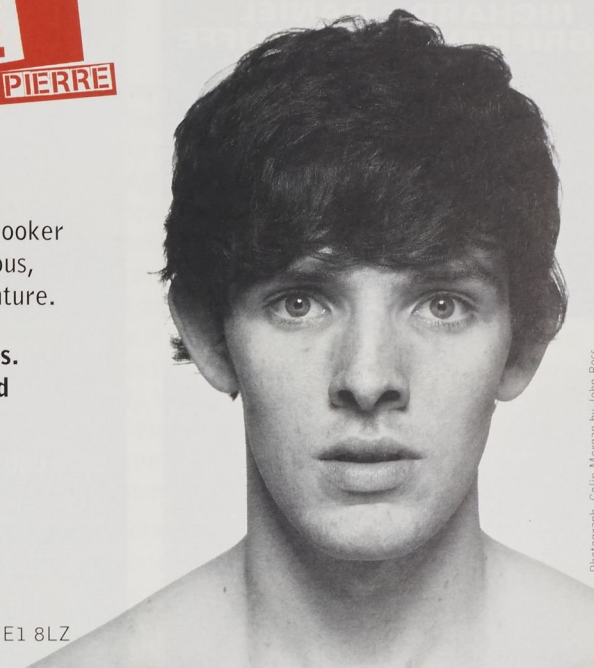
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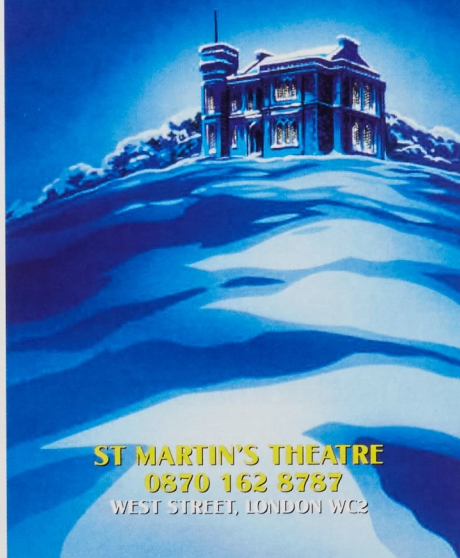
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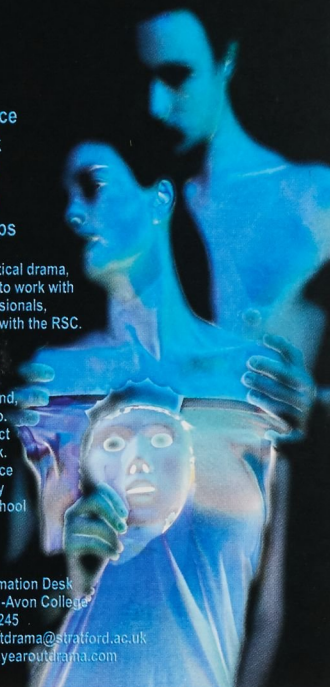
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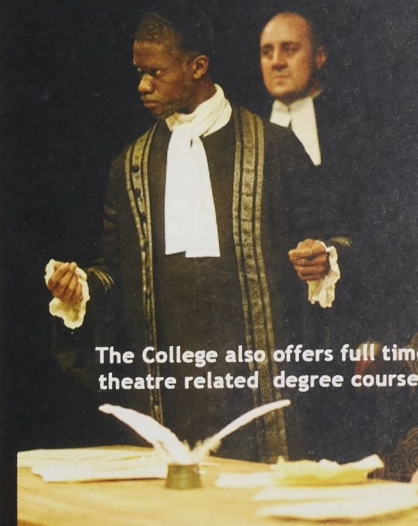
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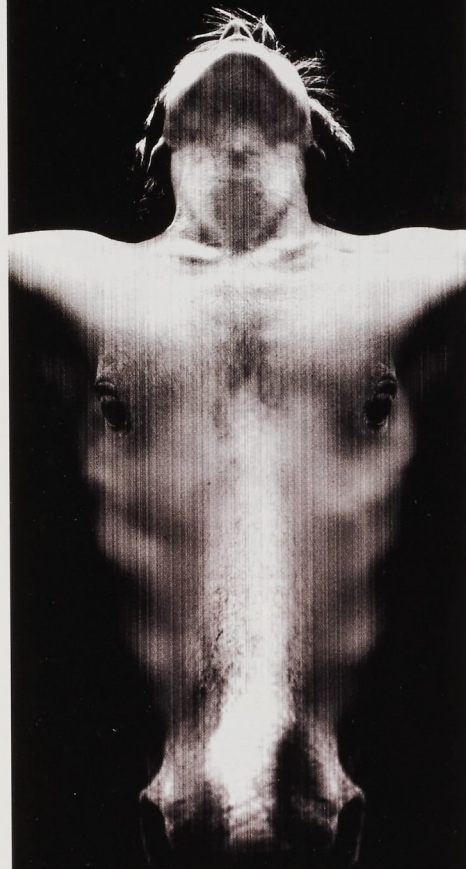
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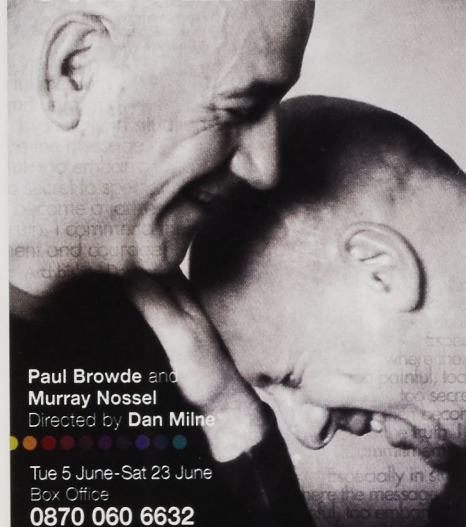
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Why do we need your help?

I believe a national theatre should celebrate and revitalise
the great traditions of our stage and be a platform for debate,
provocation and delight. Our building should buzz with activity
and offer our audiences a truly great night out. That's what
we are working towards. The National's productions have
in common not just the highest standards, but more: large
scale ambition – physical, emotional and intellectual. And our
Travelex £10 Tickets in the Olivier and Lyttelton theatres means
that more people than ever before can afford to enjoy theatre
of the highest quality. We need to invest in the future of theatre
by developing new talent in our Studio and, through our
education programme, inspire the audiences and
practitioners of tomorrow.

We are restless to achieve more but to do so we need your
help. While the National has the benefit of excellent box office
income and financial support from the Arts Council of England
this is not enough to realise our plans. I hope very much that
you will be able to lend your support by making a financial
contribution to the NT – either as a gift, a membership or a
sponsorship. In this way you can play a vital role in ensuring
that our national theatre is not only maintained but can move
forward with confidence.

Nicholas Hytner

Nicholas Hytner
Director of the National Theatre

Our thanks

We would like to pay tribute to the people who already support
us, many of whom are listed in the next few pages. Their
support is invaluable, and we are immensely grateful for their
continuing commitment. We hope you will consider joining
them, and playing a part in our work in whatever way is most
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Legacy gifts of all sizes make a real difference to what we can achieve.

Large legacy gifts have been used, for example, to support both the Transformation Season and to help launch the inaugural Travelex £10 Season.

Equally, legacy gifts of £500 to the NT have enabled us to maintain the extensive range of costumes, furniture and props that you have seen and enjoyed on our stages.

Our legacy pledgers are very important to us and in recognition of their generosity we offer special Legacy Backstage Tours to give an insight into how their support directly translates into every aspect of the theatre's work.

If you would like to know more about how you can make a difference to the theatre by leaving a legacy to the NT in your Will pick up a leaflet in the foyer or contact us on 020 7452 3254 or by email at support@nationaltheatre.org.uk.

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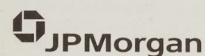
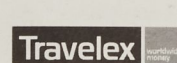
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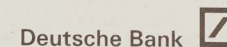
Morag McLaren, Judi Dench and Di Botcher in *A Little Night Music*, Olivier Theatre 1995

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The NT is refurbishing its 1950s Studio building on the Cut. This project will double the space for the development of new work and bring the NT's Archive and a new NT Education space under the same roof. The new NT Studio will be dedicated to the memory of Max Rayne, NT Chairman 1971-88

For more information, please contact Oonagh Desire on 020 7452 3212

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