

**NT** | **KNEEHIGH**

A CO-PRODUCTION BETWEEN THE  
ROYAL NATIONAL THEATRE AND KNEEHIGH,  
CORNWALL'S INTERNATIONAL THEATRE

# THE RIOT

A NEW PLAY BY  
NICK DARKE

**NT**

a co-production between the Royal National Theatre and  
Kneehigh Theatre of Cornwall

# THE RIOT

a new play by Nick Darke

Cast, in order of speaking:

Billy Triggs/Israel	Tristan Sturrock
Tack Bazely	Carl Grose
Jumbo/Inspector Matthews/Carne	Roger Morlidge
Maude	Mary Woodvine
Tot Tonkin/Squincher	Mike Shepherd
Bolitho	Geoffrey Hutchings
Mother/Capps/Spreckly	Terry Taplin
Mrs Triggs	Sue Hill
Borlase	Charlie Barnecut
Harriet Scretch	Emma Rice
Sarah	Bec Applebee
Musician/Chorus	Colin Seddon

All other parts played by members of the company

Director	Mike Shepherd
Designer	Bill Mitchell
Lighting Designers	Bill Mitchell & Jerry Skelton
Music	Jim Carey
Sound Designer	Simon Whitehorn
Company Voice Work	Patsy Rodenburg

## For the National

Head of Planning Pádraig Cusack	Production Manager Jason Barnes
Stage Manager Ernest Hall	Stage Manager (Cornwall) Allan Drake
Deputy Stage Manager Angela Bissett	Assistant Stage Managers Paul Greaves, Emma B Lloyd
Dialect Coach Jeannette Nelson	Assistants to the Designer Peter Hill, Alice King
Assistant to the Lighting Designers Luc Batory	Assistant to the Sound Designer Alex Apthorpe
Costume Supervisor Sean Donohoe	Kneehigh Apprentice Laura Trevail
Research Alison Cameron	Production Photographer Steve Tanner

Time: May 1899  
Place: Newlyn, Cornwall

Length: about 90 minutes.  
There is no interval

Opening: Cottesloe Theatre, 11 February  
1999; *The Riot* plays in repertoire in the  
Cottesloe until April 1999. Kneehigh Theatre  
will tour the production in Autumn 1999

Programme designed by Shima Banks

Poster (on sale at the NT's bookshop) and  
programme cover photograph by  
Steve Tanner, designed by Michael Mayhew

Also on sale at the National's bookshops:  
the text of *The Riot*, published by Methuen,  
and other work by Nick Darke.

The National's workshops are responsible  
for, on this production:  
Armoury; Costume; Props & furniture;  
Scenic construction; Scenic painting; Wigs

*The Cottesloe at the National: 'Infinite  
Riches in a Little Room'* A lavishly  
illustrated new book celebrating the  
Cottesloe Theatre's unique history and  
featuring contributions from many of those  
involved, is available to NT customers only  
at a special discount: Paperback: £14.95  
(£3 off published price); hardback: £29.50  
(£5 off published price). Call in person, or  
phone the Bookshop for p&p rates and to  
place your order.

## For Kneehigh Theatre Company

Administrator  
Julie Seyler  
Administrative Assistant  
Jane Sutherland  
Finance Assistant  
Ali Firth

# THE RIOT

by Nick Darke

The Riot is loosely based on a disturbance which occurred in the port of Newlyn, Cornwall on Monday May 18th 1896. Mackerel fishermen, staunch Methodists who didn't go to sea on the Sabbath, objected to the way visiting boats from Lowestoft worked on Sunday and landed their fish on Monday, lowering prices for the rest of the week.

Photograph by Steve Tanner

A thousand fishermen gathered on the quay at dawn. The East Coast men (known as Yorkies), outnumbered, sat and watched as their complete catch of 100,000 mackerel was tipped into the harbour. The remainder of the Lowestoft fleet, still at sea and loaded with mackerel ready to land, were diverted to the neighbouring port of Penzance and that is when the trouble started. Cornwall is a land of ancient borders which divide town against town, parish against parish. Newlyn and Penzance, being adjacent to one another, were deadly enemies. Newlyn fishermen marched on Penzance to halt the landings and were met by a huge crowd, spoiling for a fight. The army was sent for and battleships were despatched to Mounts Bay.

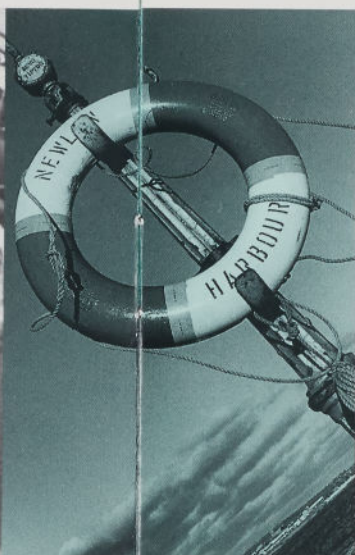
Cornwall's tin industry was also in crisis. The reluctance of mine owners to part with profit to upgrade the methods of ore extraction coupled with the discovery of alluvial tin on the Malay Peninsula in the early 1890s spelt closure and mass unemployment. The miners had to abandon their families and emigrate to the Americas, Australia and Southern Africa where their expertise was in demand. Many of the young women who worked on the surface breaking ore were taken into

service by the local gentry. These "bal maidens", skilled with a sledge hammer, had great difficulty adjusting to bone china. Servitude didn't suit them, they used profane language and caused disruption below stairs. Their sudden propinquity to the opulence of the very people who had shut the mines in the first place caused resentment. Most couldn't hack it and went to the workhouse or took to crime.



Although there are scenes set in the harbour, courtroom, ice plant, Bulawayo, Buckingham Palace and other diverse and exotic locations, the main action of *The Riot* takes place inside the kitchen of the local

A crew of Newlyn fishermen in the days of sail (Reg Watkiss Collection)



merchant prince, Bolitho. As the day progresses and tension mounts events in the kitchen turn chaotic, unruly domestics cause mayhem within and the riot draws closer and closer to home. Bolitho, being the harbour's principal patron and benefactor, has the power to make key choices but his motives for making them are questioned - does he act for the community or to protect his own business interests? Are the two compatible? And why does Harriet Screetch, newly arrived from Botallack Mine, blame him for her brother's death?

When writing about a historical subject I look for parallels with modern times. There's no point in plundering the past unless you intend to illuminate the

present. The Newlyn Riot occurred at the end of a century and the future was on people's minds, as it is now. It was a time of rapid change. Steam was taking over from sail and the powerful, swifter vessels allowed men to develop more efficient techniques for catching fish. The backbone industries of Cornwall's economy were in terminal decline and thousands of young people were forced to leave the county, as they are now. The cause of unrest in Newlyn was not just religious but a feeling of frustration brought about by poverty and unemployment. So nothing much has altered in the last hundred years. Methodism lost its hold and fishermen go to sea all week but outsiders still visit Cornish waters today to catch mackerel. They work

purse seines, the most ruthlessly efficient fishing method yet devised. Using laser technology they pinpoint a shoal and shoot a huge net around it. A single boat can Hoover a hundred thousand fish out of the sea in a matter of minutes. A mackerel is delicate and bruises easily so the fish caught in this way are unsuitable for the fishmonger's slab, they are ground up and fed to pigs or used as fertilizer. Needless to say stocks are showing signs of depletion. The descendants of the Newlyn rioters - the inshore fishermen, have survived the century by remaining small-scale and flexible. A thirty-foot smack with a crew of two can quickly adapt to work pots for shellfish, tangle nets for turbot and sole, longlines for conger,

ray and ling, scallop dredges, stern trawls and whelk traps. New markets are constantly sought. The spider crab, until recently a worthless by-catch, is now the shellfisherman's principal earner, sold direct to Spain. The coastal communities of Newlyn, Padstow, Port Isaac, Mevagissey, Porthleven, Looe, Polperro and Newquay are less dependant on the sea than they were a hundred years ago but those still fishing are fiercely protective of their way of life. They are expert in EU regulations, quotas and international agreements. The price they get for their catch is a fraction of what the consumer pays for it, and the merchants drive suspiciously expensive cars, so little change there.

The end of the twentieth century sees Cornwall's economy in a parlous state. In spite of its popularity as a tourist destination (some would say because of it, and there's never been a cost-benefit analysis to prove otherwise) the county qualifies for EU Objective One Status, making it one of the poorest regions in Western Europe. There is, however, a feeling of optimism abroad. There are still a few fish left in the sea and the last tin mine, South Crofty, recently faced with closure, has been saved. The Cornish language is undergoing a revival and its culture, all but wiped out by John Wesley and romantic novelists, is showing signs of a renaissance, of which *The Riot* is a part.

Two Newlyn fishermen circa 1900  
(Reg Watkiss Collection)

The opening of the North Pier in Newlyn on 3 July 1894. The man in the top hat is Thomas Bedford Bolitho (Gibson)

Fishing in Newlyn today (Steve Tanner)

From its home in Cornwall, Kneehigh Theatre, founded in 1980, has built a reputation for creating vigorous and popular theatre for audiences throughout the UK and beyond.

The co-production of *The Riot* between Kneehigh and the National has reached fruition through the continued support of Trevor Nunn:

"The first time I saw Kneehigh, it was obvious to me that this group was special, individual and inimitable. They are storytellers in the best English tradition, they stand for their community, they are of their community, and indeed they are themselves a community of shared experience and passionate commitment. These qualities shine through their work – vigorous, physical, irreverent, inventive and confrontational, hilarious, musical and magical."

Trevor Nunn

Kneehigh came into being to provide a broad-based programme of theatre for families in locations within their communities. They created theatre on cliff-tops, in preaching pits and quarries, in woods and industrial ruins, amongst gunpowder works and arsenic wastes, by the sea, in the sea, up trees and

down holes. The work was never conventional and audiences bought into the glee of anarchy. The results were often funny, touching, truthful and brilliant theatrical events.

Kneehigh remain a core company of performers, directors, writers, designers, sculptors, engineers and musicians who use a wide range of art forms and media as a "tool kit" for making theatre. Themes are universal and local, epic and domestic.

A spontaneous sense of risk and adventure produces extraordinary dramatic results, and the company is now acknowledged as a defining theatrical force in the UK.

Each year the company both commission new writing and devise and produce large scale outdoor and indoor international tours, small scale village hall tours, land and sea site specific theatre, installations and events.

Recent work includes:

*Arabian Nights* – adapted by Jeff Young, a co-production with Nottingham Playhouse

*The Women Who Threw The Day Away* – a collaboration with sculptor David Kemp, landscape theatre at Botallack, near Land's End  
*Telling Tales* – small-scale village hall and international touring

*Strange Cargo* – a rock'n'roll commedia inspired by the work of Louis de Bernières, international tour

Performances to open the new community hall in Soweto, South Africa

*Shop of Stories* – commissions of contemporary Cornish stories, performed in installations in evacuated high street shops

*Nightcrows* – Midsummer bonfire spectacular at Carn Marth Quarry

The company were awarded a Prudential Award for Innovation in 1997.

Kneehigh have worked with Nick Darke throughout the last decade, producing a highly successful touring production of *Ting Tang Mine* (first staged by the National Theatre in 1987), *The Bogus*,

*Danger My Ally* and the acclaimed *King of Prussia*. Richard Eyre first commissioned Nick Darke to write *The Riot* following Kneehigh's first visit to London in 1996. The company performed *The King of Prussia* to sell-out audiences at the Donmar Warehouse.

What the press said:

"This much fun must be illegal." Benedict Nightingale, *The Times*

"It is bracing, and rare to see a real company at work in London's West End." Michael Billington, *The Guardian*

"It seethes with life, wit and ideas." Sarah Hemming, *Financial Times*

Arabian Nights



Steve Tanner

"First and foremost a rattling good story...not only beautifully told by Nick Darke, but beautifully staged by Kneehigh." Paul Allen, *Kaleidoscope*, BBC Radio 4

Future plans include:

*The Itch* – based on *The Changeling* by Middleton and Rowley, international touring in the eclipse summer of 1999

*The Spider and the Angel* – an epic landscape piece for the new millennium, set in a beautiful flooded quarry and inspired by a story by Gabriel García Márquez

"To be truly universal, you must be truly local." J. Miro



Cornwall County Council, leader of the Cornwall Now! campaign to win a brighter future for Cornwall and the Isles of Scilly, is proud to support Kneehigh Theatre, a shining example of Cornwall's thriving arts world.

A new can-do spirit is growing in Cornwall. We would like to thank Kneehigh for helping us present Cornwall's new face to the world.

For further information about Cornwall's plans to regenerate its economy with the help of European funds, please telephone Cornwall County Council's Information Line on 01872 323450 or e-mail [chiefexec@ceo.cornwall.gov.uk](mailto:chiefexec@ceo.cornwall.gov.uk)



Steve Tanner

The King of Prussia



Steve Tanner

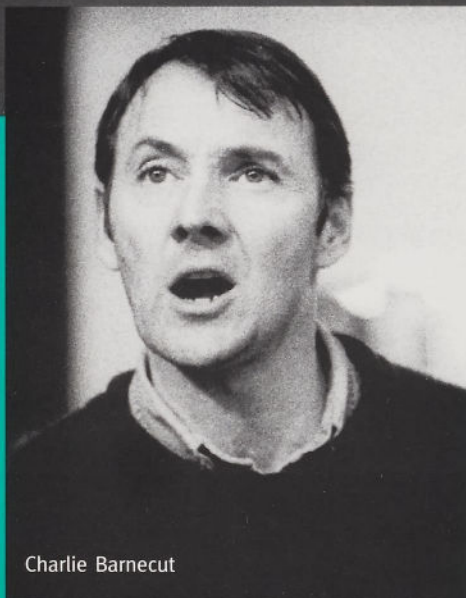
Tregeagle



Bec Applebee



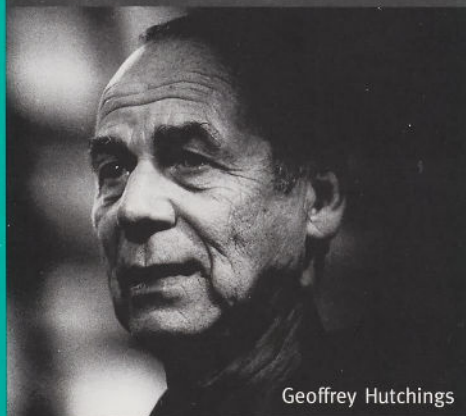
Sue Hill



Charlie Barnecut



Carl Grose



Geoffrey Hutchings

Rehearsal photographs by Steve Tanner

### Bec Applebee (Sarah)

Bec Applebee trained at Liverpool Polytechnic and Fooltime, Bristol. She has worked extensively as a company member of Kneehigh since 1987, performing in numerous indoor, outdoor, landscape and community theatre shows including *Peer Gynt*, *Ship of Fools*, *Windfall*, *Ravenheart*, *Ghost Nets*, *The Women Who Threw the Day Away*, *The Ashmaid*, *The Bogus*, *Telling Tales*, Bessie Bussov in *The King of Prussia* and most recently as Milagros and Mother in *Strange Cargo*. She is a founder member of Bedlam Theatre of Cornwall. Other work includes street theatre with *Desperate Men*, and recent performances of *The King of Prussia* and *Postcards* for BBC Radio 4.

### Sue Hill (Mrs Triggs)

Sue Hill was born and raised in Cornwall. She trained at Rose Bruford College. For the last ten years she has worked mainly with Kneehigh, designing *The Tinder Box*, *Windfall* and *Ravenheart*; and performing in, amongst many others, *Tregeagle*, *Ting Tang Mine*, *Ship of Fools*, *Arabian Nights* and *The Ashmaid*. She has worked as a performer, designer and maker for many companies including Welfare State International, Ludus Dance, London Bubble, the Crucible, Sheffield, the Young Vic, the Kosh and Emergency Exit Arts. She has made a series of large scale sculptures for The Lost Gardens of Heligan, and created *Nightcrows* for Kneehigh, a midsummer sculptural bonfire event.

### Charlie Barnecut (Borlase)

After graduating from Nottingham University in 1975, Charlie Barnecut returned to his family farm in Cornwall where he still lives and works. He became a founder member of Kneehigh in 1980 and has been involved in many of their productions, touring both in the UK and internationally, including Nick Darke's *Ting Tang Mine*, *The Bogus* and at the Donmar Warehouse, *The King of Prussia* which was also broadcast on Radio 4.

### Geoffrey Hutchings (Bolitho)

Geoffrey Hutchings trained at RADA. An Associate Artist of the RSC, his work there includes *The Merry Wives of Windsor*, *Julius Caesar*, *Indians*, *Section Nine*, *The Duchess of Malfi*, *'Tis Pity She's A Whore*, *Cymbeline*, *The Comedy of Errors*, *Antony and Cleopatra*, *Henry V* (Fluellen and Dauphin), *All's Well that End's Well*, *Twelfth Night* (Feste), *The Winter's Tale* (Autolycus), *The Two Gentleman of Verona* (Launce), *A Midsummer Night's Dream* (Bottom), *Poppy* (Lady Dodo – SWET Award for Best Comedy Performance – also at the Aldephi) and *The Desert Air* (Hippo). Musicals include *No Strings* at Her Majesty's, *Jack of Spades* at the Everyman, Liverpool, *Oh Kay* at Chichester, and *Ziegfeld* and *Showboat*, both at the London Palladium. Other: *An Absolute Turkey* (Peter Hall Company). Previously at the National, he played the title role in *Jacobowsky and the Colonel*, Irwin in *Three Men on a Horse* (also at the Vaudeville), Kinchela in *The Shaughraun*, The Cook in *Mother Courage and her Children*, Tiikhi in *Flight* and most recently, Sid in *Cleo*, *Camping*, *Emmanuelle* and *Dick*. TV includes *Home James*, *The Pirate Prince*,

*Filipina Dreamgirls*, *The Bill*, *Casualty*, *Bye Bye Baby*, *Minder*, *A Year in Provence*, *Maigret* (Lucas), *The Bullion Boys*, *Cracker*, *Drop the Dead Donkey*, *Bergerac*, *Degrees of Error*, *Our Friends in the North*, *Henry IV*, *Accused*, *The Famous Five*, *Midsomer Murders*, *Mortimer's Law*, *Peak Practice*, *Duck Patrol* (Sarge) and *Goodnight Mr Tom*. Films include *Wish You Were Here*, *Clockwise*, *White Hunter*, *Black Heart*, *On The Black Hill*, *Henry V* and *Heart of Darkness*. Radio includes *The Archers*.

### Roger Morlidge (Jumbo/Inspector Matthews/Carne)

Roger Morlidge trained at Webber Douglas. His theatre credits are Captain Cat in *Under Milk Wood* at the Wimbledon Studio Theatre, Tootles in *Peter Pan* at the Birmingham Rep, Raymond in *Blue Remembered Hills* at the Crucible Theatre, Sheffield, Atkinson in *The Changing Room* at the Royal Court/Duke of York's and Williams in *Henry V* with the RSC. TV includes *EastEnders*, *The Bill*, *Band of Gold*, *Frontiers*, *Pie in the Sky*, *Hetty Wainthropp Investigates*, *Six Sides of Coogan*, *Moll Flanders*, *The Heart Surgeon*, *Touching Evil*, *Holding the Baby* and *A Wing and a Prayer*. Film: *The English Patient*, *Shakespeare in Love*, *The Man Who Knew Too Little*, *Keep the Aspidistra Flying* and *East is East*.

### Emma Rice (Harriet Screech)

Emma Rice trained at the Guildhall School of Music and Drama and the Gardzienice Theatre Association, Poland. She has previously worked with Kneehigh Theatre in *Strange Cargo*, *The Ashmaid* and *Ravenheart – The Story of Carmen*. Work elsewhere includes *Carmina Burana* with the Gardzienice Theatre Association, Poland, extensive work with Theatre Alibi including *The Swell*, *Little White Lies*, *Sea of Faces*, *Birthday* and *The Night Before Christmas*; and *Women of Troy*, *House of Bernarda Alba* and

*Arden of Faversham* for Katie Mitchell's Classics on a Shoestring. Movement/choreography work includes, for the RSC, *The Creation*, *The Taming of the Shrew*, *Pentecost* and *A Woman Killed with Kindness*; *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. Next summer she will be directing *The Itch* for Kneehigh.

### Colin Seddon (Musician/Chorus)

Colin Seddon has worked with Kneehigh Theatre since moving to Cornwall and performing *Ravenheart – The Story of Carmen* in 1994. He has been making music with an eclectic collection of instruments for the last twenty-five years. He has performed in *The Adventures of Tom Sawyer* with Contact Theatre (1993) and *The Lost Stories of Don Quixote* with Kneehigh (1995), and has worked with many musical groups, including Inner Sense (which he founded in 1985) and 808 State, touring Europe, America and Brazil. He runs a rumba outfit called Planet Rumba, directs various samba groups and gives percussion workshops including regular classes at The Hub Theatre School in St Austell. His work in education and community arts has led to collaborations with Kneehigh, Horse and Bamboo, Skylight Circus, The Grand Union Orchestra and Scottish Opera.

### Tristan Sturrock (Billy Triggs/Israel)

Tristan Sturrock's numerous appearances with Kneehigh Theatre are, on national and European tour, the title role in *Peer Gynt*, Black Hunter in *Tregeagle* and Matador in *Carmen*; on European tour, The Fool in *Ship of Fools* and The Angel in *Windfall*; and on tour in the UK, Barney in *Stig*, Rollo in *Cyborg*, the Narrator in *The Twits*, Elf and Ash

in *Danger My Ally*, Bob Cratchet in *Scrooge* and the title role in *The King of Prussia* at the Donmar Warehouse. Theatre elsewhere includes Amiens and Hymen in *As You Like It* at Regent's Park, Puck in *A Midsummer Night's Dream* with the Orchard Theatre Company, the Duke of Albany in *King Lear* with Kaboodle Theatre Company, Rocco in *Doll's Heart* and Archer in *The Beaux' Stratagem* at the Bristol Old Vic, Donald Duck in *Blue Remembered Hills* at the Crucible Theatre, Horatio in *A Spanish Tragedy* and Adam in *The Mysteries* for the RSC, and, most recently, John the Baptist in *Salomé* in a co-production with the Gate and NT Studio at Riverside Studios. TV includes *Wycliffe*, *Liverpool One* and the guest lead in *The New Adventures of Robin Hood*. Radio: *Postcards* and *Donna Flor and Her Two Husbands*.

### Terry Taplin (Mother/Capps/Spreckly)

Amongst Terry Taplin's numerous theatre credits are Enobarbus in *Antony and Cleopatra* with the British Actors Company, the Narrator in Rick Wakeman's *Journey to the Centre of the Earth* on world tour, Claudius in *Hamlet* at the Young Vic, Lysander in Peter Brook's *A Midsummer Night's Dream* at the Aldwych and on world tour, Wagner in *Faustus* and Horatio in *Hamlet*, both directed by Trevor Nunn with the RSC, on Broadway in *Chips with Everything*, *For Services Rendered* at Salisbury Theatre and the Old Vic, *September in the Rain*, *Golden Boy* and James Joyce in *Travesties* at the Crucible Theatre, Sheffield, *The Count of Monte Cristo* at the Manchester Royal Exchange, Croom-Johnson in *Cause Célèbre* at the Lyric, Hammersmith, and for the Bristol Old Vic, Sir Toby Belch in *Twelfth Night*, Count Scriczevinsky in *Flare Path*, Don Pedro in *Much Ado About Nothing*, the Marquis de Sade in *Marat/Sade* and Scrooge in *A Christmas Carol*. Previously for the National, Creon in *Oedipus* and Bombardier in *H*. TV and film credits include *Shadow of the*

*Noose*, *Travelling Man*, *The Man Who Lived at the Ritz*, *Prime Suspect 1*, *Lockerbie*, *One Foot in the Grave*, *EastEnders* and *Les Misérables*.

### Mary Woodvine (Maude)

Mary Woodvine trained at the Welsh College of Music and Drama. She has worked on various productions with Kneehigh over the last seven years including Nick Darke's *The King of Prussia* at the Donmar. She has also appeared in *Hecuba* at the Gate, and in *A Midsummer Night's Dream*, *Fen* and *Sweeney Todd* for Orchard Theatre. TV credits include *Pie in the Sky*, *EastEnders*, *Wycliffe*, *Our Friends in the North*, *Space Precinct* and most recently as Mary Purvis in *Grafters*.

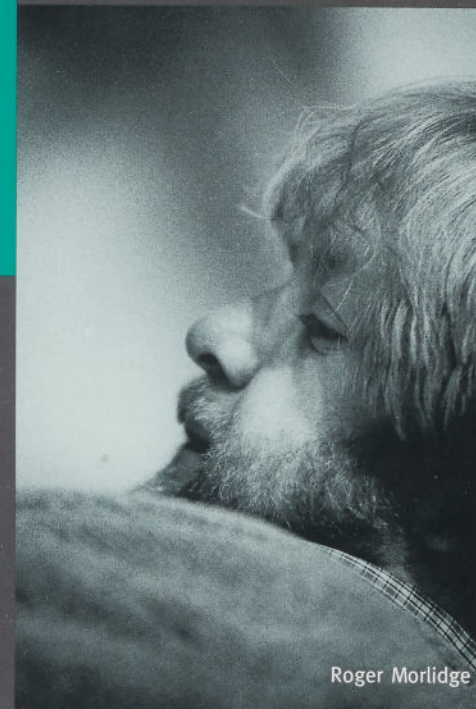
### Nick Darke (Writer)

Nick Darke has written over twenty plays for theatre. His work has been produced all over the UK, including *Landmarks* at the Lyric Studio, Hammersmith, *A Tickle on the River's Back* at the Theatre Royal Stratford East, *Say Your Prayers* at Riverside Studios, *The Catch* at the Royal Court Theatre Upstairs, *The Ovenglove Murders* at the Bush; and with the RSC, *The Body*, *The Dead Monkey*, *Kissing the Pope* and *Hell's Mouth* for the RSC Antigones Festival. Plays produced by Kneehigh include *The Bogus* and *Danger My Ally* (on tour) and *The King of Prussia* at the Donmar Warehouse and on national tour. Previously at the National, *Ting Tang Mine*. For BBC TV: *Feel Free* and *Farmers Arms*; and for BBC Radio 4, *Summer Trade*, *Landmarks*, *Lifeboat*, *Cider with Rosie* (adaptation), *Gone Fishing*, *The King of Prussia* and most recently, *Bawcock's Eve*.

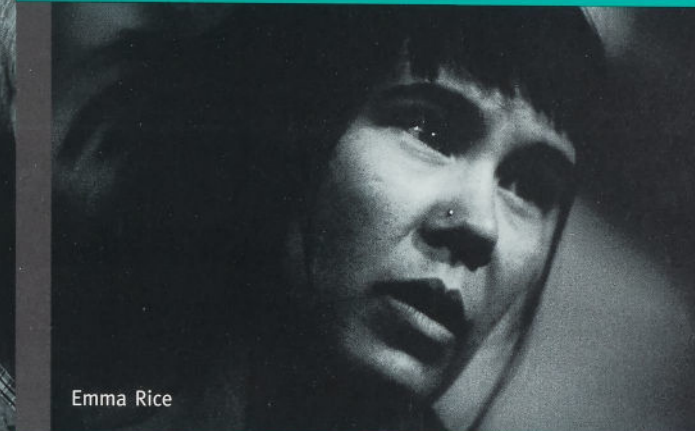
### Mike Shepherd (Director and Tot Tonkin/Squincher)

Mike Shepherd is the founder member and co-Artistic Director of Kneehigh. He has been involved with almost all Kneehigh

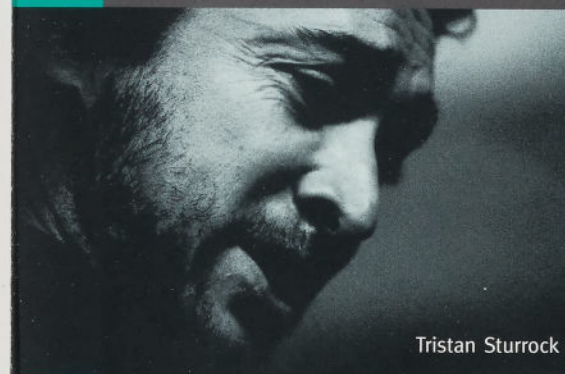
Rehearsal photographs by Steve Tanner



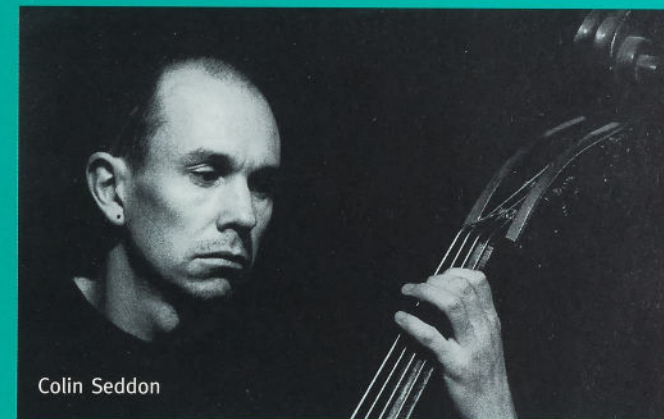
Roger Morlidge



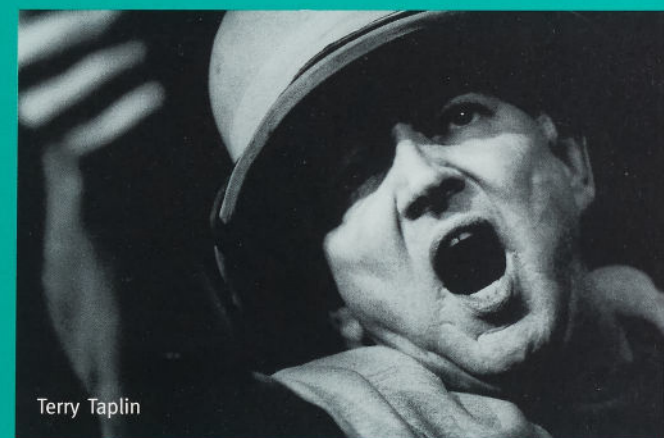
Emma Rice



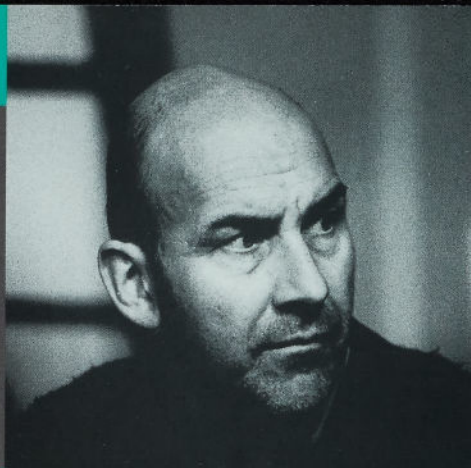
Tristan Sturrock



Colin Seddon



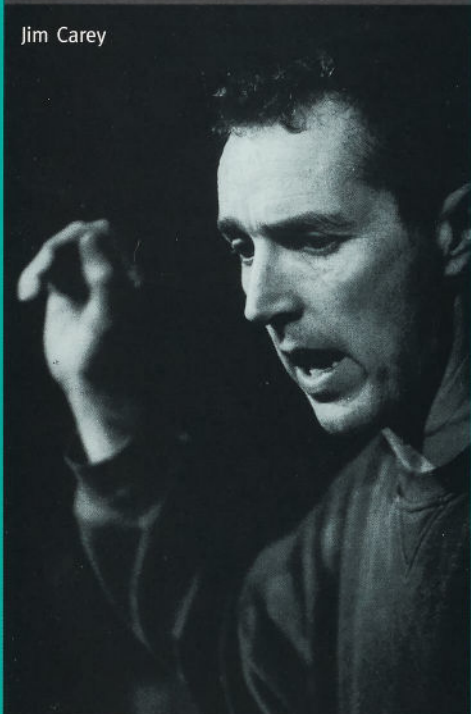
Terry Taplin



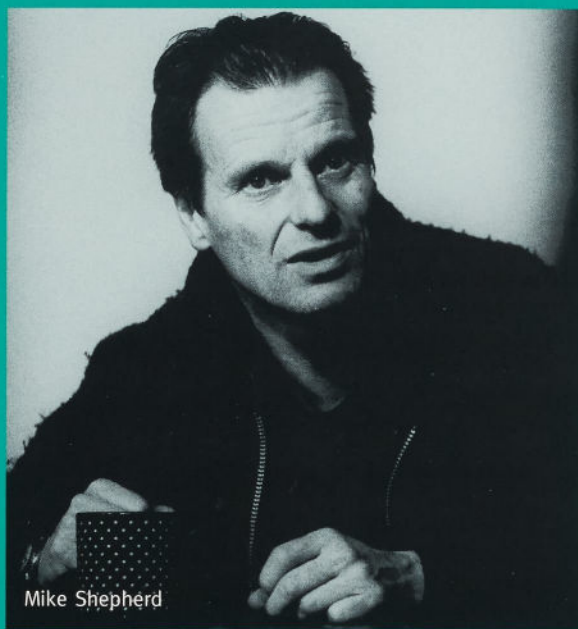
Bill Mitchell



Mary Woodvine



Jim Carey



Mike Shepherd



Nick Darke

Rehearsal photographs by Steve Tanner

productions since 1980 and has worked closely with Nick Darke over the past decade on plays including *Ting Tang Mine*, *Danger My Ally*, *The Bogus*, *The Man with Green Hair* and *The King of Prussia*. He has worked as director on the Antigones Project for the RSC, and has had lead roles at the Bristol Old Vic and on BBC Radio.

### Bill Mitchell (Designer and Lighting Designer)

Bill Mitchell trained at Wimbledon School of Art. He is the co-Artistic Director of Kneehigh, first working with the company in 1989 as Designer for *Tregeagle*, and since then directing or designing all Kneehigh productions. Over the last 23 years he has designed nearly 200 productions and has worked with, amongst others, Theatre Centre, Young Vic, Nottingham Playhouse and Birmingham Rep.

### Jerry Skelton (Lighting Designer)

Jerry Skelton began his career at the Theatre Royal, Bath. He has been a member of the National's Lighting Department for eighteen years, working on over 100 productions with numerous directors in all three auditoriums. He has toured the world with many productions, most recently relighting *Copenhagen* in the UK, America and Malta. On time out from the National his lighting work ranges from trade shows and fringe theatre to Glyndebourne Opera and Glastonbury Rock.

### Jim Carey (Music)

Jim Carey graduated in Fine Art from Glasgow School of Art. He has been a member of Kneehigh Theatre since 1983, working most recently as MD, actor, composer and musician in their summer and autumn tour of *Strange Cargo*. Other recent compositions for Kneehigh include *Ting Tang Mine*, *The Bogus* and *The King of Prussia*, all by Nick Darke, and *Heart of Ice*

by Noel Greig. His compositions 'Lobster Song' and 'Chamber to the Grave' have been heard on BBC Radio 4 Nightwaves.

### Simon Whitehorn (Sound Designer)

Simon Whitehorn has designed the sound for numerous theatre productions. West End shows include *Hurlyburly* at Queen's, *The Slow Drag* at Whitehall, *Do You Come Here Often?*, *Salad Days* and *Killer Joe* at the Vaudeville, *Prayers of Sherkin*, *Grace Note*, *Playhouse Creatures*, *Snakes in the Grass* and *Shining Souls* for the Peter Hall season at the Old Vic, *Birdy* at the Comedy and *900 Oneonta* at the Old Vic and Ambassadors. His eleven seasons at the Open Air Theatre, Regent's Park include many Shakespeare plays and the musicals *Gentlemen Prefer Blondes*, *Kiss Me Kate* and *Paint Your Wagon*. Other work includes the recent Soho Theatre Company season at the Pleasance Theatre, *The Best of Times* at the Bridewell, *Pirates of Penzance* at the West Yorkshire Playhouse, *'Tis Pity She's A Whore* at the Derby Playhouse, *The Winter's Tale*, *Flesh and Blood* and *Jude the Obscure* for Method and Madness, *All's Well that Ends Well* at the Manchester Royal Exchange, *Resurrection* for Paines Plough, *Jeffry* at Greenwich, *Noise* and *Skeleton* for the Soho Theatre Company, *In Bed with Magritte* at the National Studio, *According to Hoyle* at Hampstead, *Love You Too*, *Mackerel Sky*, *Kiss the Sky*, *Clocks and Whistles* and *Crossing the Equator* at the Bush and *Love and Understanding* at the Long Wharf Theatre, Connecticut.

### Patsy Rodenburg (Company Voice Work)

Patsy Rodenburg trained at the Central School of Speech and Drama. She is Head of Voice at the Royal National Theatre and Guildhall School of Music and Drama, and was voice tutor at the Royal Shakespeare Company for

nine years. She works extensively in theatre, film, TV and radio throughout Europe, North America, Australia and Asia. She has given lessons to many of the world's leading theatre and opera companies, and maintains a continuous working relationship with Stratford Festival Theatre (Canada), Shared Experience, Cheek by Jowl, Theatre de Complicite, Method and Madness, the Almeida Theatre, the Donmar Warehouse, the Royal Court Theatre, and Michael Howard Studio, New York. She is a Director of the Voice and Speech Centre, London. Publications: *The Right to Speak*, *The Need for Words* and *The Actor Speaks*, all published by Methuen. Video: *A Voice of Your Own*. Audio tape: *The Right to Speak*.

### Programme Acknowledgements

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### Production Credits

Thankyou to Pete Townshend, whose benefit concert helped to stage this production. Thanks also to Nick Howell of the Pilchard Works; Global Affair, Truro; Lew Jones, master cooper, St Austell Brewery; Billy Stevenson & Sons, trawler owners, fish merchants, ice manufacturers; Brian Estill, Curator, Devon & Cornwall Constabulary Museum; Tamsin Daniel, Royal Cornwall Museum; Clive Carter; Stephen Hall; Mary Hawkin; David Kemp; Roger Nowell; Mevagissey Male Voice Choir; Andy Hay, Bristol Old Vic; Jane Darke; The Acorn, Penzance; Sharon Andrew; The Kneehigh Office; Hilary Garnham; John Voogd. Fights arranged by Terry King. Cornish daffodils by Tresillian Flower Farm Postal Service (01872 520209).

# NT Royal National Theatre

South Bank, London, SE1 9PX  
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0171-452 3400 (other information)  
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Within the Royal National Theatre, officially opened by its Patron, HM The Queen, on 25 October 1976, are three separate theatres: the **Olivier**, the **Lyttelton**; and the **Cottesloe**, containing in all nearly 2,500 seats. The building is open all day, 6 days a week, 52 weeks a year.

The **National's Studio** is an experimental workshop for the company, and encourages new writing. It is supported by the Royal National Theatre Foundation, and is based at the Old Vic Annexe.

Other events and services offered at the National are: short early-evening Platform Performances; work for children and education work; free exhibitions and foyer music; many bars and buffets. Also:

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**In accordance with Licensing Regulations:** Persons shall not be permitted to stand or sit in any of the gangways intersecting the seating or to sit in any of the other gangways. In the auditorium, please no smoking, refreshments, photography, or tape recording. We would like to remind you that the sound of coughing, rustling paper, and the bleep of digital watches may distract the actors and your fellow audience-members. You are strongly advised not to leave bags unattended anywhere in the theatre.

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**Executive Director** Genista McIntosh

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