

NORTHERN STAGE ENSEMBLE
& KNEEHIGH THEATRE

PANDORA'S BOX

YOU ARE OUTSIDE THE COMFORT ZONE AND
ENTERING THE FEARFUL, HEADY, SEXUALLY
CHARGED WORLD OF THAT TERRIFYING
EVERYWOMAN, LULU.

WE DARE YOU TO ENTER LULU'S WORLD. HERE IS
DECADENCE AND DECAY, THEATRICALITY AND
FEAR; A WORLD ACHING WITH PAIN AND
BEAUTY – AS DELICIOUS AS IT IS COMPLEX.

BE DELIGHTED, BE SHOCKED, BE SEDUCED.

LULU WOULD EXPECT NO LESS.

THE CAST

Schwartz Francisco Alfonsin
Countess Geschwitz Bec Applebee
Alwa Alex Elliott
Dr Goll Carl Grose
Jack Tony Neilson
Lulu Emma Rice
Schigolsch Mike Shepherd
Schön Terry Taplin

Composer/Musical Director

Soundtrack Stu Barker
Violin Fiona Barrow
Piano Accordion Tim Dalling

PRODUCTION

Director/Designer Neil Murray
Director/Lulu Emma Rice
Writing Margaret Wilkinson
Lighting Design Malcolm Rippeth
Sound Design Rob Brown
Production Manager Peter Green
Company Manager Amanda Purvis
Technical Tour Manager Alex Wardle
Deputy Stage Manager Chloë Ribbens
Assistant Stage Manager Paul Jarvis
Sound/AV Technician Dan Adams
Wardrobe Diane Thoburn, Anna Scatola,
Kate Earnshaw

Set, Costumes and Props Northern Stage Workshops
Additional wigs Royal National Theatre

Film Steve Tanner
Photography Robin Cowings, Keith Pattison,
Steve Tanner

Graphic Design:
Print Infinite Design (Newcastle)
Programme design Nixon (Penzance)

For Kneehigh:
General Manager Victoria Moore
Administrative Coordinator John Macneill
Finance Ali Firth
Admin Support Sarah Leigh

For Northern Stage:
Artistic Director Alan Lyddiard
Executive Director Caroline Routh
and the members of the Northern Stage Ensemble

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Wardrobe care provided by:



At the heart of PANDORA'S BOX lies Lulu. My dark heroine, my cracked lover, my downfall. She has lived under my skin for some time now, both fascinating and repelling me. And yet, the longer I live with her, the less I understand. I have come to dread the question 'Why Lulu? Why Pandora's Box?' There is no pat answer, no simple analysis. And this, I believe is at the heart of her allure. She defies me and the world. She will not be captured or boxed. She slips around my subconscious, always out of reach. She is neither mother nor virgin, saint nor martyr, good nor bad. She is. Glorious and dangerous, deathly and erotic. She mouths the words 'I am' and we all come running. We scabble at her feet for sex and pleasure, excitement and ultimately death.

So is she a monster or a femme fatale? A cad or a murderess? Probably all these things, but do you know? I don't care. In these days of soundbites, adverts and spoon-fed docu-soap morality, I can't get enough of Lulu's complexity. I love the fact that I don't understand her, that the story doesn't give any answers, that she is as complicated as life itself. In fact, she is life – what we are frightened of and what we crave. She gives shape to the deep needs and flaws of human existence. This is uncomfortable, exhilarating, shit scaring stuff.

Fuck me, the view is vast.

Emma Rice

NEIL MURRAY (Designer/Co-Director)

Neil Murray is Associate Director and Designer at Northern Stage. Since 1992 he has designed most of the company's work including Blood Wedding, A Clockwork Orange, The Ballroom of Romance, 1984 and the Play Boys season. As a director, his credits include The Tiger's Bride, The Threepenny Opera, Carmen, They Shoot Horses Don't They?, Therese Raquin, and numerous Christmas shows such as Beauty and the Beast, The Snow Queen and Grimm Tales.

EMMA RICE (Lulu/Co-Director)

Emma Rice trained at the Guildhall School of Music and Drama. Work for Kneehigh includes The Itch, Strange Cargo, The Ash Maid and Wolf. Work elsewhere includes Carmina Burana with Gardzieniec Theatre Association, Poland, and extensive work with Theatre Alibi and Katie Mitchell. Movement/choreography work includes The Creation, The Taming of the Shrew, Pentecost and A Woman Killed with Kindness for the RSC; They Shoot Horses Don't They? and The Swan for Northern Stage, Tess of the D'Urbervilles for the West Yorkshire Playhouse and Don Giovanni for the Welsh National Opera. Direction for Kneehigh includes The Itch and The Red Shoes, which has just returned from a British Council tour of China.

MARGARET WILKINSON (Writer)

Margaret Wilkinson is a New Yorker who lives in Newcastle upon Tyne. Her first novel Ocean Avenue was published by Serpent's Tail. A collection of her stories, 1956, has recently been published by Diamond Twig Publications. She has been commissioned by BBC Radio 4 to dramatise a selection of these for transmission in July 2002. Margaret is Prose Tutor on the MA in Creative Writing at Northumbria University and writes a regular column for Mslexia magazine. Last year she adapted, with original writing, an Angela Carter short story, The Tiger's Bride for Northern Stage.

MALCOLM RIPPETH (Lighting Designer)

Malcolm has previously worked for Northern Stage lighting The Selfish Giant and The Tiger's Bride. Work elsewhere includes Tear from a Glass Eye at the Gate Theatre, London, Average White Girl (Reconstructed) for the British Festival of Visual Theatre, A Supercollider for The Family and Three Wishes for Special Projects at Pleasance, Edinburgh, The Woolgatherer at Battersea Arts Centre, The Old Curiosity Shop at Southwark Playhouse, and a revised version of The Selfish Giant for Leicester Haymarket. He has recently lit national tours of Abyssinia for Tiata Fahodzi and A Billion Seconds for Strathcona Theatre Company.

We are living the extinction of official socialism. When the opposition loses its politics, it must root it in art.

In an age of populism, the progressive artist is the artist who is not afraid of silence.

The baying of an audience in pursuit of unity is a sound of despair.

In a bad time, laughter is a rattle of fear.

How hard it is to sit in a silent theatre.

There is silence and silence. Like the colour black, there are colours within silence.

The silence of compulsion is the greatest achievement of the actor and the dramatist.

We must overcome the urge to do things in unison. To chant together, to hum banal tunes together, is not collectivity.

A carnival is not a revolution.

After the carnival, after the removal of the masks, you are precisely who you were before. After the tragedy, you are not certain who you are.

Some people want to grow in their souls.

But not all people. Consequently, tragedy is elitist.

Because you cannot address everybody, you may as well address the impatient.

Tragedy is not about reconciliation. Consequently, it is the art form of our time.

Tragedy resists the trivialisation of experience, which is the project of the authoritarian regime.

People will endure anything for a grain of truth.

The theatre must start to take its audience seriously. It must stop telling them stories they can understand.

It is not to insult an audience to offer it ambiguity.

You emerge from tragedy equipped against lies. After the musical you are anyone's fool.

Tragedy offends the sensibilities. It drags the subconscious into the public place.

It dares to be beautiful. Who talks of beauty in the theatre any more? They think it is to do with costumes.

Since no art form generates action, the most appropriate art for a culture on the edge of extinction is one that stimulates pain.

The issues are never too complex for expression.

From "49 asides for a tragic theatre" by Howard Barker, The Guardian February 10th 1986 © The Guardian

I LOOK IN THE MIRROR AND WISH I WAS A MAN
MARRIED TO ME

NORTHERN STAGE ENSEMBLE

Northern Stage Ensemble is the largest producing theatre company in the North East of England and is based at Newcastle Playhouse and the Gulbenkian Studio.

Under the artistic direction of Alan Lyddiard the company has gained an international reputation for its distinctive style of physical, visually arresting theatre.

In the Summer of 1998 the Ensemble was created, a group of performers to work together on a long term basis in order to create theatre that constantly reinvents itself. Since its inception it has produced several shows including *THE BALLROOM OF ROMANCE*, *THE TIGER'S BRIDE* and 1984 which prompted *The Guardian* to describe the company as a 'total theatre-machine'. Recently, it presented *PLAY BOYS*, a season of six plays by David Mamet, Harold Pinter and Samuel Beckett, and last Christmas it staged a new adaptation of Carlo Collodi's *PINOCCHIO* written by Lee Hall.

Besides performing its own work Northern Stage Ensemble is dedicated to presenting the best in local, national and international theatre and to developing partnerships with companies and practitioners such as Robert Lepage, Le Stx Théâtre, Peter Brook, Alain Platel and the Maly Drama Theatre of St Petersburg.

Participation is at the heart of the Ensemble's work. Every year it involves thousands of people in theatre activities, encouraging them to participate in the arts and develop their own work. There is a thriving performance group with over 100 members who have successfully staged several productions in both the Playhouse and in the Gulbenkian as well as appearing in *THE BALLROOM OF ROMANCE* and the film footage of 1984 and *THE TIGER'S BRIDE*.

For further information about Northern Stage, contact:

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KNEEHIGH THEATRE

Kneehigh began in 1980 as a company whose creative processes and performances thrived through a wild and non-formulaic expression of imagination.

We make theatre ...

... we deal in leaps of the imagination and explore form, performance, communication, community, imagery, design, music, new writing and narrative.

We create ensemble ...

... we seek to create an environment which is generous, flexible, positive, rigorous, and enquiring, where ideas can be explored, spontaneity is encouraged, where two and two don't necessarily make four, but could make five, seven, or fifty-seven. A crucible of creative input where anything may happen – an ensemble.

We are committed to ...

... challenging the ensemble and the individuals in it.
... collaboration. We look to make surprising connections and actively seek individuals, groups and organisations with whom we can share and develop ideas in a mutual journey toward new work, however much of a struggle that may be.

For further information about Kneehigh Theatre, contact:

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