



Noël Coward's

# **Brief Encounter**

Adapted & Directed by Emma Rice



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**TRAVEL** SMALL GROUP  
JOURNEYS

Arts Projects Australia presents  
The Kneehigh production of

Noël Coward's

# Brief Encounter

Adapted & Directed by **EMMA RICE**  
Associate Director **SIMON HARVEY**  
Original Music **STU BARKER**  
Designer **NEIL MURRAY**  
Lighting Designer **MALCOLM RIPPETH**  
Projection & Film Designers **JON DRISCOLL & GEMMA CARRINGTON**  
Sound Designer **SIMON BAKER**  
Associate Sound Designer **ANDY GRAHAM**  
Associate Projection Designer **STEPHEN PARKINSON**  
Musical Director **IAN ROSS**  
Puppet Designer and Maker **LYNDIE WRIGHT**  
Puppetry Training **SARAH WRIGHT**  
Underwater Filming **ROBIN KEWELL**  
Casting Director **SAM JONES**  
Producer **PAUL CREWES**  
Originally produced by  
**DAVID PUGH & DAFYDD ROGERS AND CINEWORLD**

## CAST

Fred/Albert **JOE ALESSI**  
Beryl **KATE CHEEL**  
Stanley **DAMON DAUNNO**  
Myrtle **ANNETTE McLAUGHLIN**  
Laura **MICHELLE NIGHTINGALE**  
Alec **JIM STURGEON**

Musician **DAVE BROWN**  
Musician **JAMES GOW**

## PRODUCTION TEAM

Production Manager **DOMINIC FRASER**  
Deputy Production Manager **TONY HARVEY**  
Company Stage Manager **STEPH CURTIS**  
Technical Stage Manager **RICHARD BARLOW**  
Lighting and Relights **BEN NICHOLS**  
Sound **JONATHAN JONES**  
Wardrobe & Wig Supervisor **NICOLA WEBLEY**  
Projection/Sound no. 2 **ALEX SHENTON-PARKIN**

Adapted from Noël Coward's play *Still Life* and his screenplay *Brief Encounter*  
with additional verse and lyrics by Noël Coward  
STILL LIFE © NC Aventales AG 1936  
BRIEF ENCOUNTER © NC Aventales AG 1946  
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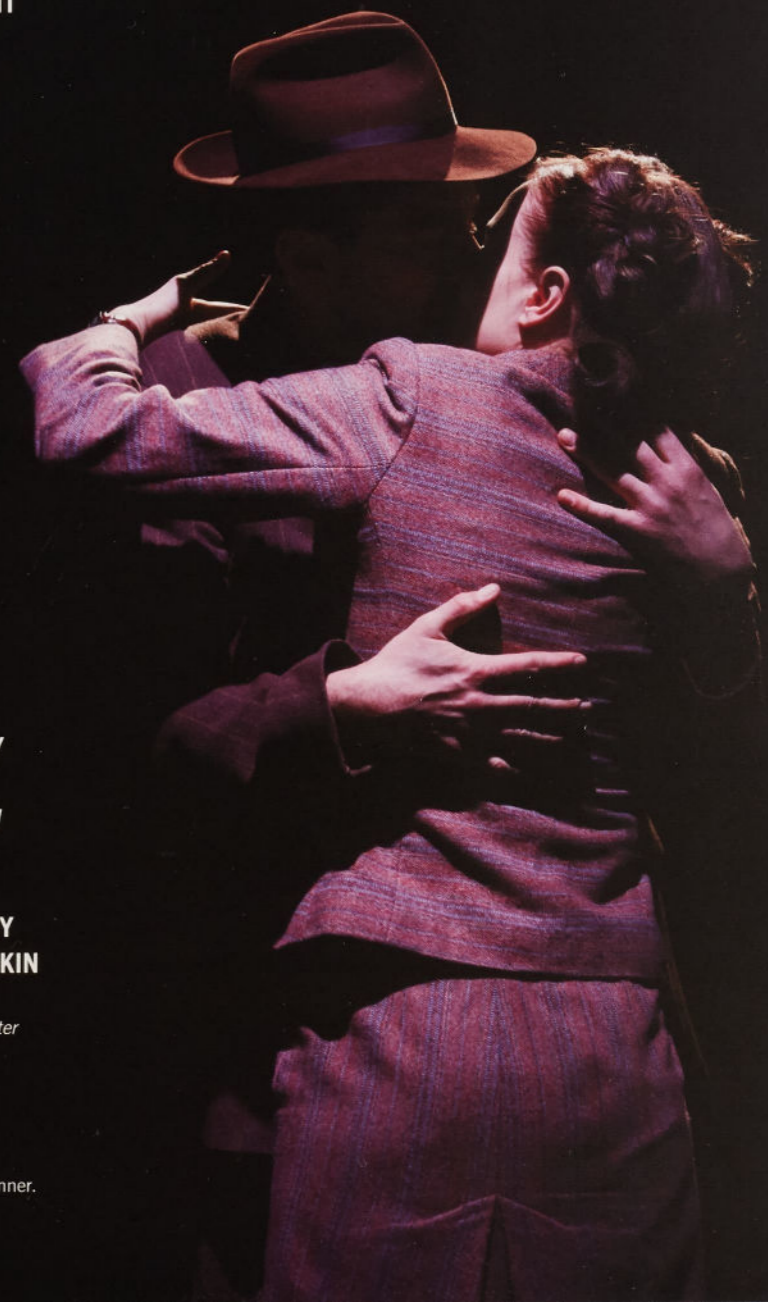
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## Australian Tour 2013

**Adelaide**  
Dunstan Playhouse  
10 - 28 September

**Canberra**  
Canberra Theatre  
2 - 5 October

**Melbourne**  
Athenaeum Theatre  
9 - 27 October

**Sydney**  
The Concourse Theatre  
31 October - 17 November

**Wollongong**  
IMB Theatre  
20 - 24 November

**Perth**  
Regal Theatre  
28 November - 7 December

## Synopsis

When Laura, a married woman travelling into town to shop, gets a speck of coal dust in her eye, handsome Dr. Alec Harvey is quick to help her. From this chance encounter an irresistible passion sparks and grows.

But their romance is destined to end prematurely as their situation is irreconcilable: both are married, have children and are bound by devotion to their families.

The love story of Laura and Alec is paralleled by two other couples also playing out their lives and loves in the famous railway station tearoom. These intertwined narratives are also interspersed with some of Noël Coward's typically debonair and witty songs, to create a breathtaking, delightfully funny and touching show complete with theatrical invention and knockabout humour.

## Song List

Any Little Fish .....(Coward arr. Barker)  
No Good at Love .....(Barker/Coward)  
Mad about the Boy.....(Coward arr. Barker)  
Wide Lagoon.....(Barker/Coward)  
Go Slow, Johnny.....(Coward arr. Barker)  
Romantic Fool .....(Barker/Coward)  
So Good at Love.....(Barker/Coward)  
A Room with a View .....(Coward arr. Barker)  
Always.....(Barker/Coward)

*Additional Arrangement: Ian Ross*

# From the Director **Emma Rice**



*I love romance. I also love folk tales.*

*Brief Encounter* has surprisingly embraced both these passions.

In *Still Life*, later to become *Brief Encounter*, Noël Coward wrote a play about an affair. Not a sordid affair but a love affair between two married people. An impossible affair, a painful affair, an unacceptable affair. It is written with such empathy, such observation, and such tender agony. This man knew what he was writing about. Imagine being gay in the 1930's and you begin to understand *Brief Encounter*. Imagine the impossibility of expressing the most fundamental of human needs and emotions. Imagine the enforced shame, lies and deceit. Imagine the frustration, imagine the loss, and imagine the anger. Each of these emotions is delicately and Britishly traced through the meetings of our lovers. They experience a micro marriage, a relationship from beginning to end in a few short hours – and how many of us cannot relate to this careful and painful liaison? Not many, I'm sure. Can many of us go through a lifetime without meeting someone and feeling a spark of recognition that we shouldn't, an attraction that goes beyond the physical? And what a terrible world it would be if our emotions and spirits and psyches were amputated at the altar. And here is where real life ends and folk tales begin. In the language of stories, we are able to examine the bargains that human beings make. We see how we bargain our own needs, the needs of the self, for various reasons. These reasons will be familiar to us all: the fear of being alone or of being excluded from 'normal' life. In the language of folk stories the price of this bargain is often physical. A part of the body is chopped off – a hand (*The Handless Maiden*) or feet (*The Red Shoes*). We literally cut a part of ourselves off

in order to conform or to be accepted. In *Brief Encounter*, both our lovers have chopped off part of themselves. It is delicately referred to, but Laura talks of swimming wild and free and of playing the piano. Both of these are forms of personal expression – not pleasing anyone but exploring the deep waters of the soul. Alec turns into a child when he talks of his passions, and fears that Laura will be bored. These are people trapped by the bargains that they have freely made – they have bargained their inner lives for stability, family and love. Oh yes, love. I don't for a moment believe that their marriages are all bad or that they are in any way victims. Presumably, their respective partners are as trapped by their own bargains and by the rules of society itself. None of us are victims, but we can review the bargains we make and escape in a profound way. I have been reading many Selkie stories whilst making this piece. In these stories, a fisherman falls in love with a Selkie – or Seal Woman – whom he sees dancing on the rocks having slipped out of her sealskin. She too, falls for him. He takes her home and hides her skin. He cares for her and she for him; they have children and live a life of contentment. One day, she finds her old skin in a cupboard. She washes and dresses the children, kisses them goodbye puts on her sealskin and dives back into the sea. She never returns but sometimes the children will see a beautiful seal swimming far out at sea. This teaches us about our true self. No matter how much we try to repress our feelings or how much we wish to conform, our true self will always emerge. There can be no happily ever after until this true self, or nature has been accepted and embraced. In the language of folk tales, in order to find one's true self, it is often vital that there is a near death experience before our heroes and heroines can begin to heal and to re-form. In *Sleeping Beauty* and *Snow White* our heroines are unconscious, almost dead, for long periods of time. In *Brief Encounter* our lovers also die spiritually when they part. 'I never want to feel anything again,' says Laura. This deep depression is an essential part of the process of change. It is something to be endured, understood and then moved away from. The end of the affair is not the end of hope or of love. It is part of the process of change. Alec will travel and see the world in a wider context. Laura will have to re-imagine herself, not just as a 'respectable wife and mother' but as a person in her own right. My hope is that, like the Seal Woman, Alec and Laura escape. Not with each other in some idealistic romantic way but an escape provoked by the profound and personal awakening they felt when they met. We humans are fearful by nature – it is often somebody else who provides the catalyst for change but they are not the cause. Change can only happen from within. After our story ends, I like to think that our lovers will change. I imagine that Alec will make a real difference in Africa and find an expanse of spirit that seems untouchable in our story. I hope and dream that Laura will take up the piano again and perform on the world's greatest and most awe-inspiring stages. As I write this, I wonder if these are, in fact, my dreams. That is the power of a great and enduring story; we can all own it and feel it and find something of ourselves in it.



# Noël Coward Playwright

Born in Teddington, Middlesex, on December 16, 1899, Noël Coward began his theatre career as a child actor at the age of 11. By 16 he had played his first adult role in *Charley's Aunt* and written the music and lyrics to his first song, *Forbidden Fruit*, and by 20 he had begun writing plays and revues, in most of which he fully intended to star. Coward's breakthrough came in 1924 with *The Vortex*, a play that was shocking for its time in its portrayal of adultery and drug addiction; the play and its young author became a sensation on both sides of the Atlantic. Three major hits soon followed – *Hay Fever* and *Fallen Angels* (both 1925) and *Easy Virtue* (1926) – and his successes continued well into the 1930s, with *Bitter Sweet* (1929), *Private Lives* (1930), *Cavalcade* (1931) and *Design for Living* (1933).

The year 1936 saw one of Coward's most ambitious ventures – *Tonight at 8:30*, a series of nine one-act plays in which he and Gertrude Lawrence (his closest friend since childhood and favourite stage partner) played all the leads. Several of the plays were subsequently filmed, none more effectively than *Still Life*, which Coward adapted into *Brief Encounter*. He considered *Still Life* "the most mature play of the whole series," later observing, "I am fond of both the play and the film with, as usual, a slight bias in favour of the former. It is well written, economical, and well constructed: the characters, I think, are true and I can say now, reading it with detachment after so many years, that I am proud to have written it."

Between *Still Life* and *Brief Encounter*, however, came World War II. Coward was sent to Paris to open a bureau of propaganda, and then to neutral America to assess opinion. Before the outbreak of war he had been recruited by the British Foreign Office to perform intelligence work; technically, he was a spy. While his own countrymen were unaware of his activities, the Germans certainly were not. Their "Black List" had Coward's name near the top. Had they won the war, he would have been shot. *Brief Encounter* was released in Britain in 1945. Starring the then relatively unknown stage actress Celia Johnson and Trevor Howard and featuring a soundtrack selected by Coward, the film was Coward's fourth and final collaboration with director David Lean (with whom he had co-directed the Academy Award-winning 1942 film *In Which We Serve*, also authored by and starring Coward, and who had directed film versions of *This Happy Breed* (1944) and *Blithe Spirit* (1945)). Shooting of *Brief Encounter* took place at night in Carnforth Station in the northwest of England, believed to be sufficiently far



enough away from Britain's populous southeast to receive advance warning of impending German aerial attack, thus giving the filmmakers time to turn off the filming lights. Although the movie was banned in Ireland for its sympathetic depiction of adultery, it earned Academy Award nominations for Lean and Johnson, shared the 1946 Palme d'Or and went on to become one of Britain's most celebrated films.

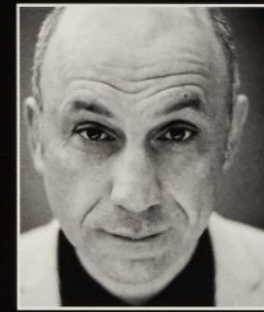
After World War II, Coward continued to produce plays and musicals, but found little critical favour in England. America, however, took him into its heart. He turned up in live television broadcasts – *Together with Music* (1955) with *Mary Martin*, *Blithe Spirit* (1956) and *This Happy Breed* (1956) – and in the late 1950s, he started yet another profitable career, as a cameo actor in such films as *Around the World in 80 Days*, *Our Man in Havana*, *Surprise Package*, *Boom!* and *The Italian Job*. His theatrical "renaissance," as he called it, began in 1963 with a London revival of *Private Lives* and an invitation to direct *Hay Fever* at the National Theatre, the first production there by a living playwright. Coward's final appearance as an actor was in his own *Suite in Three Keys* (1966). By this time his health was beginning to fail, and he was not well enough to take the play to what he had hoped would be a triumphant Broadway farewell. In 1970 Coward finally received a long-deserved knighthood ("You must call me Sir Noëlie now," he instructed his friends). In 1973 he died peacefully in Jamaica.

*Biography courtesy of the Noël Coward estate. If you have an interest in Noël Coward – his plays, music and writing – contact The Noël Coward Society at [cowardusa@nyc.rr.com](mailto:cowardusa@nyc.rr.com).*





# Cast



**Joe Alessi**  
**Fred/Albert**

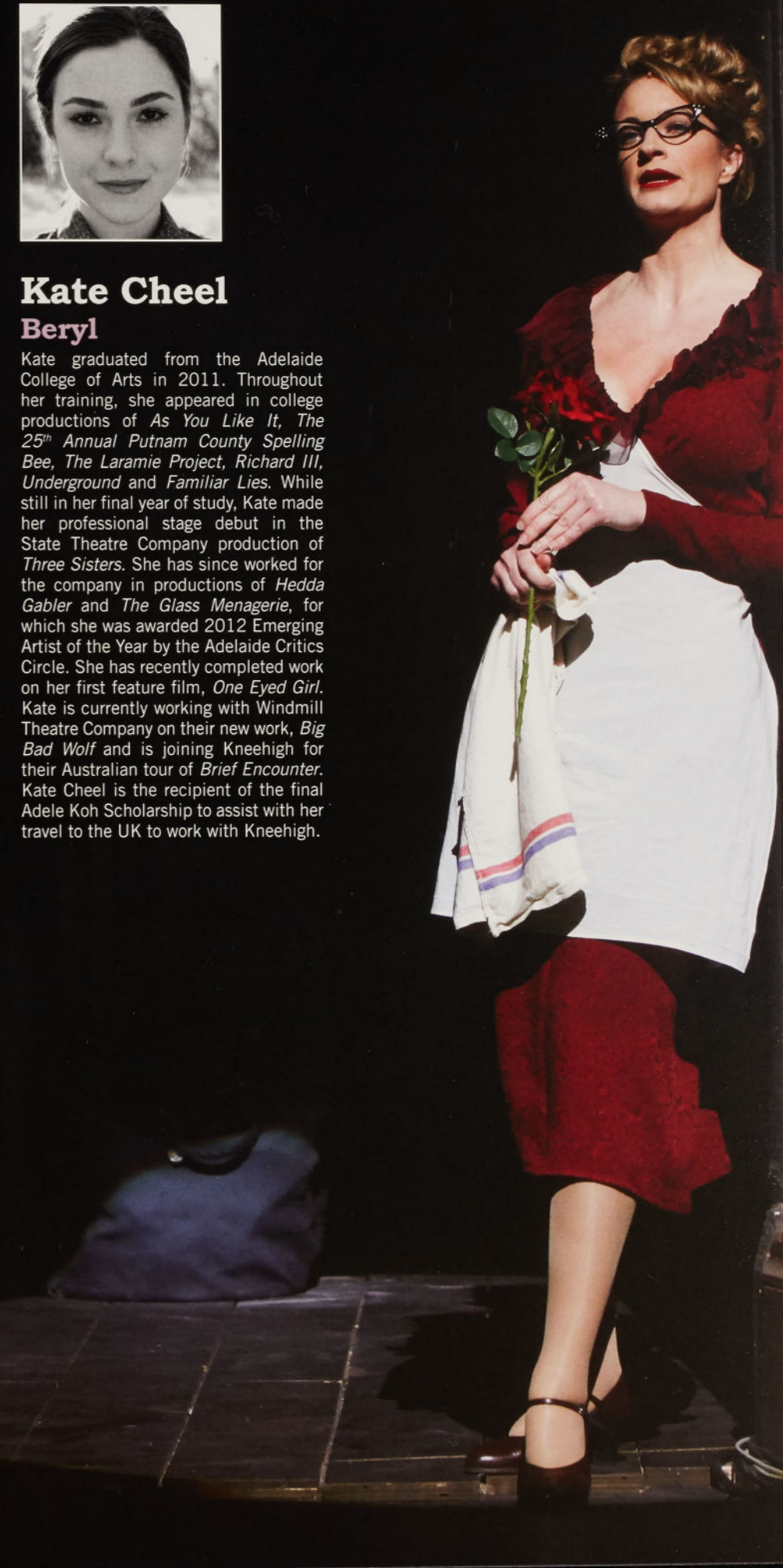
Joe Alessi's theatre credits include: *A Midsummer Night's Dream* (Royal & Derngate, Northampton); *The Wind in the Willows* (West Yorkshire Playhouse); *The Second Mrs Tanqueray* (Rose Theatre, Kingston); *Wonderful Town* (Royal Exchange/Hallé Orchestra/Lowry, Manchester, UK tour); *Tartuffe* (Liverpool Playhouse/ETT UK tour); *Absurd Person Singular* (Curve, Leicester); *Brief Encounter* (Kneehigh UK tour, USA tours and Broadway); *Assassins* (Union Theatre, London); *Dick Whittington* (Salisbury Playhouse); *Privates on Parade* (West Yorkshire Playhouse & Birmingham Rep); *Tartuffe* (Liverpool Playhouse & Rose Theatre, Kingston); *The Drowsy Chaperone* (Novello Theatre, London); *Antony & Cleopatra*, *Julius Caesar* and *The Tempest* (RSC and Novello Theatre, London); *Jerusalem* (West Yorkshire Playhouse); *The Postman Always Rings Twice* (West Yorkshire Playhouse & Playhouse Theatre, London); *The Story of Io* (Aldeburgh Festival and Almeida, London); *A Midsummer Night's Dream* (Regent's Park Open Air Theatre, London); *The Play What I Wrote* (UK tour); *Romeo & Juliet* (Liverpool Playhouse); *The Accrington Pals* (Minerva Theatre, Chichester); *The Front Page* (Chichester Festival Theatre); *Polygraph* (Nottingham Playhouse); *The Taming of the Shrew* (Royal Exchange Theatre, Manchester); *Light* (Théâtre de Complicité, Almeida & UK tour); *Animal Crackers* (Royal Exchange Theatre, Manchester; Barbican Theatre and Lyric Theatre, London); *The Colour of Justice - The Stephen Lawrence Enquiry* (Tricycle Theatre, London); *The Rivals* (Basingstoke and Greenwich Theatre); *The Taming of the Shrew* (Leicester Haymarket Theatre); *A View From The Bridge* and *Romeo & Juliet* (Royal Exchange Theatre, Manchester); *Arsenic & Old Lace*, *Tovarich* and *Henry VIII* (Chichester Festival Theatre) and *The Comedy of Errors* (RSC, Barbican Theatre & world tour).

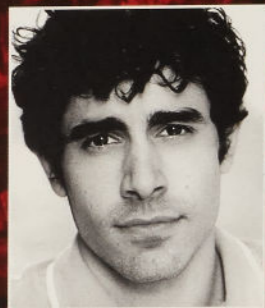
Films include: *The Other Woman*, *Family Business*, *Bridget Jones' Diary*, *London Kills Me*, *The Institute*, *Benjamenta* and *Chaplin*. Joe was nominated for an Olivier Award for his role in *Animal Crackers*.



**Kate Cheel**  
**Beryl**

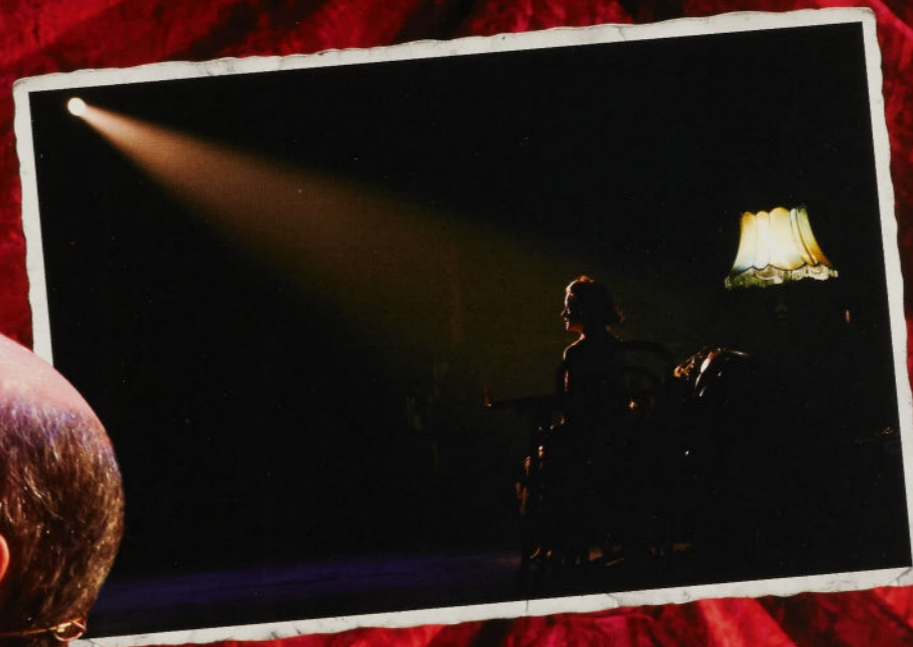
Kate graduated from the Adelaide College of Arts in 2011. Throughout her training, she appeared in college productions of *As You Like It*, *The 25<sup>th</sup> Annual Putnam County Spelling Bee*, *The Laramie Project*, *Richard III*, *Underground* and *Familiar Lies*. While still in her final year of study, Kate made her professional stage debut in the State Theatre Company production of *Three Sisters*. She has since worked for the company in productions of *Hedda Gabler* and *The Glass Menagerie*, for which she was awarded 2012 Emerging Artist of the Year by the Adelaide Critics Circle. She has recently completed work on her first feature film, *One Eyed Girl*. Kate is currently working with Windmill Theatre Company on their new work, *Big Bad Wolf* and is joining Kneehigh for their Australian tour of *Brief Encounter*. Kate Cheel is the recipient of the final Adele Koh Scholarship to assist with her travel to the UK to work with Kneehigh.





## Damon Daunno Stanley

Damon Daunno is an actor/musician from New Jersey with a BFA from NYU's Tisch School of the Arts. He is thrilled to be working with Kneehigh again following the Broadway run of *Brief Encounter* and US tour of *The Wild Bride*. Other credits include: (Regional) *Fly By Night*, *Jesus in India*, *The Last Goodbye*. (TV) *The Following*. His original music can be found on iTunes and Facebook. He loves you very much. Thanks to Abrams.

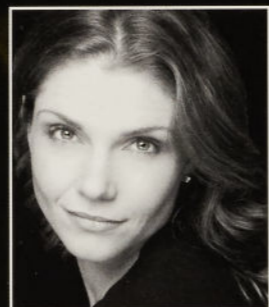


## Annette McLaughlin Myrtle

Annette trained at the London Studio Centre and with Scott Williams at The Impulse Company.

Her theatre credits include: *Matilda The Musical* (Cambridge Theatre), *Written on the Heart* (Duchess Theatre and RSC), *Measure for Measure* (RSC), *She Loves Me* (Chichester Festival Theatre), *Brief Encounter* (UK and US Tour, St Ann's Warehouse Brooklyn, and Studio 54 New York), *Noises Off* (Birmingham Rep), *Chicago* (five times in the West End and 10th Anniversary), *Anything Goes* (National Theatre and West End), *Love's Labour's Lost* (National Theatre), *Lenny*, *Damn Yankees* (with Jerry Lewis), Disney's *Beauty and the Beast*, and *Crazy for You* (all West End), *Romeo and Juliet*, *A Midsummer Night's Dream*, *Henry IV Part 1*, and *High Society* (all at Regent's Park Open Air Theatre), *Singin' in the Rain* (National Theatre, West Yorkshire Playhouse), *The Women* (The Old Vic), *The Vagina Monologues* (UK Tour), *Tomorrow Morning* (New End Theatre), *5/11* and *How to Succeed in Business Without Really Trying* (TMA award nomination, Chichester Festival Theatre), *Into the Woods* (Derby Playhouse), Alan Ayckbourn's *Dreams From a Summerhouse* (Newbury Watermill Theatre), *Horse and Carriage* and *Stepping Out* (West Yorkshire Playhouse).

Annette's television and film credits include *Heartbeat*, *The Frank Skinner Show*, *Legionnaire*, *Lunar IV* and *Law & Order UK*. Her cast albums include *Anything Goes* and *Tomorrow Morning* and her concerts include; *THE RSC; A Musical 50 years* (RSC), *BBC Proms Sondheim at 80* (Royal Albert Hall), *A Tribute to Trevor Nunn*, and *A Tribute to Cy Coleman* (Royal Albert Hall), and the opening of The Welsh Millennium Centre.



## Michelle Nightingale

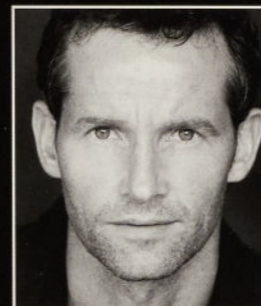
Laura

Michelle Nightingale is a vocalist, actress and presenter. A seasoned performer, her experiences range from corporate events to cabaret to roles in a number of television programmes. Last year saw her debut into cabaret with her own show called *A Nightingale sings...* and her first performance with the State Opera Chorus. She has been honoured to have been asked to sing the Australian National Anthem on many occasions over the past 20 years on a local, state, national and international level.

Michelle had her own show in the 2013 Adelaide Cabaret Festival and is privileged to be one of only two performers who live locally and is proud to call South Australia home. *Born To Run*, is a look at the iconic songs of Bruce Springsteen coupled with a story of an Australian woman.

At the young age of 16, Michelle started performing on television for the ABC's music education programme *Here's the Beat*. She has gone on to appear on other TV programmes, including *The Music Shop*, *McLeod's Daughters* and as the weather presenter on ABC news. Michelle has also had roles in such films as *Closed for Winter*, *Ten Empty*, *The Boys are Back* and *Tale of Obsession*. Michelle was recently heard as the voice of Claire on the SBS series of *Danger 5*.

A teacher for over 20 years, Michelle's experience ranges from directing her own music programme for pre-schoolers, to vocal coaching and is currently the singing tutor at the Flinders University Drama Centre. *Brief Encounter* is Michelle's first production with Kneehigh.



## Jim Sturgeon

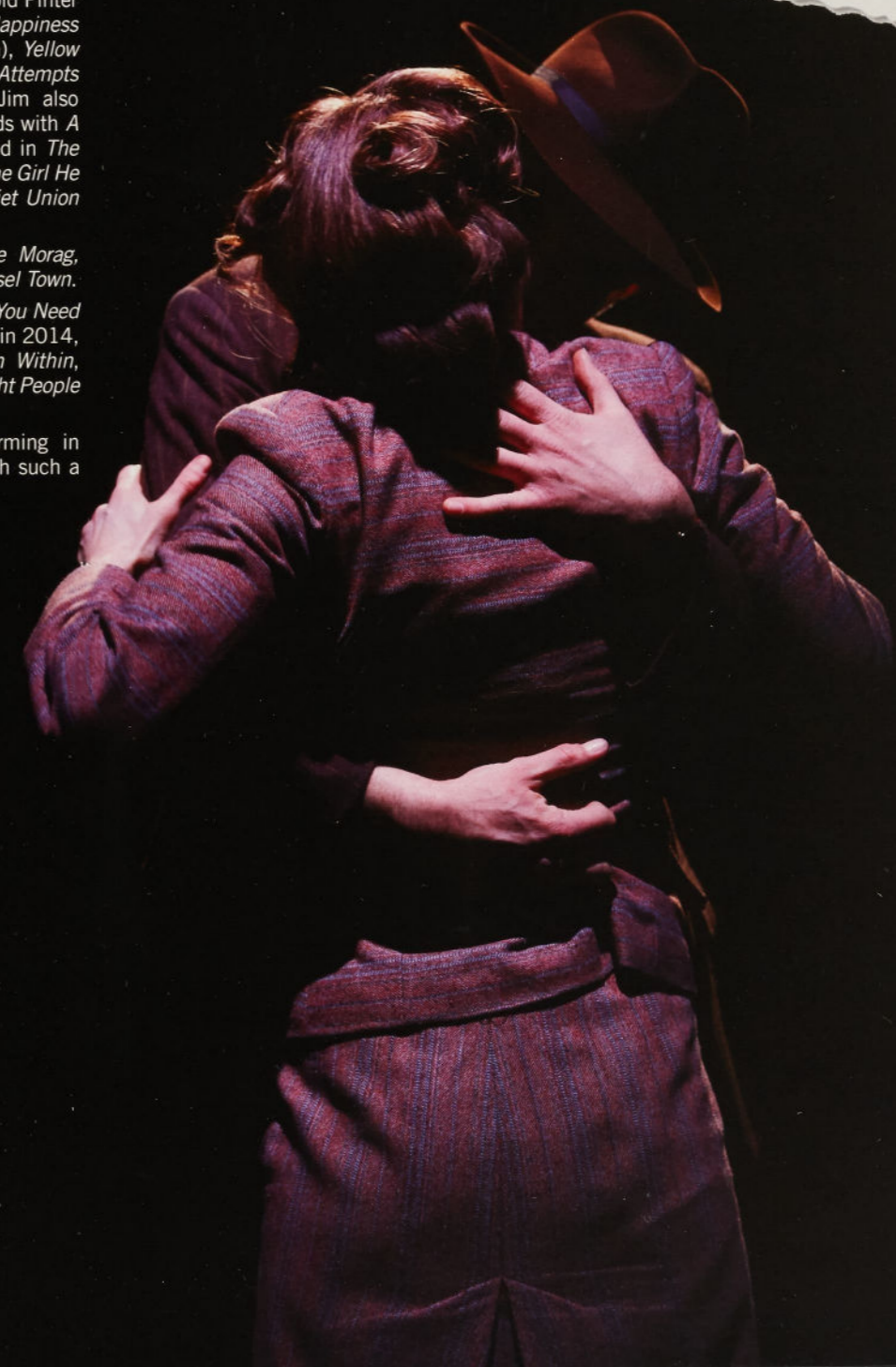
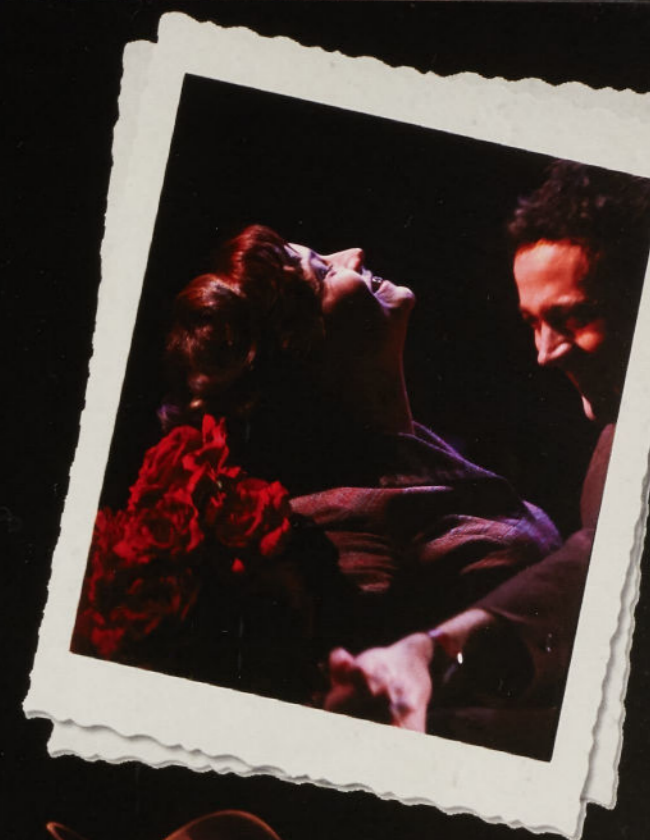
Alec

Jim trained at the Royal Scottish Academy of Music and Drama, graduating in 2003 with a BA in Acting. He then moved to London to pursue his career and has been fortunate enough to have performed in theatres North and South of the border with plays including: *The Mill Lavvies*, *Equus*, *A Christmas Carol* – Dundee Repertory Theatre, *Hansel & Gretel*, *Beauty & The Beast*, *LIAR* – Citizens Theatre, *Betrayal* – Harold Pinter Theatre (London), *Whispering Happiness* – Tristan Bates Theatre (London), *Yellow On The Broom* – Perth Theatre. *Attempts On Her Life* – Tron Theatre. Jim also toured The Highlands and Islands with *A Sheep Called Skye* and appeared in *The Cosmonaut's Last Message To The Girl He Once Loved In The Former Soviet Union* at The BAT Theatre in Berlin.

Television credits include *Katie Morag*, *Shetland*, *Hope Springs* and *Tinsel Town*.

Film credits include *71* and *All You Need Is Kill*, both of which will be out in 2014, *The Last Piper*, *Will*, *A Demon Within*, *Spare Change*, *Friendly Fire*, *Night People* and *Afterlife*.

Jim is delighted to be performing in such an exciting production with such a talented cast.







### **Dave Brown** Musician

Dave has worked as a professional musician all his life playing jazz, folk, bluegrass, eastern European and gypsy swing in various bands and in various countries. His previous Kneehigh work includes *Tristan & Yseult* in Sydney and Wellington, *Cymbeline* in Brazil and Columbia, and *Brief Encounter* on its UK tour. He currently performs with six-piece jump jive swing band *The Fabulous Swinging Chandeliers* and lives on a narrow boat on the Kennett and Avon canal.

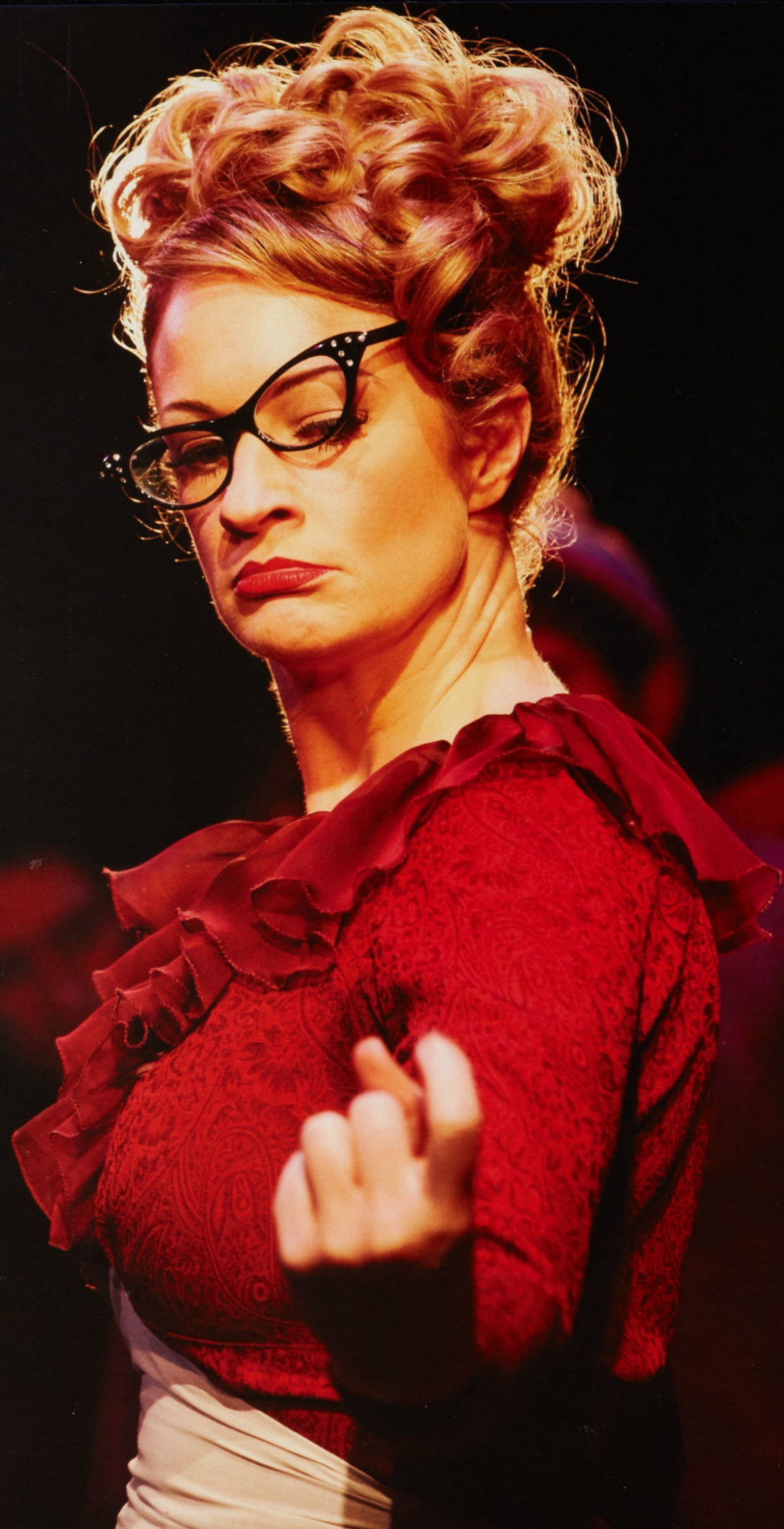
### **James Gow** Musician

Multi-instrumentalist James has performed extensively across the UK and further afield, particularly as part of a New Orleans style traditional jazz band, playing Sousaphone and bass. He is currently involved with various bands in the East Kent folk scene, especially as trumpeter for *Cocos Lovers*, as well as a genre-crossing horn led jazz-fusion group, *Blind Thug Orchestra*, in London. A former principal cellist of Kent County Youth Orchestra, James has been a member of the University of London Symphony Orchestra for the past three years.

His future interests include exploring the uses of music in education and therapeutic outlets, in particular through improvisation.

James has recently graduated with a degree in Music from the School of Oriental and African Studies, University of London. *Brief Encounter* will be his debut with Kneehigh.





# Creatives

## Emma Rice

### Director

Emma is the Joint Artistic Director of Kneehigh. Productions for Kneehigh include: *The Red Shoes*, *The Wooden Frock*, *The Bacchae*, *Tristan & Yseult* (2003-6; UK/US tour 2013/14), *Cymbeline* (in association with the Royal Shakespeare Company), *A Matter of Life and Death* (Royal National Theatre in association with Kneehigh), *Rapunzel* (in association with Battersea Arts Centre), *Brief Encounter* (a David Pugh and Dafydd Rogers Production in association with Kneehigh); *Don John* (in association with the Royal Shakespeare Company and Bristol Old Vic); *Midnight's Pumpkin*, *The Wild Bride*, *Wah! Wah! Girls* (with Sadler's Wells, Theatre Royal Stratford East for World Stages) and *Steptoe and Son*. Emma's other work includes the West End production of *The Umbrellas of Cherbourg*, *Oedipussy* for Spymonkey, and *The Empress* for the RSC.

## Simon Harvey

### Associate Director

Simon is a director, performer and producer based in Truro, Cornwall.

As Kneehigh's resident Assistant Director his recent work includes *Steptoe and Son*, *The Wild Bride*, *Midnight's Pumpkin*, *The Red Shoes* (National/International tour), *Hansel and Gretel*, *Brief Encounter* (UK / US Tour), *Rapunzel* (UK/US) and *Cymbeline*.

Simon has performed in a number of Kneehigh shows including *Rambles* (2012) *BLAST* and *The King of Prussia* (Asylum 2010) *Wagstaffe the Windup Boy* (2005) and *Journey to the Centre of the Earth* (2006).

Outside Kneehigh, Simon is the Artistic Director of o-region a theatre and film production company for whom he has directed *Laughing Gas*, *One Darke Night* and *The Dead Monkey*. He also produced and performed in the show *Superstition Mountain*. He also produced the feature films *The Midnight Drives* (w/dir: Mark Jenkin) and award winning *Weekend Retreat*. (w/dr Brett Harvey).

## Stu Barker

### Original Music

Stu has worked extensively as composer/musical director with Kneehigh over the last sixteen years. His shows as composer/MD include: *A Matter Of Life And Death* and *Tristan & Yseult* (National Theatre); *Brief Encounter* (Broadway/West End); *Cymbeline* and *Don John* (RSC); *Hansel And Gretel* (Bristol Old Vic); *The Bacchae* and *The Wooden Frock* (West Yorkshire Playhouse); *Nights At The Circus* and *The Red Shoes* (Lyric Hammersmith); *The Wild Bride*; *Rapunzel* (BAC); *Pandora's Box* (Northern Stage); and *Midnight's Pumpkin*. Other composer/MD work includes for: Shakespeare's Globe, Bristol Old Vic, Donmar Warehouse, Welfare State International, Contact Theatre, Liverpool Lantern Company, Travelling Light and Horse and Bamboo. Recently Stu has been touring as trombonist with *C. W Stoneking & His Primitive Horn Orchestra*.





## Neil Murray

### Designer

Neil's credits for Kneehigh include: *Pandora's Box: Brief Encounter* (Evening Standard, Critics Circle, Outer Critics Circle, Obies, & Olivier Award nomination for Best Design) and *Steptoe and Son*. For Northern Stage (Associate Director/Designer 1991 – 2012) as Designer including *A Clockwork Orange*, *1984*, *Wings Of Desire*, *Animal Farm*, *Homage To Catalonia* (Design selected for inclusion in UK stand at Prague Quadrennial of Scenography in 2007 – subsequently at the V&A); and as Director/Designer including *The Threepenny Opera*, *Octopus Hotel*, *Carmen*, *They Shoot Horses Don't They* (with Emma Rice), *Therese Raquin*, *The Tiger's Bride*, *The Bloody Chamber*. For Dundee Rep (Associate Director/Designer 1980 – 1991) as Director/Designer including *'Tis Pity She's A Whore*, *Phantom Of The Opera*, *Sweeney Todd*, *Dracula*, *Midsummer Night's Dream*, *The Tempest*. For Royal Lyceum, Edinburgh, as Designer including *Mary Queen Of Scot's Got Her Head Chopped Off*, *Mrs Warren's Profession*, *Romeo & Juliet*, *Vanity Fair*, *Copenhagen*, and as Director/Designer *Beauty And The Beast*. Other Design includes – *1001 Nights Now*, *Wings Of Desire* for Betty Nansen Theatre, Copenhagen. *Tutti Frutti* for National Theatre Scotland. *A Tender Thing* for RSC, *Like Water For Chocolate* for Theatre Sans Frontiers. Neil is currently designing *My Granny Is A Pirate* for New Writing North and *The Threepenny Opera* for Wolsey, Ipswich/Birmingham Rep and Nottingham Playhouse/Co-Prod with Graeae for Spring 2014.

## Malcolm Rippeth

### Lighting Designer

Malcolm has been working with Kneehigh since 2002, highlights including *The Wild Bride*, *Nights at the Circus*, *The Umbrellas of Cherbourg*, *Wah! Wah! Girls* and *Tristan & Yseult*.

His work in Australia has included tours of *Calendar Girls*, Kneehigh's *The Red Shoes*, Headlong's *Six Characters in Search of an Author* and Dan Daw's *Crush: A Solo*.

Other favourite work includes *The Empress* (RSC); *The Dead* (Abbey Theatre Dublin); *Spur of the Moment* (Royal Court); *The Promise* (Donmar); *West Side Story* (Sage Gateshead); *Decade* (Headlong Theatre at St. Katharine Docks); *HMS Pinafore* (Guthrie Theater, Minneapolis); *The Birthday Party* (Manchester Royal Exchange); *London* (Paines Plough); *Stones in his Pockets* (Tricycle); *His Dark Materials* (Birmingham Rep); *Refugee Boy* (West Yorkshire Playhouse); *The Bloody Chamber* (Northern Stage); *Copenhagen* (Edinburgh Royal Lyceum); *La Nuit Intime* (balletLORENT); *Tutti Frutti* (National Theatre of Scotland) and *The Devil Inside Him* (National Theatre Wales).

His lighting design for *Brief Encounter* was awarded the whatsonstage.com Theatregoers' Choice Award in London, an OBIE in New York and was nominated for an Outer Critics Circle Award on Broadway.

## Jon Driscoll

### Projection & Film Designer

Jon Driscoll studied Cinematography at the National Film and Television School, Beaconsfield and Theatre Design at Croydon College of Art. He is a technical associate of the Royal National Theatre.

Jon's theatre credits include: *The Effect*, *The People, Last of the Haussmans*, *Travelling Light*, *Earthquakes In London*, *The Power of Yes*, *Nation*, *All's Well That Ends Well*, *The Observer*, *Gethsemane*, *Her Naked Skin*, *Fram*, *A Matter of Life and Death*, *The Reporter* (National Theatre); *ENRON* (Headlong); *Separate Tables*, *The Last Cigarette* (Chichester); *Richard III*, *The Prisoner of Second Avenue*, *Complicit* (Old Vic); *The Lightning Play*, *Whistling Psyche* (Almeida); *Frost/Nixon* (Donmar); *Finding Neverland* (Leicester Curve); *Charlie and the Chocolate Factory*, *Ghost - The Musical*, *The King's Speech*, *The Wizard of Oz*, *Love Never Dies*, *Dirty Dancing*, *On the Third Day*, *Glorious*, *When Harry Met Sally*, *Our House*, *Up For Grabs*, *Dance of Death* (West End); *Chaplin - The Musical* (Broadway).

Jon's dance credits include: *Alice's Adventures In Wonderland* (Royal Opera House, Covent Garden).


Jon's concerts/events credits include: *The Phantom of the Opera* (Royal Albert Hall); *Blade Runner* (Secret Cinema).

Jon's awards: Drama Desk award and Tony award nomination for *Ghost - The Musical*; Drama Desk nomination for *Chaplin*; OBIE award and Olivier award nomination for *Brief Encounter*; Olivier award nominations for *Enron* and *Alice's Adventures In Wonderland*.

## Gemma Carrington

### Projection & Film Designer

Gemma studied animation at the National Film and Television School (NFTS) and at Norwich School of Art and Design. Her theatre design credits include *Finding Neverland* (Leicester Curve); *Alice's Adventures in Wonderland* (for the Royal Ballet); *Birdsong* (Comedy); *Earthquakes In London*, *The Power of Yes*, *All's Well That Ends Well*, *Gethsemane*, *A Matter of Life and Death* (RNT); *Separate Tables* (Chichester Festival Theatre); *Brief Encounter* (London West End, UK tour, US tours and Broadway); *Associate Projection Design credits: Charlie and the Chocolate Factory* (Theatre Royal Drury Lane); *Chaplin the Musical* (Ethel Barrymore on Broadway), *Phantom of the Opera 25<sup>th</sup> Anniversary* (Royal Albert Hall); *Ghost the Musical* (London Piccadilly and on Broadway); *The Wizard of Oz* (London Palladium); *Love Never Dies* (London Adelphi); *Dirty Dancing* (London Aldwych, and in Holland, Chicago and Berlin). Carrington has an OBIE for Projection Design and was nominated for the 2009 Olivier Award for Best Design for *Brief Encounter* and for the Olivier award for achievement in dance for *Alice's Adventures in Wonderland*.



**Stephen Parkinson**  
Associate Projection Designer

After leaving college, Stephen worked up and down the country working for various theatres and hire companies. In 1992 he joined the Royal National Theatre. Working there as Senior Electrician he worked on and programmed countless productions with some very well-known Lighting Designers. This is also where he first met Jon Driscoll. Stephen left the Royal National Theatre in 2000 to become a freelance Lighting and Video Programmer and Production Engineer, working in the West End and around the UK. He also started working with Jon on the Video Design for several of these shows including *Brief Encounter* (West End, UK and US tours), and *Dirty Dancing* (West End, Utrecht, Berlin & US tour). Other work includes: *Fela* (as International Video Production Engineer and Programmer) and work for UK theatre companies including The Royal Shakespeare Company, English National Opera, and Opera North. Work with bands includes: The Red Hot Chili Peppers, Sting and Jools Holland. Work for large scale productions includes: *Les Misérables 25th Anniversary* at the O2 (as Video Programmer), and *Aida* at the Royal Albert Hall (as Video Production Engineer and Programmer). Stephen has also worked as Television Lighting Programmer for many sporting events at the London 2012 Olympics and Paralympics, and as Catalyst Engineer for the 2013 Olivier Awards.

**Simon Baker**  
Sound Designer

Simon's most recent credits include *Matilda the Musical* (RSC and Cambridge Theatre – 2012 Olivier Award for Best Sound), *My Fair Lady* (Sheffield), *Merry Wives of Windsor* (RSC), *Steptoe and Son* (Kneehigh Theatre/UK Tour), *Loserville* (West Yorkshire Playhouse/Garrick Theatre), *Hedda Gabler* (Old Vic), *Wah! Wah! Girls* (Sadler's Wells), *Angus Thongs and Even More Snogging* (West Yorkshire Playhouse), *Batman Live* (World Arena Tour), *Me and My Girl* (Sheffield), *The Umbrellas Of Cherbourg* (Lyric Theatre), *The Real Thing* (Old Vic), *The Norman Conquests* (Old Vic and Broadway), *Late Middle Classes* (Donmar), *La Bête* (Comedy Theatre and Broadway), *Lord Of The Rings* (Theatre Royal Drury Lane and Toronto – 2007 Olivier Nomination Best Sound), *Deathtrap* (Noël Coward Theatre), *Boeing Boeing* (Comedy Theatre and Broadway - 2007 Tony Nomination for Best Sound), *Di Viv and Rose* (Hampstead Downstairs). Bridge Project for BAM/Old Vic Theatre 2009, *The Birds* (Dublin), *Closer To Heaven* (Arts Theatre). For Kneehigh work includes *Brief Encounter* (London, WYP, UK and US Tours, Broadway and St Annes Warehouse NY – 2011 Tony Nomination for Best Sound), *Don John* (RSC and International Tour), *The Red Shoes* (International Tour), *The Wild Bride* (International Tour), *Midnight's Pumpkin* and all three years of Kneehigh's Asylum Seasons.



**Andy Graham**  
Associate Sound Designer

Andy graduated from Mountview Theatre School in 2001 with a BA (Hons) in Technical Theatre. As a sound operator, credits include *The King & I*, *The Full Monty*, *Contact*, *Jerry Springer The Opera* (Olivier Award for Best Sound), *Guys And Dolls* (Olivier Nomination), *The Lord Of The Rings* (Olivier Nomination), *Our House*, *Loserville* and *Once – The Musical*.

For Kneehigh, Andy has worked as an operator and Associate Sound Designer on three seasons of *The Asylum*, *Brief Encounter* (UK Tour, USA Tour & Broadway – Tony Nomination for Best Sound), *The Red Shoes* (UK, USA and Australia), *The Wild Bride* (UK, USA and New Zealand), *The King of Prussia*, *Midnight's Pumpkin*, and *Blast!*

Solo design work and collaborations include *Oedipussy* for Spymonkey, *Mary Rose* for Dog Orange, *Allegro* for LSMT and *Jekyll and Hyde* for Vienna's English Theatre (Vienna and European Tour). Andy was also a sound operator for the London 2012 Olympic and Paralympic Games.

**Ian Ross**  
Musical Director

Ian is a Bristol based multi-instrumentalist with around 13 years' experience as a musician and composer.

Ian's credits include: for theatre (as composer): *Hansel and Gretel* (Kneehigh); *A Very Old Man with Enormous Wings* (Kneehigh and Little Angel Theatre); *Frankenspine*, *Mayday Mayday*, *Orpheus and the Furies* (Damfino); *When the Shops Shut* (Cscape); and *Universe Rama* (Squashbox). Theatre (as Musical Director): *Brief Encounter*. Theatre (as musician): *Tristan & Yseult*, *Don John*, *Hansel and Gretel*, *The Red Shoes*, *The King of Prussia*, *Midnight's Pumpkin*, *The Wild Bride* (Kneehigh); and *Peter Pan* (Bristol Old Vic). Film (as composer): *Weekend Retreat* (o-region).

## Paul Crewes

### Producer

Before working with Kneehigh, Paul worked as Producer at the West Yorkshire Playhouse, Leeds, where he set up over 40 productions including collaborations with Kneehigh, Improbable Theatre, Teatre Romea, National Theatre and with commercial and West End producers. Other work includes Associate Producer for the Lowry, and working for Metal with Jude Kelly. Paul has worked for Kneehigh since 2005 and has produced; *Tristan & Yseult* (UK 2006, Sydney & New Zealand, and UK/US tour 2013/14), *Cymbeline* (UK, Columbia & Brazil); *Rapunzel* (UK & US), *Don John* (UK & US), *Hansel & Gretel*, *Brief Encounter* (UK tour 2008, US Tour and Broadway 2009/10, Australia and US tour 2013/14), the launch of the Kneehigh Asylum (featuring *The Red Shoes*, *Blast!*, *The King of Prussia*), the 2010 tour of *The Red Shoes* (UK, US & Australia), *Midnight's Pumpkin* (Kneehigh Asylum 2011 & BAC 2012), *The Wild Bride* (Kneehigh Asylum 2011, UK & US tours) and *Steptoe and Son* (UK tour 2012).

## David Pugh & Dafydd Rogers

### Original Producer

David Pugh & Dafydd Rogers commissioned Emma Rice to adapt Noël Coward's *Brief Encounter* and originally produced the piece with Cineworld Plc at the Cinema on the Haymarket in London's West End where it played for more than 350 performances. David & Dafydd first produced Yasmina Reza's *Art*, which became the most successful play in London of the last 25 years while winning every major award, including the Tony Award for Best Play. They then produced *The Play What I Wrote*, directed by Kenneth Branagh, which won the Olivier Award for Best Comedy and a Tony Award nomination for Best Special Theatrical Event. Their production of Tom Stoppard's adaptation of *Heroes* opened in the West End in 2005 and won the Olivier Award for Best Comedy. Pugh and Rogers then produced one of the most successful productions ever in the West End, *Equus*, which starred Richard Griffiths and Daniel Radcliffe. They have since produced Christopher Hampton's adaptation of Reza's *God of Carnage* in the West End where it won the Olivier Award and on Broadway where it won the Tony Award. Their production of Tim Firth's *Calendar Girls* played a record breaking West End season and toured for over 5 years becoming the most successful touring production of a play ever in the UK. David & Dafydd's latest production of Simon Beaufoy's new play of *The Full Monty* opens at the Noël Coward Theatre February 2014.

# Kneehigh

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 Rambles Lead Artist ..... Anna Maria Murphy  
 Production Photographer ..... Steve Tanner  
 Graphic Designer ..... Dave Mynne  
 Film ..... Brett Harvey

Kneehigh is a UK based theatre company with a local, national and international profile. For over 30 years Kneehigh have created vigorous, popular and challenging theatre and perform with the joyful anarchy that audiences have come to expect from this ground-breaking company.

Kneehigh tell stories. Based in Cornwall in breath-taking barns on the south coast the company creates theatre of humanity on an epic and tiny scale. It works with an ever-changing ensemble of performers, artists, technicians, administrators, makers and musicians and is passionate about its multi-disciplined creative process.

In 2010 Kneehigh launched The Asylum, a beautiful and flexible nomadic structure, which means the company now has a venue to call home as well as being one of the UK's leading touring theatre companies. The company has now presented three seasons in The Asylum in Cornwall, and will continue to reinvent the space and explore new locations in future years.

Alongside its national and international touring and Asylum seasons, Kneehigh runs its Rambles programme aiming to engage creatively with communities in Cornwall and beyond through event and adventure.

Kneehigh is supported by Arts Council England and Cornwall Council.



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Thanks to all those individuals who generously support our work, especially treasured members of the Kneehigh Family:

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### THANKS

Emma Rice would like to say thanks to the original cast who helped to create this production: Tristan Sturrock, Naomi Frederick, Andy Williams, Tamzin Griffin, Amanda Lawrence, Alex Vann and Pete Judge - and special love and gratitude to Beverly Rudd, Gabriel Ebert and Mike Shepherd.

Kneehigh would also like to thank: Alan Brodie, Dave Cork at PRS, Daniel Sparrow, Kate Godfrey, Linda Potter at Wrightsure, David Pugh & Dafydd Rogers, BassWorks, Birmingham Rep, and all at APA

For more information on how you can help us continue to make magical work - and receive a treasure trove of treats in return visit: [www.kneehigh.co.uk](http://www.kneehigh.co.uk) email: [friends@kneehigh.co.uk](mailto:friends@kneehigh.co.uk) or call (0044) 1872 267 910.

Follow Kneehigh on Twitter @WeAreKneehigh



The Australian tour of the Kneehigh production of Noël Coward's *Brief Encounter* has been produced by Arts Projects Australia.

Arts Projects Australia is an arts and event management company which operates as a producer and presenter of high quality international performing arts projects and tours.

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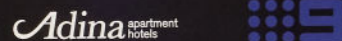
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The Adelaide season of *Brief Encounter* is presented in association with  
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Malcolm Gray QC & Laura Healy  
Sam & Margo Hill-Smith  
John Irving  
Jonty Jamieson  
Chris Jenner  
Maria Kenda  
Nicholas LeMessurier  
Roland Lever  
Nick Linke  
Kate & John Mansfield  
Helen Martin  
Nadia & Isaac Mudie  
Carolyn Pickles  
Judy Potter  
Graham & Ann Prior  
Chris Simpson & Bronwyn Simondson  
David & Alison Smallacombe  
Stuart Symons  
Cath Tonkin  
Pauline Underwood  
Prof. Brenda Wilson



TURN **FIRST** TO ADELAIDE'S



**9 NEWS**

NIGHTLY AT 6PM