

A new play by
Nick Darke

THE RIOT

A CO-PRODUCTION BETWEEN

NT Royal
National
Theatre

KNEEHIGH

CORNWALL'S INTERNATIONAL THEATRE



A new play by
Nick Darke

THE RIOT

“Nick Darke’s attractive & entertaining new play”

GUARDIAN - Michael Billington

The year 2000, and Kneehigh has entered it’s twentieth year. The company 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 commissioned Nick Darke to write *The Riot* following Kneehigh’s first visit to London in 1996 with their sell-out production of *The King of Prussia*. *The Riot* was first performed at The National, February - April 1999. A co-production between Kneehigh and The Royal National Theatre, it received great acclaim from both critics and audiences. January 2000 saw an augmented *Riot* company running along the South Cornish cliffs, rehearsing in a disused factory that was once used to make Cornish clotted cream and revisiting Nick Darke’s superb, muscular text with delight. The company are pleased to begin the new millennium by bringing *The Riot* home to Cornwall before setting out on this major national tour.

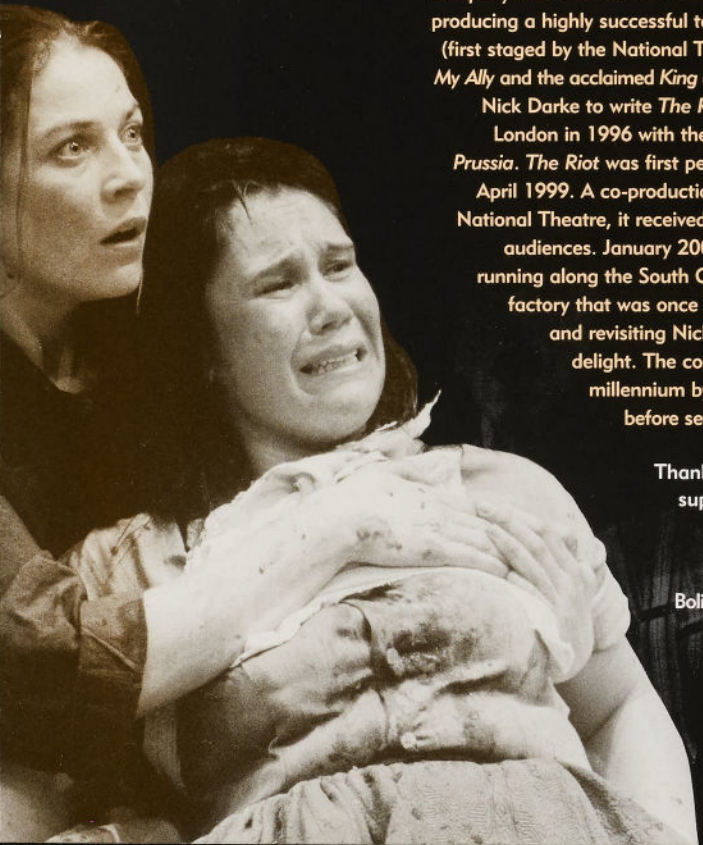
Thanks to the National Theatre for their support, expertise and enthusiasm for creating new work.

In the previous production:

Bolitho was played by Geoffrey Hutchings, Billy Triggs by Tristan Sturrock and Matthews by Roger Morlidge.

Length:

About 1 hour 40 minutes with an interval.



Cast, in order of speaking:

Bec Applebee	Gonetta
Carl Grose	Billy Triggs
Simon Uren	Jumbo/Matthews
John Surman	Tot Tonkin
Sue Hill	Mrs Triggs
Mike Shepherd	Bolitho
Terry Taplin	Mother/Capps/Spreckly
Emma Rice	Harriet Screech
Mary Woodvine	Maude
Charlie Barnecut	Borlase
Colin Seddon	Musician/Chorus
Jim Carey	Musician/Chorus

All other parts played by members of the company

Mike Shepherd	Director
Bill Mitchell	Designer
Bill Mitchell	Lighting Designer
Alex Wardle	Lighting Designer
Jim Carey	Music
Claire Grove	Additional Direction
Terry King	Fights
Sean Donohoe	Costume Construction
The National Theatre	Costume Construction
Vineeto Gilmore	Additional Costume for Tour
Alex Wardle	Production Manager
Lucy Gaskell	Technical Stage Manager
Gareth Baston	Stage Manager
Heidi Dörschler	Deputy Stage Manager
The National Theatre	Props & Set Construction
Peter Hill	Additional Props & Set Construction
Jerry Goodrun	Additional Props & Set Construction
Steve Tanner	Photography
Richard Elwell	Graphic Design
Julie Seyler	General Manager
Jane Sutherland	Marketing
Ali Firth	Finance
Frances Guy	Administrative Assistant

Production Credits

Thank you to Pete Townshend, whose benefit concert initially made the staging of this production possible. Thanks to Jason Barnes, Rob Barnard, Angie Bisset, Peter Gregory, Wendy Spon and Angela McCluney at the Royal National Theatre. Thanks also to Trudi Stallard; Ted Savage; Ruth Shepherd; Geoff Rumbles at Truronian; Mr Monahan, Station Manager, Wales and West Railways, Truro; HL Foods Ltd; Honeyrose Products Ltd, Stowmarket, for the kind donation of Herbal Cigarettes. Cornish daffodils by Tresillian Flower Farm.





Photo: Gibson

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.

'The Riot' - Scenario

Time: May 1896
Place: Newlyn, Cornwall



Thanks to the Reg Watkiss Collection, Penzance, for photographs.



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 dispatched to Mounts Bay.

Cornwall's tin industry was also in crisis. The reluctance of the mine owners to part with profit to upgrade the methods of ore extraction, coupled with the discovery of alluvial tin on the Malay peninsular in the early 1890's 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 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 Screech, newly arrived from Botallack Mine, blame him for her brother's death?

© Nick Darke, January 2000



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.

Relevance of 'The Riot' to the 21st Century



The Newlyn Riot occurred at the end of a century and the future was on peoples' 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 methods 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 the unrest in Newlyn was not just religious but a feeling of frustration brought about by poverty and unemployment.

Methodism lost its hold and fishermen go to sea all week, but outsiders still visit Cornish waters today to catch mackerel. Using satellite technology a single boat can Hoover over a hundred thousand fish out of the sea in a matter of minutes. Needless to say stocks are showing signs of depletion.

The descendants of the Newlyn rioters - the inshore fishermen, have survived by remaining small scale and flexible. A thirty-foot boat with a crew of two can 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, Polperro, Looe 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 beginning of the millennium sees Cornwall's economy in a parlous state. In spite of its popularity as a tourist destination (I would say because of it, and there's never been a cost-benefit analysis to prove otherwise) Cornwall qualifies for EU Objective One Status, making it one of the poorest regions in North West Europe.

But Europe can supply us with more than funds. As John Angarrack argues in his iconoclastic new book, *Breaking the Chains*, laws framed in Strasbourg for the protection of cultural and ethnic diversity can help Cornwall fight to re-establish its constitutional status as an independent nation in Britain, for so long denied by Whitehall. This would go a long way to re-invigorate Cornish self-awareness and pride in a culture which is already undergoing a renaissance, of which *The Riot* is a part. *Breaking the Chains*, more than any book that I have read on the subject, gets to the truth about Cornwall's past and Cornwall today. It pulls no punches and is written with anger and passion. It should be read by all who have an interest in Cornwall and its future.

© Nick Darke, January 2000



From it's 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.

KNEEHIGH

CORNWALL'S INTERNATIONAL THEATRE



Recent work includes:

The Riot - by Nick Darke, extended run as part of the National Theatre's repertoire, London.

Shop of Stories - commissions of contemporary Cornish stories performed in installations in empty high street shops.

The Ark - a Midsummer, millennial bonfire spectacular at Cam Marth Quarry.

Mannel's Mango - landscape theatre with local young people and volunteers in the clay pits near St Austell.

The Itch - a fresh interpretation of a Jacobean tragedy, *The Changeling*. Bold, brave, rude theatre; international touring.

The co-production between Kneehigh and the National 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 story tellers in the best 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."

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, musicians and administrators, 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 tours, land and sea site specific theatre, installations and events.

The company were awarded a Prudential award for innovation in 1997.

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

Future plans include:

Ghost Nets 2 - sculpture, theatre, music and spectacle, animating the Cornish sea and shore at Godrevy, near St Ives.

Doubtful Island - a cycle of new Cornish stories, small scale village hall touring.

The Red Shoes - the magnificent & menacing world of the fairy tale is revealed, touring nationally, Summer 2000.

Summer Schools 2000 - Pyrotechnics & Music: 27-29 May
Landscape Theatre: 2-7 July.

Two new site specific projects in Cornwall - one at Cam Marth Quarry in June & one at Hendra Pit in August 2000.



Bec Applebee (Gonetta)

Bec Applebee trained at Liverpool Polytechnic, and Fooltime, Bristol.

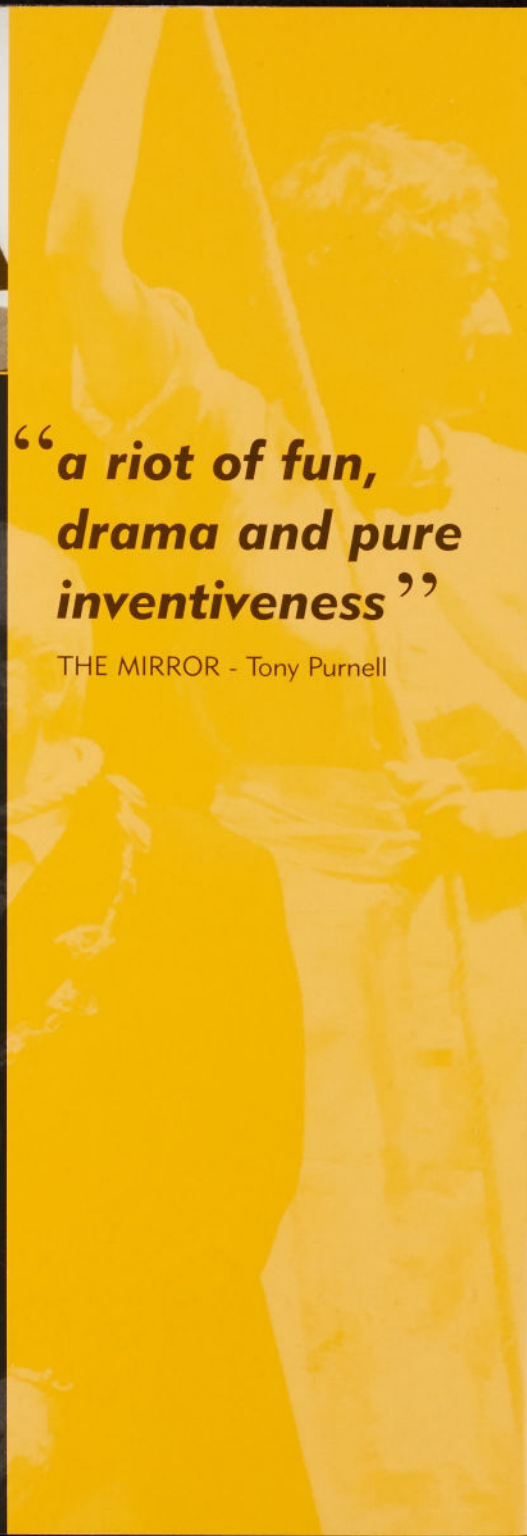
She has worked extensively as a company member of Kneehigh since 1987, performing in numerous indoor, outdoor, landscape and community theatre shows including *Peer Gynt*, *Ship of Fools*, *Windfall*, *Ravenheart*, *Ghost Nets 1*, *The Women Who Threw the Day Away*, *The Ash Maid*, *The Bogus*, *Telling Tales*, Bessie Bussov in *The King of Prussia*, Milagros and Mother in *Strange Cargo* and most recently Dour Connor in *Ghost Nets 2*. She is a founder member of Bedlam Theatre of Cornwall. Other work includes street theatre with *Desperate Men*, work with *Circus Burlesque* and *Golowan*, and recent performances in *The King of Prussia* and *Postcards* for BBC Radio 4.

Charlie Barnecut (Borlase)

After graduating from Nottingham University in 1975, Charlie Barnecut returned to his family farm where he still lives and now farms organically. 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*, John Knill in *The King of Prussia* at the Donmar Warehouse and Borlase in *The Riot* at the Royal National Theatre. Radio work includes *The King of Prussia*, *Altaban the Magnificent* for BBC Radio 4 and *Underground*, recently broadcast for Radio 3.

“a riot of fun,
drama and pure
inventiveness”

THE MIRROR - Tony Purnell



Jim Carey (Music / Chorus)

Jim Carey graduated in Fine Art from Glasgow School of Art. He has been a member of Kneehigh Theatre since 1983, working as MD, actor, composer and musician. Other recent compositions for Kneehigh include *Ting Tang Mine*, *The Bogus* and *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*. In the spring and summer of 1999, he joined forces with 2 other Kneehigh musicians - Giles King and Stu Barker to develop the unique musical style of Bagattack. He created the score for Bill Scott's film *Wind*, and composed the music for BBC Radio 3's docu-drama *Underground*. More recently he has been Project Director in the production of Kneehigh's first CD.

Carl Grose (Billy Triggs)

Carl Grose was born and still lives in Cornwall. He joined Kneehigh in 1995 to play little brother Eddy Carter in the nationally acclaimed production of Nick Darke's *The King of Prussia*. A founder member of Grinning Gargoyle Theatre, he has also performed in the RSC *Antigones Project - Hell's Mouth*, *The Man with Green Hair* at Bristol Old Vic, Kneehigh's *Women Who Threw the Day Away*, *Strange Cargo*, and *The Riot* at the National Theatre's Cottesloe, the short HTV film *The Bench* and *Postcards*, *Bawcock's Eve* and *Underground* for BBC Radio. He has written numerous plays, including *Bile*, *Cinnamon's Splinter*, *The Eclipse Play* and the national award-winning *Scorched*. For Radio 4 - *Cuckoos* (with Eyrl Roderick). For BBC TV - *Boris Bitty's Brand New Parents*. He is currently under commission from Kneehigh to write *The Legend of Craggy Crag*, a Western about the Cornish in America.

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 Ash Maid*. Last year she created two spectacular site specific events in Cornwall - *Ark*, a midsummer sculptural bonfire and *Mannel's Mango* in a flooded clay pit. She has worked as a performer, designer and maker for many companies, including Welfare State International, the Crucible, Ludus Dance, the Young Vic, the Kosh and Emergency Exit Arts. She has made a series of large scale sculptures for The Lost Gardens of Heligan. She is currently Arts Adviser to the Eden Project - the creation of two huge greenhouse 'biomes' in a clay pit in Cornwall.



Emma Rice (Harriet Screech)

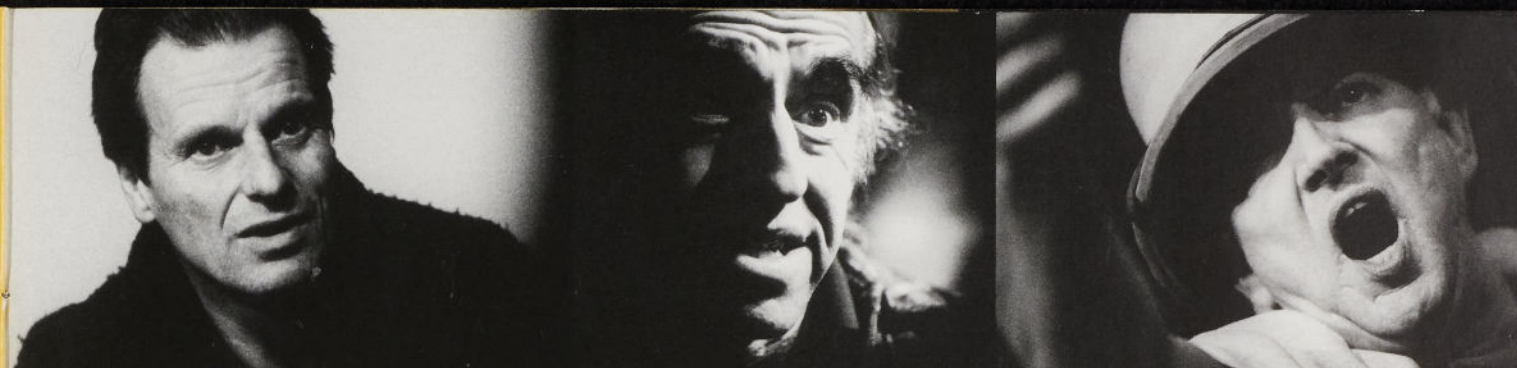
Emma Rice trained at the Guildhall School of Music and Drama and the Gardzienice Theatre Association, Poland. She has previously worked with Kneehigh in *The Itch*, *Strange Cargo*, *The Ash Maid* and *Ravenheart - The Story of Carmen*. Work elsewhere includes *Carmina Burana* with Gardzienice Theatre 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. Last summer she directed *The Itch* for Kneehigh and is currently planning a production of *The Red Shoes* for Summer 2000.

Colin Seddon (Musician / Chorus)

Colin Seddon has worked with Kneehigh 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) *Lost Stories of Don Quixote* with Kneehigh (1995), Musical Director and performer in *The Ark*, *Mannel's Mango* and *Ghost Nets 2 - landscape and site specific projects* in Cornwall for Kneehigh (1999), worked with story teller Vayu Naidu - *Nine Nights (Stories of Diwali and The Ramayana)* at Leicester Haymarket. He has worked with many musical groups, including Inner Sense (which he founded in 1985) and 808 State, touring Europe, America and Brazil.

“Richly colourful & often hilarious... the Kneehigh company is undeniably impressive”

THE STAGE - Peter Hepple



Mike Shepherd (Director & Bolitho)

Mike Shepherd is the founder member and co-Artistic Director of Kneehigh. He has been involved with almost all Kneehigh 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 on the Antigones Project for the RSC, and has had lead roles at The Bristol Old Vic and on BBC Radio. Most recent work includes directing *The Riot* for the Royal National Theatre at The Cottesloe, and playing De Flores in *The Itch*, a new interpretation of *The Changeling* for Kneehigh's Summer 1999 tour.

John Surman (Tot Tonkin)

As well as working in Community Theatre, Theatre in Education and street theatre, John Surman has also worked in radio, repertory theatre and the West End and has toured both nationally and internationally. Amongst other parts he has played Prospero in *The Tempest*, Captain Ahab in *Moby Dick*, Arthur Jenkins in *Rubbish*, Malvolio in *Twelfth Night*, Salieri in *Amadeus* and Bottom in *A Midsummer Nights Dream*. He has worked in films with Billie August for *Les Miserables*, Stephen Frear's *Walter*, Bill Forsyth's *Being Human*, Mike Hodges *Croupier*. TV appearances in *Vanity Fair*, *Tricky Business*, *The Bill*, *Chef 2* and *The Passion*. Latest short film projects include *Sniffers*, *The Tale of the Rat that Wrote* and most recently *Field of Fish* for the independent Cornish producers Brainstorm Films. He has toured the West Country extensively with Orchard Theatre Company in a variety of modern and classical plays. This is his second tour with Kneehigh Theatre, having played Vermandero in *The Itch* during Summer 1999.

Terry Taplin (Mother / Capps / Spreckly)

Amongst Terry Taplin's numerous theatre credits are Enorbarbus 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 Brooke'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 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*, for The Royal National Theatre, Creon in *Oedipus* and Bombardier in *H*. TV and film credits include *Shadow of the Moose*, *Travelling Man*, *The Man who Lived at the Ritz*, *Prime Suspect 1*, *Lockerbie*, *One Foot in the Grave*, *Eastenders* and *Les Misérables*.



Simon Uren (Jumbo / Matthews)

Simon Uren was born and bred in Penzance. He has performed in various productions in London venues including Sadlers Wells Theatre and The Kings Head, Islington. He has played Mathew Thomas in the South West tour of Pauline Sheppard's *Dressing Granite*. Most recently he has toured European Theatre Festivals as a performer / musician. *The Riot* is his first appearance with Kneehigh Theatre.

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 Warehouse. 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*, *Our Friends in the North*, *Space Precinct* and most recently as Mary Purvis in *Grafters*.

“I found myself laughing and laughing... it celebrates something wild & elemental in us all. I found it exhilarating”

THE TIMES - Benedict Nightingale



Nick Darke (Writer)

Nick Darke has written over twenty plays for theatre, 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 Upstairs, *The Ovinglove 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 *Ting Tang Mine*, *The Bogus*, and *Danger My Ally* (on tour) and *The King of Prussia* at the Donmar Warehouse and on a national tour. At the Royal National Theatre, *Ting Tang Mine* and *The Riot*. For BBC TV: *Feel Free* and *Farmers Arms*, for HTV: *The Bench*; and for BBC Radio 4, *Summer Trade*, *Landmarks*, *Lifeboat*, *Cider with Rosie* (adaptation), *Gone Fishing*, *The King of Prussia*, *Bawcocks Eve* and most recently for Radio 3, *Underground*. He is currently working on another commission for the Royal National Theatre and a play for Plymouth Theatre Royal.

Bill Mitchell (Designer)

Bill Mitchell trained at Wimbledon School of Art. He is 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 worked on over 150 productions and has worked with, amongst others, Theatre Centre, Young Vic, Nottingham Playhouse and Birmingham Rep.

Alex Wardle (Lighting Designer & Production Manager)

Alex Wardle studied German and Electronics at Keele University and Theatre Arts at the Freie Universität Berlin and at Goldsmiths' College, University of London.

Lighting design credits include *Lonely Lives* (Union Theatre and BAC), *The Wife of Bath* (Trading Faces, tour); *Send for Mr Plim*, *Bastien and Bastienne* and *Spring Awakening* for Greenwich Studio Theatre Company at BAC; *Venus* (Hackney Empire); *Alfie* (Millfield); *La Forza del Destino* (Candid Opera, tour); *The Shift* (Young Vic Studio), *Duck Hunting* (Man in the Moon) and dance productions at Jacksons Lane, The Place and the Bloomsbury Theatre.

Alex has worked as Production Electrician with Trestle Theatre Company; as Technical Stage Manager with Method & Madness; and as Company Manager on a tour of *The Nerd* starring Joe Pasquale.

St. Austell Brewery, amongst the best of brewers, is proud to sponsor Kneehigh, who are amongst the best of theatre groups.

Both companies are an example of superb people providing excellent Cornish productions in a variety of venues to suit all tastes.

St. Austell Brewery Co. Ltd. is an independent family brewery established in 1851 and wishes Kneehigh an equally long and successful life.

Watch the space on the bar for the next St. Austell branded production 'Red Admiral'.

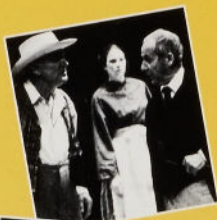


Coodes Solicitors are delighted to be associated with Kneehigh, Cornwall's premier theatre company.

Cornwall has a unique character and fascinating history which is represented well in this production of *The Riot*.

Coodes, established in 1747, are part of that history, and drawing upon their experience from the past, aim to provide quality legal services to Cornwall, now and in the future.

Congratulations to Kneehigh on taking the best of Cornwall... 'National'.



Supported by



In association with



The Riot Tour 2000

February

9 - 12 *Truro* Hall for Cornwall 01872 262466

16 - 19 *Blackpool* Grand Theatre 01253 290190

March

1 - 4 *Newcastle upon Tyne* Newcastle Playhouse 0191 230 5151

7 - 11 *Sheffield* Crucible Theatre 0114 249 6000

14 - 18 *Bristol* Old Vic 0117 987 7877

28 - 1 April *Barnstaple* The Queen's Theatre 01271 324242

April

4 - 8 *Brighton* Theatre Royal 01273 328488

For further information
contact the venue or

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Email: office@kneehigh.demon.co.uk

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SCAT T'LARRAPS



A KNEEHIGH PRODUCTION

CORNWALL'S INTERNATIONAL THEATRE

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CD INCLUDES Kneehigh Interactive, with music, pictures and video footage.