

Kneehigh Theatre

CYBORG



A FOLKTALE OF THE FUTURE.

CYBORG is a fiction ... a work of the imagination, both ours and yours. It takes place in an (un)familiar environment in the (not too) distant future. It has many scenes, too numerous to list, and each member of the Company plays many parts. The entire soundtrack is original. There will be a fifteen minute interval. We hope you enjoy it.



PERFORMERS

TECHNICIAN WRITER & DIRECTOR ADMINISTRATION

Michael Shepherd
Sarah Jewell
David Mynne
Trystan Sturrock
James Carey

Allan Drake
John Downie

Bob Butler
Alison Firth

As with all of KNEEHIGH's productions CYBORG is very much a collaborative work involving dozens of individuals and organisations. We would, in particular, like to thank the following for their dedication and enthusiasm

Pam Mergler	Nick James
John Bamford	Howard Hughes
English Estates	Steve Turner
D.R.V. Lighting & Sound	The DeCourcy Family
Francis Anthony Ltd.	Anna Carroll
Renee Smithens	Wendy Murphy
Jaki McDougall	Tom Dudley
Hub Theatre School	Giles & Nicky King
St Austell Arts Centre	Wendy Butler
Sue Pritchard	Helen Fox
Jane Buckler	Fred & Phyl Shepherd
Radio Cornwall	Mary Rose
Al Jones of Ashworth Electronics	Robin Wood of E.M.S. Studios

KNEEHIGH would also like to acknowledge the generous support and encouragement given by

South West Arts
Cornwall County Council
West Midlands Arts
North West Arts
Television South West
Allen & Heath Brennell Ltd.



Experimental
Choose a maple wing,
dry and gray if you prefer.
Holding it between thumb and forefinger,
with the other thumbnail
split
the casing
Delicate as spring green, folded,
miniature,
a life waits to unfurl
and journey toward the sun.
You have ruined it.
Robert Wallace

'It followed me right to the edge of town.
Something we can't grasp,
Something we can't understand,
Something that drives us mad.
What will come of it?
GEORG BUCHNER 1837

'I do not believe in time.' Vladimir Nabakov

God took man as a creature of indeterminate nature, and assigning him a place in the middle of the world, addressed him thus: 'Neither a fixed body nor a form that is peculiar to thyself have we given thee, Adam; to the end that according to thy longing and according to thy judgement, thou mayest have and possess what abode, what form, and what functions thou shalt desire. The nature of all things is limited and constrained within the bounds of laws presented by us. Thou, constrained by no limits, shalt ordain for thyself the limits of thy nature. As the maker and moulder of thyself in whatever shape thou shalt prefer, thou shalt have the power to degenerate into lower forms of life, which are brutish. Thou shalt have the power, out of this soul and judgement, to be reborn into the higher forms, which are divine.'

Pico Della Mirandola 1493

... Very well then. Let us imagine a universal automaton A, which is capable of simulating any other automaton. A_n . A is a black box fed with an endless strip of paper; this band is the outer world of the machine. It is divided into fields, each single one of which is either blank or marked. We now imagine that A patiently reads one field after another, moving the strip one field forward or backward, and/or writes a mark and/or erases a mark, and we name this apparatus, after its inventor, a Turing machine ...

... Furthermore we may state that every special automaton, whether calculating satellite orbits, writing mazurkas, or producing other automatons, is merely a state A_n of A. This holds even for the case that A_n is twice as large or many times as complicated as A ...

... We realise that it is impossible to predict fully what solutions the automaton can or cannot provide. In every closed and sufficiently extensive system there are indeterminable propositions. It may sound funny, but the fact is that the proof can only be supplied by the proof. In addition, we must establish that the universal automaton is infinitely indolent, and that it has never been constructed.

... In regard to the Turing machine, however, we propose an experiment. One of us, let us call him B, takes up contact with it (by means of a date processing machine or teletype). C, a censor, is to supervise the dialogue. A simulates a human being, and so does B; and now C must decide which of the two is the human being and which the machine. Let us call this experiment a Turing game, after its inventor ...

... Whenever the machine betrays itself (either by making or, on the contrary, by not making, a mistake), it improves its programme. It learns and learns. This raises the question as to when the match will end. We do not answer this question, but we do maintain that the game can last for a very long time and that it has never been played ...

HANS MAGNUS ENZENSBERGER 1975

I was just a broken head
I stole the world that others punctured
Now I stumble through the garbage
Slide and tumble, slide and stumble
Beak and claw, remorse reminder
Slide and tumble, slide and stumble
Back and forth and back to nothing
Keep them tidy, keep them humble.

Chop and change to cut the corners
Sharp as razors shiny razors
Stranded on a world that's dying
Never moving, hardly trying.

I was just a broken head
I stole the world that others plundered
Now I stumble through the garbage
Slide and tumble, slide and stumble.

BRIAN ENO 1978



PAST, PRESENT & FUTURE.

KNEEHIGH is Cornwall's principal professional theatre Company and is now recognised as one of the most talented and innovative touring Companies in the south of England. Formed in 1980 by Michael Shepherd and originally concentrating on work for children and young adults, KNEEHIGH has, in recent years, developed a style and original approach to drama which is appreciated by any audience, young or old, which values high quality, exciting, colourful theatre. The Company believe that theatre should be accessible, both in content and form, to as broad an audience as possible and to achieve this it aims to produce work which is visual, imaginative and, above all, entertaining. A subsidiary Company, Kneehigh Theatre in Education, was formed in 1986 to work full-time in schools and colleges.

Between November 1986 & June 1987 KNEEHIGH toured nationally with the highly successful play FOOLS PARADISE, written and directed by JON ORAM. This production visited Cornwall, Devon, Avon, W. Midlands, Somerset, Dorset, Gloucestershire, London, Hampshire, Lincolnshire, Yorkshire, Cumbria, Herefordshire, Shropshire, Staffordshire, the Channel Islands and France.

THE SHOWS.

- 1980 **Awful Knawful**.. Captain Slaughterboard... Man Powered Flight
- 1981 **Mystery Machine**.. Labyrinth... The Twits
- 1982 **Phantom Tollbooth**.. Dorothy's Daydream... Skungpoomery
- 1983 **Golden Pathway Annual**.. Rubbish... Rare Earth... Mr Corbetts Ghost
- 1984 **Jungle Book**.. **Around the World in Eighty Days**..
- Who Stole the Sun
- 1985 **Three Musketeers**.. Legend of Jan Tregreagle... Trelumpkin
- 1986 **Tregreagle**.. Fools Paradise... Footprints
- 1987 **Cyborg**.. Footprints II

Main touring productions are in bold type
KNEEHIGH'S next major touring production, SON & SHADOW, will be available from May 1988.

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Studio Productions
East Ford
Tedburn St Mary
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If you would like more information on the Company and its activities please contact

For bookings and tour information please contact

KNEEHIGH THEATRE is a registered charity (KNEEHIGH THEATRE TRUST Ltd) Reg. no. 290218.



KNEEHIGH NETWORK will keep you informed of everything the Company is up to - including current work, tour schedules and future productions. If you would like to join and receive regular newsletters free of charge all you have to do is complete the form below and send it to us at the office address. All we ask in return is that when we're visiting your neck of the woods you display a couple of posters in your local shop or workplace - and maybe distribute a few handbills to your friends.

Name

Address

Telephone No.

If you wish to keep this programme intact simply send your name and address on a separate piece of paper.

please send to
Kneehigh Network
St Austell Arts Centre
Truro Rd
St Austell, Cornwall