

RSC

ROYAL
SHAKESPEARE
COMPANY

Kneehigh Theatre

A photograph of a man and a woman kissing. The man is on the left, wearing a blue suit jacket, a white shirt, a dark tie, and black-rimmed glasses. He is wearing a red and yellow patterned party hat. The woman is on the right, wearing a light-colored, short-sleeved top. She is also wearing a red and yellow patterned party hat. The background is dark with strings of warm-toned lights and a large, bright, circular light source in the upper right corner.

DON JOHN

KNEEHIGH THEATRE
IN ASSOCIATION WITH
THE ROYAL SHAKESPEARE COMPANY
SUPPORTED BY BRISTOL OLD VIC

DON JOHN TOUR DATES

27 – 31 JANUARY 2009
NORTHERN STAGE,
NEWCASTLE
BOX OFFICE
0191 230 5151
www.northernstage.co.uk

3 – 7 FEBRUARY 2009
HALL FOR CORNWALL,
TRURO
BOX OFFICE
01872 262466
www.hallforcornwall.co.uk

10 – 14 FEBRUARY 2009
THEATRE ROYAL,
PLYMOUTH
BOX OFFICE
01752 267222
www.theatreroyal.com

17 – 21 FEBRUARY 2009
THE REP, BIRMINGHAM
BOX OFFICE
0121 236 4455
www.birmingham-rep.co.uk

24 – 28 FEBRUARY 2009
WARWICK ARTS CENTRE,
COVENTRY
BOX OFFICE
024 7652 4524
www.warwickartscentre.co.uk

3 – 7 MARCH 2009
THE LOWRY,
SALFORD QUAYS
BOX OFFICE
0870 787 5780
www.thelowry.com

10 – 14 MARCH 2009
BRISTOL HIPPODROME
BOX OFFICE
0844 847 2325
www.bristolhippodrome.org.uk

17 – 28 MARCH 2009
WEST YORKSHIRE
PLAYHOUSE, LEEDS
BOX OFFICE
0113 213 7700
www.wyplayhouse.com

KNEEHIGH THEATRE,
15 WALSINGHAM PLACE,
TRURO, TR1 2RP.

01872 267910

WWW.KNEEHIGH.CO.UK

OFFICE@KNEEHIGH.CO.UK

Kneehigh Theatre

It was 1978 when I returned home to Cornwall to make theatre. It was a place where you could make things happen. Kneehigh started as a company making work for children and their families, but we soon found ourselves creating challenging, accessible and anarchic theatre for a diverse local and national audience.

Kneehigh builds a team for each project. The isolation of the barns, and the need to cook and keep warm provides a real and natural focus for our flights of imagination. This is not a conceit; it is a radical choice that informs all aspects of our work. Although much of our work is now co-produced with larger theatres, we always try to start the creative process at these barns, to be inspired by our environment and where we work. Both *Tristan & Yseult* and *Cymbeline* started life as outdoor shows, playing in epic but intimate spaces: Restormel Castle, The Minack, The Eden Project and Rufford Abbey. These elemental and charged spaces add a physical and vocal robustness to our performance style, which becomes further distilled when we work 'indoors'.

Kneehigh are an ever-changing ensemble, a kind of strange family, many of whom come from, or have chosen to live in, Cornwall: the extreme South West tip of the British Isles – outsiders, left-handers – engaging with the world with a sense of community and identity. As King Mark says in *Tristan & Yseult*, "We don't look inland there's not much point. No, outward, outward lies the way! Inland there's little to write home about and much less to say!"

The company changes for each project, there are those who have worked together for a long time and those who have just arrived. We look to surprise each other, to take leaps in the dark but there is no given formula for making the work. If we were to have a manifesto it might include words like generosity, passion, bravery, humility, ambition, instinct and irreverence. These words have become the secret principles that guide our work.

Kneehigh is 29 years old this year. I could never have planned this; I certainly could never have foreseen it. There has been no great plan. Kneehigh has survived because it has actively evolved. We have committed to our home, our craft, to each other and to change. It's a privilege to still be part of that journey.

MIKE SHEPHERD, FOUNDER MEMBER, KNEEHIGH THEATRE



RECENT KNEEHIGH SHOWS

BRIEF ENCOUNTER

(2007/2008/2009)

A DAVID PUGH & DAFYDD ROGERS
AND CINEWORLD PRODUCTION

'Here is a genuinely – and thrillingly
– British piece of entertainment.' TIME OUT

RAPUNZEL

(2006/2007/2008)

A BAC CO-PRODUCTION

'Don't ask, just go. And take some children.
If none are handy, go anyway.' THE TIMES

CYMBELINE

(2006/2008)

IN ASSOCIATION WITH THE ROYAL
SHAKESPEARE COMPANY

'Cymbeline is a mad play. And Kneehigh
is a mad company. Plainly, they were
made for one another.' THE INDEPENDENT

BLAST! A CORNISH EXPOSE

(2007)

'Tremendously funny, tremendously
entertaining and tremendously moving.'

WESTERN MORNING NEWS

A MATTER OF LIFE AND DEATH

(2007)

A NATIONAL THEATRE PRODUCTION

'Rice's production is a vigorous human
celebration of the triumph of mind over matter,
love over war and life over death.'

A joyfully theatrical night.' DAILY MAIL

NIGHTS AT THE CIRCUS

(2006)

A LYRIC HAMMERSMITH
AND BRISTOL OLD VIC PRODUCTION

'I was so borne away with enchantment it felt
more like being drugged than watching a
performance.' THE SUNDAY TELEGRAPH

TRISTAN & YSEULT

(2003 – 2006)

'High, heroic passion. I found myself
successively gripped, touched and moved.'

THE TIMES

Kneehigh Theatre is supported by Arts Council
England and Cornwall County Council.

We also receive invaluable support from our Guardians
– Kneehigh's Corporate Friends' Scheme. Our Guardians support Kneehigh's award-winning
work in Cornwall and on a national basis. Kneehigh is
a charity and business support is vital to ensure the
continued development and success of our innovative
programme of work. We would be happy to talk to you
and your company about the benefits the scheme offers
and how we can work together to maximise these
benefits for you.

For information on how to become a Kneehigh Guardian
contact **Victoria Hutchinson** at Kneehigh's office on
01872 267910 or email: victoria@kneehigh.co.uk

your county...the magazine
CORNWALL
today

VICKERY & HOLMAN
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DOWNING
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ROSEMULLION HOMES
Distinctive character in Cornwall

one and all
CORNWALL
COUNTY COUNCIL

ARTS COUNCIL
ENGLAND

KNEEHIGH
the THEATRE PRESENT
ASYLUM
COMING SOON
(WITH YOUR HELP)

Kneehigh want a home,
 but we love the
 excitement of touring
 and would be nothing
 without the support of
 our audiences the
 length and breadth of
 the country.

We are creating a
 nomadic venue in
 which we can present
 our work, host other
 exciting arts events,
 eat, drink, and make
 glorious Kneehigh
 whoopy!

Kneehigh need to raise £3¼ million to build The Asylum. With partnership from Cornwall County Council and the Arts Council we are on our way – but we still need your help and support to make it happen.

Give to The Asylum Appeal now and you'll receive exclusive access to Kneehigh's work and events in the first season.

To discover more about the Kneehigh Asylum and how you can contribute to Kneehigh's exciting future by joining our Friends scheme, visit www.kneehigh.co.uk/asylum or ring our office on 01872 267910. It's bold, it's brave, it's beautiful – support us now – we need you to make it happen.

Shelter, refuge, sanctuary, madhouse - tent!

The Asylum is the future for Kneehigh. This beautiful tent will be a unique structure, a flexible space that can be configured in 5 ways and pitched in 1 day on any surface. Designed and built by The Dome Company, The Asylum is truly modern in its conception and yet it is inspired by ancient building methods and rooted in the idea of circus, troubadour and folk traditions.

THE ASYLUM IS A TENT – AND IT IS THE BEST TENT IN THE WORLD!

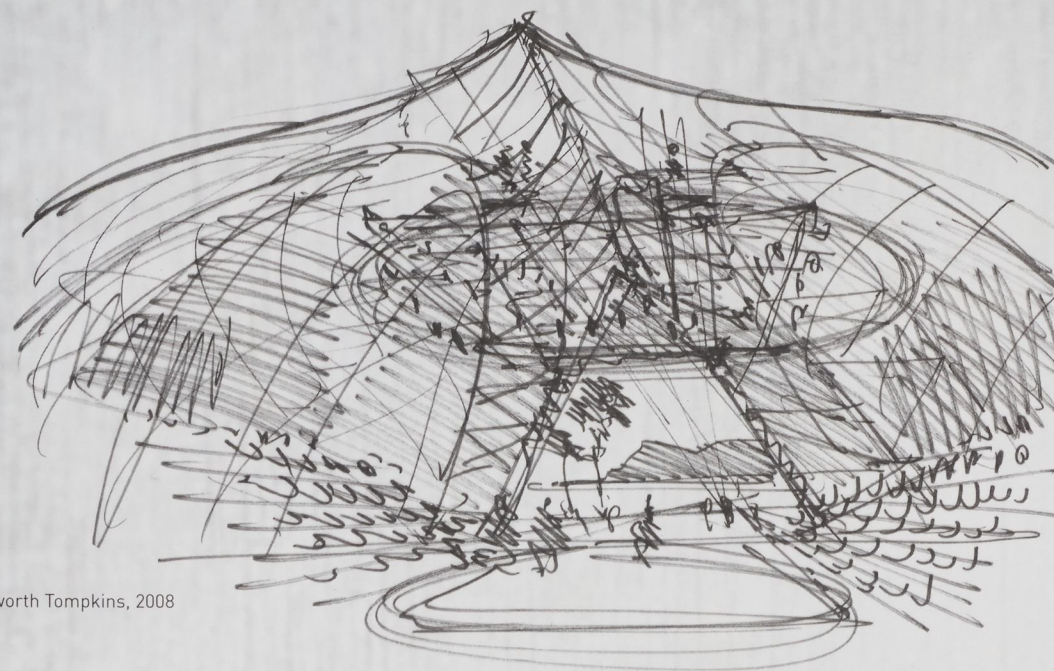
Imagine what Kneehigh could do with such a jaw-dropping, spirit-lifting space.

Imagine a world-class touring venue perched on a Cornish cliff top; a fresh and surprising new venue sat in London's Trafalgar Square, or on the quay side in Bristol, or in Leeds – or as far afield as Timbuktu!

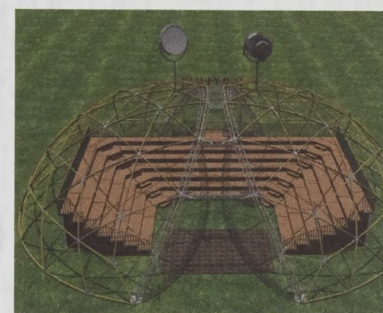
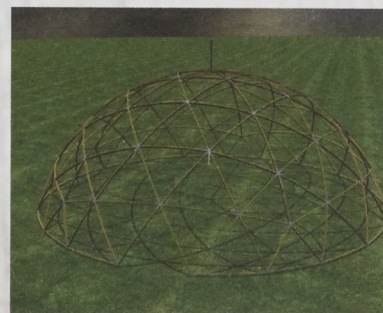
Imagine what a night in The Asylum might include: top international companies; film showings; workshops; fantastic exhibitions; ear tickling gigs; excellent food and drink, as well as Kneehigh shows both old and new...If the show were *The Red Shoes* we could dance the night away...After *Tristan & Yseult* we'd all take part in the karaoke of the unloved. We could have a tea dance like you've never known it with *Brief Encounter* – ballroom, banburys and balloons! Or bring the whole family and eat home made pizza before *Rapunzel!* What pleasures we will find!

'Terrific, for those of us who long for theatre which takes the mind and heart to an altered state.'

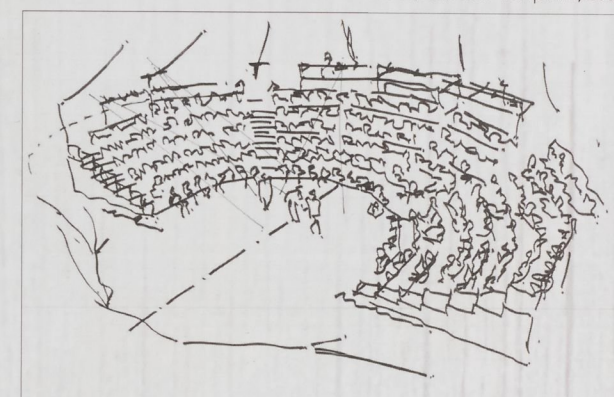
THE INDEPENDENT



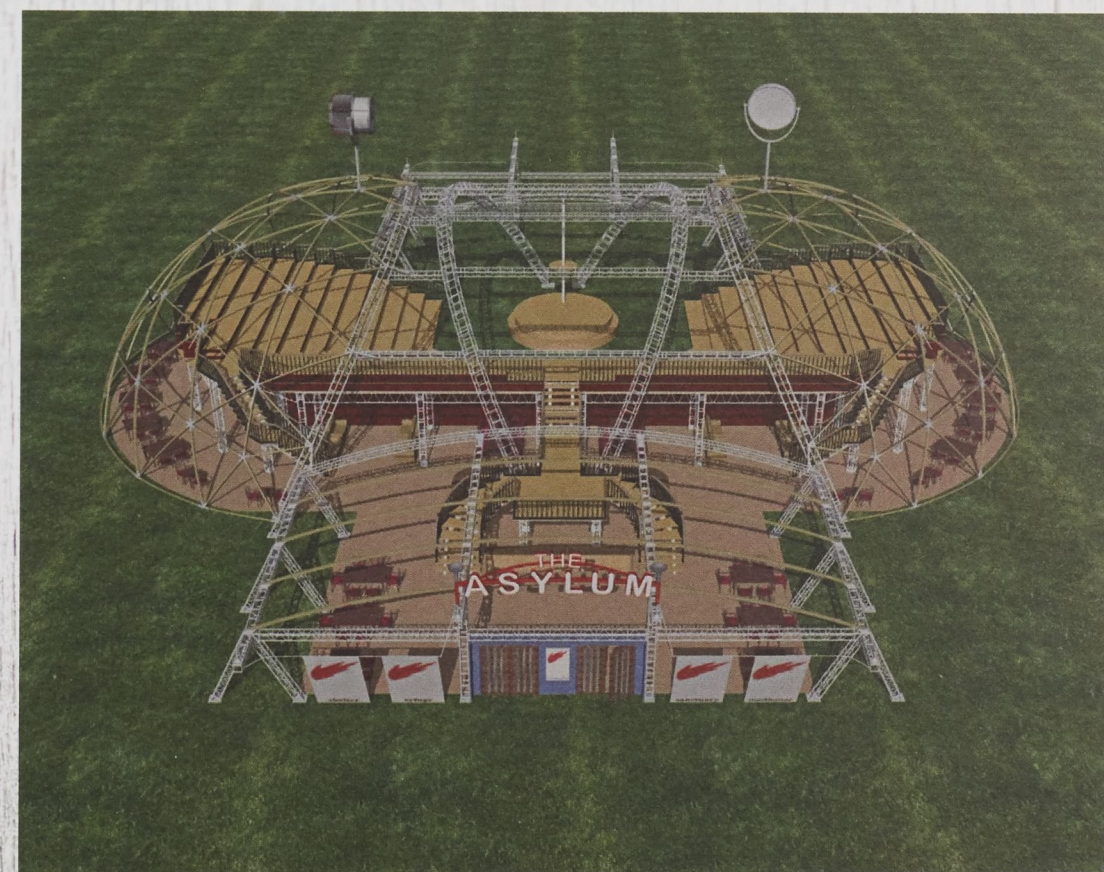
Haworth Tompkins, 2008



Gil Gililian with assistance from John Jennings and additional design by Michael Vale, 2007



Charcoalblue/Haworth Tompkins, 2008



CSCAPE DANCE COMPANY

**'From start to finish Cscape
are poetry for the eyes.'**

WESTERN MORNING NEWS

Formed in Cornwall in 2003 by Helen Tiplady and Sally Williams, Cscape is one of the southwest's leading dance companies. Combining imaginative storytelling with powerful physicality, the company has commissioned new works from renowned choreographers Fleur Darkin, Steve Kirkham, Debbie Fionn Barr, TC Howard and Simon Birch, as well as collaborating with writer Anna Maria Murphy, director Emma Rice and filmmakers Brett Harvey and Mark Jenkin to create three small-scale touring dance shows (each comprising of three original choreographies) – *Blonde*, *Guilty Fingers* and most recently *Below*.

The company tours to a mixture of small-scale theatres and village halls, believing passionately in bringing high quality, accessible dance to a rural audience. Cscape has built a strong reputation for creating adventurous, humorous, powerful, life-affirming dance theatre which appeals to both seasoned audiences and newcomers alike.

Aside from its touring work Cscape also:

- delivers innovative education and outreach programmes
- creates original work for site-specific environments
- performs bespoke works for festival, corporate and cabaret settings

In 2009 the company will once again be taking to the road with a dynamic double bill comprising of *Enjoy Your Stay*, a collaboration between poet Murray Lachlan Young and Cscape's own Sally Williams, and *When the Shops Shut* by TC Howard.

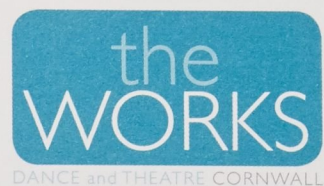
FUTURE PROJECTS:

RIPE (adj. Matured enough to have developed the best flavour and body) *RIPE* will mark the company's first full-length piece of work for studio theatres, to be choreographed by Cscape co-directors Helen Tiplady and Sally Williams. A delicate and witty exploration into the tribulations of the female aging process. Growing old is inevitable. Growing up is optional.



For more information check the Cscape website www.cscape.org.uk

Dance South West brings together a network of ten county dance agencies and is the development organisation for dance in the South West. One of our aims is to support and develop artists who live and work in the region. Dance South West is delighted to be supporting Cscape in their collaboration with Kneehigh Theatre. www.dancesouthwest.org.uk





DON JOHN YOUNG MOTHERS PROJECT

There was a man few could resist. He slept with and left them all. He fooled a daughter. Shot her father. Shat on his friend. Made promises, broke them. Met his match. He got found out. He went to hell. People forgot him, but not the women, because he had a list. And all their names were on it.

Don John was always more than just another show. As a company we wanted to come home, find each other again after the travels and excitements of the last 18 months. I also wanted to challenge myself, and the process. If your aim is to work with the same people for a lifetime, you need to find ways of renewing and surprising each other.

The writer Anna Maria Murphy and I talked about promiscuity and the desire for sexual connections for both men and women. This show was never going to be about judging our sexual needs, it was the

opposite. We wanted to explore them. We also began to think of the consequences of sex that the opera leaves untouched. Of course, one consequence of sex is children.

We decided to run a project to walk alongside *Don John*, one that stood on its own feet but would enrich and inform the process. We identified groups of young mothers in Cornwall and invited them to our Barns for a series of meetings and workshops. We wanted to hear their stories and listen to their dreams and fears; we also wanted to give them a taste of what we do

– we danced with them, wrote with them, sang and filmed them.

On one session we asked the women to bring in an object that mattered to them. What they brought on that day was a gift to us as well as each other. There was Georgina, who had kept her two positive pregnancy tests. She proudly and joyfully held them aloft. In a burst of recognition, all the women remembered where they had done theirs: behind locked doors, in public toilets, mostly in secret. Now they celebrate those children.

GEORGINA'S DANCE OF THE PREGNANCY TESTS

Let it not be blue, or red.
Let the sickness be nerves.
Lock the doors, we're engaged,
But not to be married.
Keep our fathers out,
And lie to our mothers.
We're sick with nerves,
wine, beer
The most important pee
of our lives.
In Padstow, behind the
fish shop,
In Milton Keynes,
Egypt,
Redruth,
At school,
With my Granny.
I bought another one
Just in case.
They can be wrong.
You can't rely on them.
Mothers
Fathers
Brothers
Lovers.
Boys.
My tests, the only one
I've ever passed
With flying
Colours.

Then there was Rozanna's blanket, printed with a photograph of her newborn son and his sleeping teenage father. A present for her beloved boy. She didn't want the long gone father to be forgotten, so every night, before sleep, she pointed to the soft photo and said, "There's your Daddy".



ROZANNA'S POEM

You see this sheet?
I've sewn on his photo,
My boy's father,
So I can wrap it round
our son.
He didn't want to hold him
And when he did,
He held him like an
injured bird.
We don't see him much
now.
When I got my cooker,
I made a stew.
When I got a washing
machine,
I washed these sheets,
And now they smell of
wind
And me
And my
Boy

And, of course, Trelawney's 'Before and After' photographs. The first of an awkward child in an anorak, the second, a young woman, new confidence shining out.

TRELAWNEY'S POEM

I am a before and after
girl.
Hair as red as rust,
Before I grew up
It was a duller hue.
Skin was milk
And now it's cream.
I'm a member of the club
now,
People know
By the dance in my step
And the way I wear my
hair.
That I'm a before and
after girl.

And then there were
all the other stories,
remembered and shared.

HANNAH'S POEM

Don't let him down
Like you did me.
Be at the school gate,
Don't be late.
Don't break his heart
Like you did mine.
Pick up the telephone
When you say you will,
Don't make his heart jump
At every ring.
Don't let him down
Like you did me.

And then...

RHIANN'S POEM

He passed me a note
In the Heat and Dust
Café.
"Beautiful Girl
I love you"
What did I know?
The note burnt a hole in
my skirt.
In my heart.
My skin.
Now I'm home,
He's a mirage.
Another father
Who doesn't know
His child.
I've got another man
now,
And I love him.
He's home at five.
Sometimes though,
I can smell the coffee,
Strong and black,
From
The Heat and Dust Café.

And...

AMANDA'S POEM

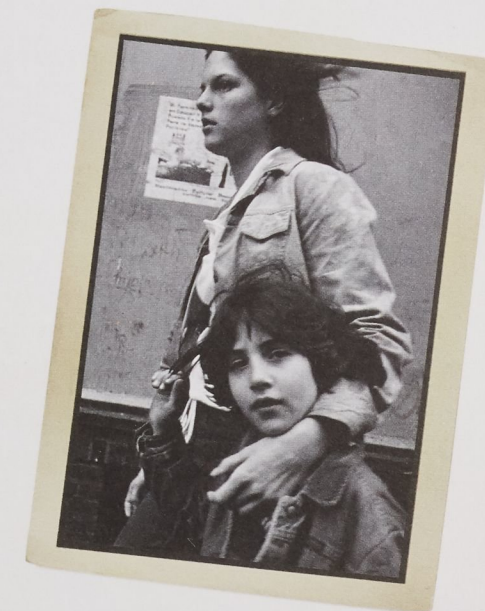
He bought me a present,
My boy.
A blue fish.
I reckon it swims at night.
It's in a box, Safe from
All tricky storms.
He bought me a present,
My boy.

So many to tell.

So now we have a list.
Not of conquests, but
of friends – fearless,
beautiful women
who taught us about
love, tenacity and the
wonder of hope. These
extraordinary, spirited,
gifted young women defy
the stereotypes, and have
added resonance and
meaning to the way we
are telling this story.

So here's our list. With
love, respect and thanks:

Georgina
Emily
Alysha
Rozanna
Trelawney
Sarah
Amanda
Hannah
Siobhan
Rhiann
Liz



EMMA RICE,
ARTISTIC DIRECTOR,
KNEEHIGH THEATRE

ALL POEMS
AND WRITINGS BY
ANNA MARIA MURPHY



SOME EVENTS FROM 1978

22 APRIL – Israel win the Eurovision Song Contest for the first time. 'A-Ba-Ni-Bi' by Izhar Cohen & the Alphabeta achieved a record score of five consecutive awards of 'douze points'.

24 JULY – Louise Brown, the world's first 'test-tube baby', was born in Manchester. The newspaper rights for her story purportedly fetch £300,000.

7 SEPTEMBER – James Callaghan announces he will not be calling a general election until the following spring.

11 SEPTEMBER – Bulgarian defector Georgi Markov dies in hospital, four days after being poisoned in London by a pellet apparently injected using the tip of an umbrella.

19 SEPTEMBER – Murder of paper boy Carl Bridgewater, shot dead after disturbing burglars. Police launch a massive hunt for the perpetrators.

22 SEPTEMBER – Ford workers strike in protest at below-inflation pay offer. Further strikes follow in what will become known as 'The Winter of Discontent'.

30 NOVEMBER – *The Times* newspaper suspends publication due to an industrial dispute. The paper remains shut down for almost a year.

AVERAGE HOUSE
PRICE **£13,650**

PRICE OF A GALLON
OF PETROL **79p**

UK YEARLY INFLATION
RATE **8.3%**

BANK OF ENGLAND
YEAR END INTEREST
RATE **12.5%**

THE FIVE TOP GROSSING FILMS IN 1978

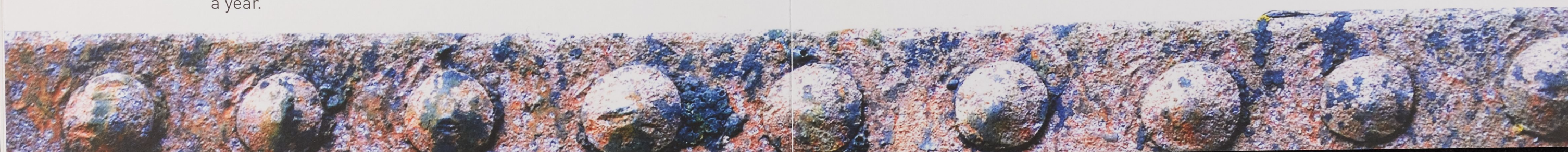
SUPERMAN
GREASE
ANIMAL HOUSE
EVERY WHICH WAY
BUT LOOSE
JAWS II

From www.thepeoplehistory.com/1978.html

1978

SOME RECORDS RELEASED IN 1978

Just the Way You Are – **Barry White**
 Now That We've Found Love – **Third World**
 Goodbye Girl – **Squeeze**
 Take Me, I'm Yours – **Squeeze**
 Down in the Tube Station at Midnight
 – **The Jam**
 Love is in the Air – **John Paul Young**
 Heart of Glass – **Blondie**
 If I Can't Have You – **Yvonne Elliman**
 Pretty Vacant – **Sex Pistols**
 Money – **Flying Lizards**
 Three Times a Lady – **Commodores**
 When You're in Love With a Beautiful Woman
 – **Dr Hook**
 He Hit Me – **The Crystals**
 Sound of the Suburbs – **The Members**
 Cuba – **Gibson Brothers**
 Let's All Chant – **Michael Zager Band**
 C30, C60, C90, Go – **Bow Wow Wow**
 Never Let Her Slip Away – **Andrew Gold**
 White Christmas – **Bing Crosby**



DIRECTOR AND ADAPTOR
EMMA RICE

WORDS AND POEMS
ANNA MARIA MURPHY

COMPOSER AND MUSICAL
DIRECTOR
STU BARKER

DESIGNER
VICKI MORTIMER

LIGHTING DESIGNER
MALCOLM RIPPETH

SOUND DESIGNER
SIMON BAKER

PRODUCER
PAUL CREWES

PERFORMERS

STU BARKER

NÍNA DÖGG FILIPPUSDÓTTIR

CARL GROSE

CRAIG JOHNSON

PATRYCJA KUJAWSKA

DOMINIC LAWTON

DAVE MYNNE

GISLI ÖRN GARDARSSON

IAN ROSS

MIKE SHEPHERD

ALEX VANN

MARY WOODVINE

CSCAPE DANCE COMPANY

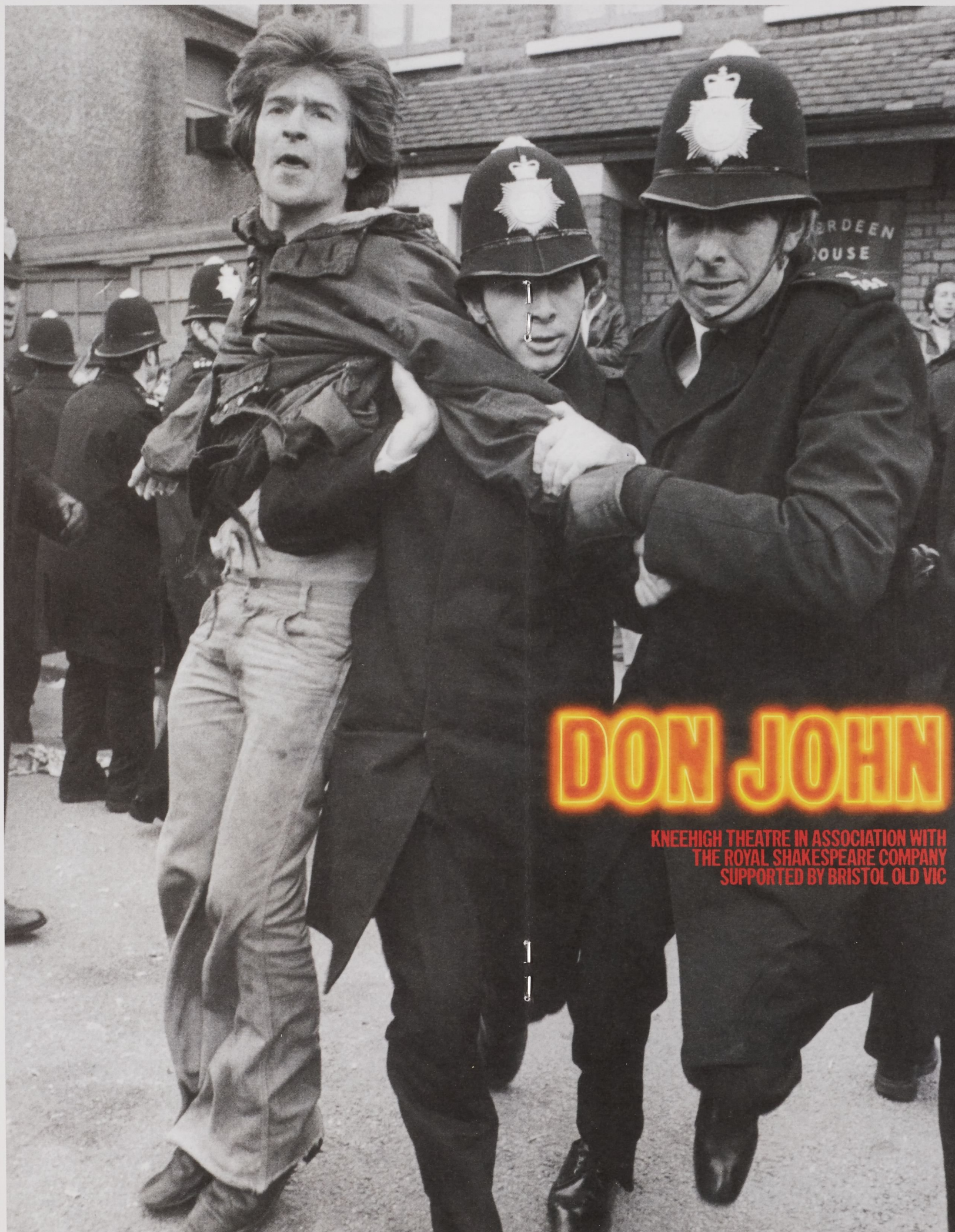
EMILY DOBSON

POLLY MOTLEY

HELEN TIPLADY

SALLY WILLIAMS

ORIGINAL CONCEPT DEVELOPED
IN COLLABORATION WITH
OPERA NORTH.
AND SPECIAL THANKS TO
TOM MORRIS AND THE NATIONAL
THEATRE STUDIO FOR EARLY
IMAGININGS.



DON JOHN

**KNEEHIGH THEATRE IN ASSOCIATION WITH
THE ROYAL SHAKESPEARE COMPANY
SUPPORTED BY BRISTOL OLD VIC**

**The performance is
approximately 2 hours
in length, including one
interval of 20 minutes.**

ACKNOWLEDGMENTS

With thanks to:
Meryl Fernandes;
Philip Brodie;
David Sterne; Sandy Holt;
Amanda Lawrence;
Dick Penny; Dominic
Gray; Bibi Heal; Emma
Gane; Matthew Sharp;
Charlotte Bishop; Phillip
Taylor; Mhairi Simpson;
Mark Wagstaff; Stephen
Dobbie; Nikki Taylor; The
Khaki Devil; The Vintage
Shirt Company; Biljana
Lipic.
Access performances
provided by Carolyn Smith,
Janet Jackson and
Ridanne Sheridan.

The use of cameras,
video cameras and tape
recorders in the theatre
is strictly forbidden, as
is smoking. Any digital
equipment, such as
mobile phones and
watch alarms, should be
turned off or deposited in
the cloakroom. Please
remember, too, that
coughing, whispering
and fanning programmes
spoils the performance
for other members of the
audience and can also be
distracting to the actors.

PRODUCTION TEAM
PRODUCTION STAGE MANAGER
DAVID HARRAWAY

COSTUME SUPERVISOR
LYNETTE MAURO

DEPUTY STAGE MANAGER
STEPHANIE CURTIS

**ASSISTANT STAGE MANAGER/
WARDROBE**
RUTH SHEPHERD

DESIGN ASSISTANT
BEATRICE MINNS

ASSISTANT DIRECTOR
BECKIE MILLS

ASSISTANTS TO THE DESIGNER
BEC CHIPPENDALE
ALEX EALES

PRODUCTION ASSISTANT
MELANIE LOUDONSACK

KNITTING BY
CAITE GOODWIN

VINTAGE CLOTHING SUPPLIED BY
DAPPA

PARTICIPATION COORDINATOR
MARK HOLLANDER

FOR KNEEHIGH
ARTISTIC DIRECTOR
EMMA RICE

COMPANY DIRECTOR
MIKE SHEPHERD

PRODUCER
PAUL CREWES

GENERAL MANAGER
CHARLOTTE BOND

LOCAL MANAGER
JACK MORRISON

DEVELOPMENT MANAGER
VICTORIA HUTCHINSON

ADMINISTRATOR
LIZ KING

FINANCE OFFICER
SARAH COMACCHIO

**RESEARCH AND DEVELOPMENT
OFFICER**
MATT ARMSTRONG

OFFICE ASSISTANT
ROWAN VAN DEN BERG

FOR THE BRISTOL OLD VIC
EXECUTIVE CHAIR
DICK PENNY

**DIRECTOR OF COMMUNICATIONS
AND DEVELOPMENT**
SCOTT ROGERS

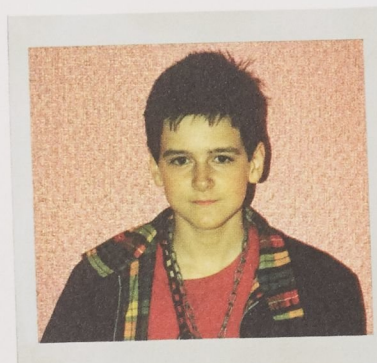
**COMMUNICATIONS MANAGER/
PRESS**
AMANDA ADAMS

THE COMPANY



SIMON BAKER SOUND DESIGNER

Simon graduated from the Guildhall School of Music and Drama in 1992. Since then (and even before then) he has worked and experienced almost every corner of the theatre sound industry: from street theatre in the pouring rain to fringe plays in dusty pubs, Upstairs at the Royal Court to large scale musicals on Broadway. He has served time in the sound departments of both the RSC and the National Theatre, where he held the post of Sound Supervisor. In 1999 he joined leading British sound design and rental company Autograph as part of the in-house design team under the leadership of Andrew Bruce. For Autograph Simon was Associate/FX Sound Designer on: *The Witches of Eastwick*, *Chitty Chitty Bang Bang* (West End/Broadway) and *Mary Poppins* (all with Andrew Bruce) and more recently *Spamalot* for ACME (London). His most recent credits include: *Boeing Boeing* (2007 Tony Nomination for Best Sound, London/Broadway); *The Lord of the Rings* (2007 Olivier Nomination for Best Sound, Toronto/London); *I Am Shakespeare* (UK tour/Chichester); *God of Carnage* (London); *Our House* (UK tour); *Brief Encounter* (West End/Kneehigh Theatre); *The Norman Conquests* (Old Vic).



STU BARKER PERFORMER/COMPOSER AND MUSICAL DIRECTOR

Stu has worked extensively for Kneehigh over the last fourteen years. Composer and Musical Director credits include: *A Matter of Life and Death*, *Tristan & Yseult* (National Theatre); *Cymbeline* (RSC); *Brief Encounter* (West End); *Nights at the Circus* (Lyric Hammersmith); *Rapunzel* (BAC); *The Bacchae*, *The Wooden Frock* (West Yorkshire Playhouse); *Pandora's Box* (Northern Stage); *The Red Shoes*

(BAC/Lyric Hammersmith); *The Itch and Roger Salmon*. Other theatre includes: *The Winter's Tale*, *Romeo and Juliet* (Shakespeare's Globe); *The Odyssey* and *Philip Pullman's Aladdin* (Bristol Old Vic); *Absurdia* (Donmar); *Clown, Cloudland, The Stones* (Travelling Light); and productions for Welfare State International, Horse and Bamboo Theatre and Contact Theatre.

PAUL CREWES PRODUCER

Prior to joining Kneehigh Paul was the producer for Metal, working with Jude Kelly on projects including the Olympic bid for 2012. Until July 2004 he was Producer at the West Yorkshire Playhouse in Leeds, where he set up over 40 productions including two co-productions with Kneehigh. Paul has also co-produced commercial tours and West End transfers and has his own company, completing a successful regional tour of a new production called *Doorman* in 2005. In 2007 Paul became Associate Producer for The Lowry, producing *King Cotton* in 2007 and two new projects for 2009. Paul is currently working on two new Kneehigh productions for 2009/10.



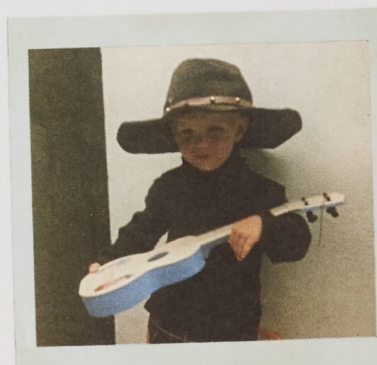
EMILY DOBSON CSCAPE

South West based Emily Dobson has been working as a freelance dancer, choreographer and dance artist since graduating with a BA (Hons) Dance degree from University College Bretton Hall in 2001. National tours, collaborations, education and choreographic work includes: *Below*, *Guilty Fingers*, *The Landings* (Cscape Dance Company); *Tangled* (Attik Dance Company); *Assault Events* and *Tinderbox* Theatre Company, Belfast; *A Fairy's Tale*, *Alibi* (Motionhouse Dance Theatre); *Road to the Beach* (Geiko Physical Theatre Company and the Barbican Theatre, Plymouth). She was recently commissioned to co-choreograph the world's first speed boat ballet in Weymouth town harbour.



NINA DÖGG FILIPPUSDÓTTIR PERFORMER

Nina studied at the Icelandic Academy of the Arts, graduating after four years with a BA in Acting in 2001. She co-founded Vesturport in 2001 and has travelled throughout Europe with the company, whose productions have won multiple awards. Amongst other roles she has played Juliet in Vesturport's *Romeo and Juliet* (London), Marie in *Woyzeck* (Barbican) and Grete in *Metamorphosis* (Lyric Hammersmith). Film and TV work includes: *The Girl in the Café* (dir. Richard Curtis), *Children and Parents*, *DramaRama* (dir. Ragnar Bragason), *The Sea* (dir. Baltasar Kormákur), *The Girls* (dir. Ragnar Bragason/Oskar Jónsson). Nina was voted the Icelandic 'Shooting Star' in 2003 at the European Film Awards, Berlin.



CARL GROSE PERFORMER

Carl has been a member of Kneehigh since 1994, appearing in such shows as *The King of Prussia*, *Strange Cargo*, *Wagstaffe the Wind-up Boy*, *Nights at the Circus*, *Cymbeline* and most recently *Blast!* His writing for the company includes *Quick Silver*, *Tristan & Yseult*, *The Bacchae* (co-written with Anna Maria Murphy) and *Cymbeline*. He has also written for *Told by an Idiot*, BBC Radio and the National Theatre. He co-founded the Cornish company o-region who will tour his new play *Superstition Mountain* this autumn. Carl is currently working on *Grand Guignol* for Plymouth Theatre Royal and a new version of *Faust* with Vesturport and Nick Cave.



CRAIG JOHNSON PERFORMER

Craig Johnson has appeared in many Kneehigh shows including *Cry Wolf*, *Quick Silver*, *Skulduggery*, *Tristan & Yseult*, *The Bacchae*, *Cymbeline*, *A Matter of Life and Death*, *Blast!* and *Journey to the Centre of the Earth*, which he also directed. With Kneehigh he has toured to Australia, New Zealand, Colombia and Brazil, and has worked as a musician and performer in places ranging from New York to the Shetlands. Craig is an accomplished puppet-maker and puppeteer, and under the name of Squashbox Theatre he creates quirky and inventive shows for schools, festivals and theatres.



PATRYCJA KUJAWSKA PERFORMER

Patrycja studied at the Academy of Music in Gdansk, graduating in violin. She was a guest performer at the City Theatre in Gdynia and sang in the Non-Cabaret of Maciej Nowak in the Baltic Sea Cultural Centre. She has performed with Dada von Bzdulow Theatre since 1994 and composed the music to Dada's performance *The Doom of the People* or *My Liver Has No Sense*. In 2000 she was awarded a Gdansk Theatre Scholarship from the City of Gdansk to create a recital of *The Ninth Lover of Katarzyna Foster*. She performed in Papugaj, choreographed by Tatiana Baganowa and in Avi Kaiser's *Endstation - ZASPA*. She played as a guest violinist with experimental psychedelic rock band Chlupot Mozgu and appeared on Magic Carpatian's album *Water Dreams*. With Aurora Lubos she co-founded KLM Group and created Te Takie Te. For Vincent Dance Theatre Patrycja has performed in and toured *Drop Dead Gorgeous* (2001), *Let the Mountains Lead You to Love* (2003), *Punch Drunk* (2004), *Broken Chords* (2005), *Fairy Tale* (2006) and *Test Run* (2006). She was awarded a grant from Arts Council England to compose music inspired by French sculptor Sabrina Gruss (2007). Patrycja lives in Sheffield.



DOMINIC LAWTON PERFORMER

As an actor-musician and singer-songwriter, Dom has worked with Kneehigh since 2004. He also works on his own acoustic hip-hop project, Dom Coyote (www.myspace.com/domcoyote). He was a member of the National Youth Theatre for six years and has a BA in performance writing and digital arts from Dartington College of Arts. Theatre work with Kneehigh includes: *A Matter of Life and Death* (National Theatre); *Annabelle Lee* (Mask of the Red Death); *Cymbeline* (RSC/South American tour); *Antigone at Hell's Mouth*, *Hanging Around* (National Youth Theatre). Music and band work: Dom Coyote (ongoing); Gentlemen Rebels (2003-2007); Arkane (2001-2004).



BECKIE MILLS ASSISTANT DIRECTOR

Work as director includes: *Platform 9* (Almeida Projects); *Cabaret*, *Alice in Wonderland*, *Fear and Misery in the Third Reich* (Bristol Old Vic Summer School); *Over the Edge* (Bristol Zoo Gardens); *The End of the World as We Know It* (Lightship John Sebastian for Bristol Old Vic); *Write Here Write Now* (Bristol Old Vic Studio); *Practice* (Young Vic Process Week); *The Melancholy Hussar* (King's Head & Etcetera); *Cahoot's Macbeth* (King's Head). Beckie is working on two creative projects for the RSC: her own play, *Practice*, and a devised piece, *Heath/Cliff*, inspired by *King Lear*. Work as assistant director includes: *The Taming of the Shrew* (RSC); *The Three Musketeers* (Bristol Old Vic); *The Fever* (Young Vic); *The Riot Act* (Gate); *Too Far to Walk* (King's Head).



VICKI MORTIMER DESIGNER

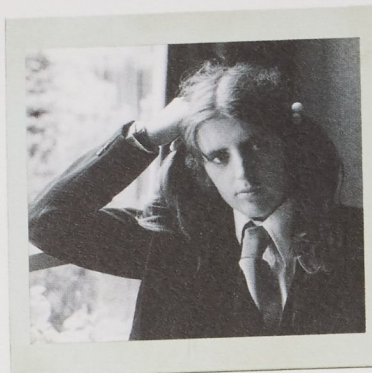
Vicki Mortimer studied at the Slade School of Art. Her work in theatre includes: *Some Trace of Her*, *Never So Good*, *Major Barbara*, *Women of Troy*, *Much Ado about Nothing*, *A Matter of Life and Death*, *Attempts on her Life*, *The Man of Mode* (2008 Olivier Award for costume design), *Waves*, *The Seagull*, *Paul*, *The House of Bernarda Alba*, *A Dream Play*, *Three Sisters*, *Jumpers* (West End/Broadway), *Ivanov*, *Rutherford and Son*, *Fair Ladies at a Game of Poem Cards*, *The Oresteia* and *Closer* (West End/Broadway) for the National Theatre; *A Woman Killed with Kindness*, *The Dybbuk*, *Ghosts*, *The Phoenician Women*, *Beckett Shorts*, *The Seagull*, *Uncle Vanya* and *The Winter's Tale* for the RSC; *Nights at the Circus* at Lyric Hammersmith (costume design); *Heartbreak House* and *1953* for the Almeida; *Fiddler on the Roof* and *Nine* on Broadway (costume design); *Easter and Night and Dreams* at Dramaten Theatre, Stockholm; *Boy Gets Girl*, *Mountain Language*, *Ashes to Ashes*, *My Zinc Bed* and *The Country and the City* for the Royal Court; *Absurdia*, *The Wild Duck* and *The Real Thing* (Broadway) for the Donmar. Opera includes: *St Matthew Passion* and *Così fan Tutte* for Glyndebourne; *The Turn of the Screw* for Scottish Opera; *Jenufa*, *Katya Kabanova*, *Jephtha* and *The Sacrifice* for WNO. Her designs for dance include *Skindex* for Nederlands Dans Theater; *Genus* for Paris Opera Ballet; *Qualia* for the Royal Ballet; and *Millenarium*, *Sulphur 16* and *Aeon* for Random Dance Company.



POLLY MOTLEY CSCAPE

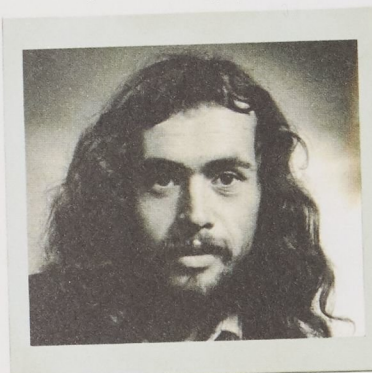
Polly graduated with a BA in Dance from the Northern School of Contemporary Dance in 1997 and then went on to work with 4D, the postgraduate performance group based at the London Contemporary Dance School. Since then she has worked extensively as a freelance dance artist, including work by Angela Praed, *The Bed* (Brussels), Biserk Dance Company, *Quintessence*, Anja Ison Wallace, *I aftons dans* (Stockholm) and since 2006 has been a member of Cscape Dance Company as both performer and rehearsal director.

THE COMPANY



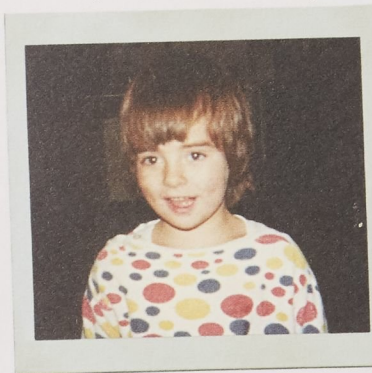
ANNA MARIA MURPHY WORDS AND POEMS

Anna Maria Murphy first started writing for theatre to avoid playing a dog in a Kneehigh *Wild Walk*. Writing for the company includes: *Tristan & Yseult*, *The Bacchae* (co-written with Carl Grose), *The Red Shoes*, *Skulduggery*, *Doubtful Island*, *Ghost Nets*, *Women Who Threw the Day Away*, *Telling Tales*. She has also written for Theatre Alibi, Platform 4, Brainstorm Films, Rogue Theatre, Cscape Dance and most recently two afternoon plays for Radio 4.



DAVE MYNNE PERFORMER

Dave is a founder member of the company and has worked on many Kneehigh shows, as a maker and actor, from the very beginning up until about six years ago. He then retired from performing and took up his original trade as a graphic designer. He maintains his links with the company by working on their graphic output (fliers, posters, programmes, books etc.). Then came the call from the director and he jumped at the chance to tear himself away from his computer and back onto the stage...



GISLI ÖRN GARDARSSON PERFORMER

Gisli graduated from the Icelandic Academy of the Arts in 2001 and co-founded Vesturport. As an actor Gisli has just finished playing the Lead Hassansin in the Disney/Bruckheimer film *Prince of Persia*. In Iceland Gisli has performed various characters at the National Theatre and the Reykjavik City Theatre. Gisli produced and played

one of the lead characters in two of Vesturport's feature films, *Children* and *Parents*. Both films won awards at the Icelandic Film Awards including Best Film, and have won various awards all across Europe. He has also performed in films such as *Country Wedding* and *Beowulf and Grendel*. In England Gisli performed for Kneehigh Theatre in *A Matter of Life and Death* at the National Theatre and *Nights at the Circus* at the Lyric Hammersmith. As director/adaptor: Gisli debuted as a director (where he also played Romeo) in *Romeo and Juliet* (Reykjavik City Theatre/Young Vic/world tour). He directed and adapted *Wayzeck* (world tour, commissioned by the Barbican Theatre, with original music composed by Nick Cave and Warren Ellis, in collaboration with Vesturport, the Reykjavik City Theatre and Amsterdam Het Muziektheatre. Gisli co-directed and adapted *Metamorphosis* (Lyric Hammersmith/world tour) also performing the part of Gregor Samsa. He co-wrote and directed *Love the Musical* (Reykjavik City Theatre/Lyric Hammersmith/South Korea). He directed and adapted a stage version based on Lucas Moodyson's film *Together* (Iceland/Mexico). Gisli was the Icelandic 'Shooting Star' at the Berlin Film Festival in 2007.



EMMA RICE DIRECTOR AND ADAPTOR

Emma is the Artistic Director of Kneehigh and for them has directed *The Red Shoes* (for which she won Best Director 2002 in the Barclays TMA Theatre Awards); *The Wooden Frock* (nominated for Best Touring Production 2004, TMA Theatre Awards); *The Bacchae* (winner of the TMA Best Touring Production 2005); *Tristan & Yseult*; *Nights at the Circus* (a Lyric Hammersmith and Bristol Old Vic production in association with Kneehigh); *Cymbeline* (in association with the Royal Shakespeare Company); *A Matter of Life and Death* (National Theatre); *Rapunzel* (co-produced with Battersea Arts Centre); and *Brief Encounter* which has just finished a run in the West End and will be touring the UK in the new year.



MALCOLM RIPPETH LIGHTING DESIGNER

Malcolm has previously worked with Kneehigh on *Brief Encounter*, *Cymbeline*, *Nights at the*

Circus, *The Bacchae*, *Antigone at Hell's Mouth* and *Pandora's Box*.

Other theatre includes: *Calendar Girls* (Chichester Festival/UK tour); *Six Characters in Search of an Author* (Chichester/West End); *Faustus* (Headlong/Hampstead); *The Grouch*, *Scuffer*, *The Lion the Witch and the Wardrobe*, *Homage to Catalonia* (West Yorkshire Playhouse); *Tutti Frutti* (National Theatre of Scotland); *The Bloody Chamber*, *The Little Prince*, *The Tiger's Bride* (Northern Stage); *Mary Rose* (Edinburgh Lyceum); *Cyrano de Bergerac* (Bristol Old Vic); *Hamlet* (ETT/West End); *Monkey!* (Dundee Rep). Forthcoming productions include: *His Dark Materials* (Birmingham Rep). Opera, musical and dance work includes: *Carmen Jones* (Royal Festival Hall); *Seven Deadly Sins* (WNO/Diversions Dance); *The Philosopher's Stone* (Garsington Opera); and numerous productions for ballet LORENT, most recently *Designer Body* and *MaEternal*.



IAN ROSS PERFORMER

Ian Ross is a multi-instrumentalist with around ten years' experience as a performer and composer. With Bristol based ska-hip-hop phenomenon Babyhead and the inimitable high tea lovelies The Zen Hussies, Ian has an extensive performance history ranging from New York fashion week to the Jazz world stage at Glastonbury festival. Ian also plays with manouche collective Trio Bastoune and its sister project Bartoune. Previous theatre experience includes Kneehigh's *Brief Encounter* in the West End.



MIKE SHEPHERD PERFORMER

Mike Shepherd is the founder of Kneehigh and has been involved with almost every show since the beginning. Recent shows include: *A Matter of Life and Death* for the National Theatre; *Cymbeline* for the RSC's Complete Works Season, UK tour, Columbia and Brazil; *Rapunzel* with Battersea Arts Centre for a UK tour and New York; *Blast!* a Cornish expose for village halls.



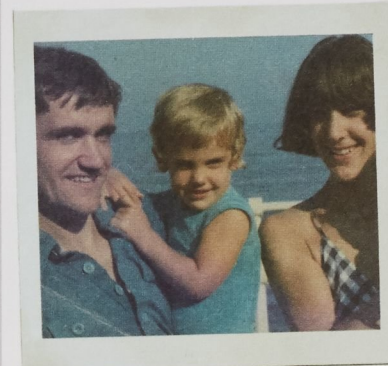
HELEN TIPLADY CSCAPE

Helen is the co-Artistic Director of Cscape. She has performed in all of the company's work to date: *Blonde* 2004/05, *Guilty Fingers* 2006/07, *Below* 2008. Helen has been Artistic Director of several large site-specific works including: *Landings* (Trebah Gardens, 2005), *Wave Armada* (Plymouth Hoe, 2007) and *Imagineers* (Cornish Mines and Engines, 2008). Recently she was commissioned to co-choreograph the world's first speed boat ballet in Weymouth town harbour. Helen is an experienced community and education practitioner. She is the Dance Development Officer for Cornwall, co-Artistic Director of Cornwall Youth Dance Company and was choreographer on Kneehigh's Don John Young Mothers Project.



ALEX VANN PERFORMER

Alex previously worked as a musician in Kneehigh Theatre's *Tristan & Yseult* (National Theatre/UK and world tour), *Cymbeline*, *A Matter of Life and Death* (National Theatre), *Rapunzel* (UK tour/Broadway) and *Brief Encounter* (tour/West End). He has worked as a musician in Fairgame's *Salaam*, as a composer and musician for Theatre Alibi's *The Swell*, *Animal Tails* and *The Freeze*. Alex is also a musician and joint composer for Spiro, an acoustic fourpiece who have played at the Royal Festival Hall and the Barbican, toured internationally and released two albums. Spiro also recently composed the music to the BBC series *Johnny Kingdom* and *Johnny's New Kingdom*.



SALLY WILLIAMS CSCAPE

Sally trained in Dance Theatre at Laban and graduated in 2001. She worked as a dancer in New Zealand before returning to her home county of Cornwall, where she co-founded Cscape. Sally has been co-Artistic Director and performer with the company ever since, performing work in theatres as well as in spectacular outdoor settings by numerous directors including TC Howard, Kevin Finnan and Emma Rice. Sally worked with Jacky Lansley Dance Theatre in 2006/07, is the co-Artistic Director of Cornwall Youth Dance Company and Dance Development Officer for Cornwall. She is currently collaborating with writer/poet Murray Lachlan Young on a new work for Cscape.



MARY WOODVINE PERFORMER

Mary trained at the Welsh College of Music and Drama. Her first job was in *Fen* by Caryl Churchill touring the South West with Orchard Theatre, a habit which got hard to kick after she started working with Kneehigh Theatre. During this time she toured venues from village halls through to the National Theatre with various productions, starting with *The Young Man of Cury* in 1991. Other shows include *Windfall*, *King of Prussia*, *The Riot*, *Fishboy* and her last, *Skulduggery*, in 2003. At the same time she successfully continued to keep a career in TV as a regular in *Judge John Deed*, Gerry Anderson's *Space Precinct* and *Pie in the Sky*, as well as many appearances in popular series such as *Grafters*, *EastEnders*, *Casualty*, *Born and Bred* and *Heartbeat*. Mary has appeared in 3 Cornish feature films since 2006: *Dressing Granite*, *The Midnight Drives*, *The Lark and New Boots* (short).

PROGRAMME ACKNOWLEDGMENTS

IMAGES

Cover image
Original image from *Couples*, edited by Roger Handy and Karin Elsener. Image design by RSC Graphic Design Department.

Cscape Dance Company
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Young Mothers Project
First image: © David Hurn/Magnum Photos.

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TRANSFORMING OUR THEATRES

Work is well underway on the transformation of the Royal Shakespeare Theatre. At the heart of the project is an intimate, thrust-stage auditorium, which brings the actor and the audience closer together.

PHASE ONE

Our award winning Courtyard Theatre was created in Phase One of the project. This temporary home means we can keep performing throughout the project and the auditorium has been a valuable prototype for the new theatre.

PHASE TWO

In Phase Two we built new offices at Chapel Lane to house our staff, along with new rehearsal and education rooms and a Theatre Nursery.

PHASE THREE

The main phase of the project is the transformation of the Royal Shakespeare Theatre with the creation of a new auditorium, better and more accessible public spaces and improved backstage facilities for our artists and staff.



IMAGE: HAYES DAVIDSON

Key features include:

Theatre Tower – provides a new entrance to the theatre, plus a 33 metre high viewing platform.

Colonnade – a bright and roomy foyer which connects the Royal Shakespeare and Swan Theatres for the first time.

Theatre Square – an open space beside the Theatre Tower, which can be used for outdoor performances.

Riverside Walkway – the new riverside walk will run from the Clopton Bridge to Holy Trinity Church, passing the uncovered and restored 1932 theatre façade.

Art Deco Bar – located in the original Elisabeth Scott foyer, and a new Rooftop Restaurant.

Artists' Block – with more space and improved facilities for performers.



Construction images by Stewart Hemley



£1 MILLION TO RAISE 7 WAYS TO GIVE

Through the Transforming Our Theatres Appeal we aim to generate £1 million towards the remaining total. We are asking you to contribute whatever you can. With the launch of the Appeal it is now even easier to play your part. There are seven ways to get involved:

- 1. Name a seat** (from £50 per month for 24 months or from £1,200)
- 2. Sponsor a brick** with a donation of £50
- 3. Donate online** at www.rsc.org.uk/appeal
- 4. Top up your ticket** purchase by phone or online
- 5. Deposit loose change** into our collection box at The Courtyard Theatre
- 6. Call us** on +44(0)1789 272526
- 7. Donate by post** with a cheque made payable to RSC, The Courtyard Theatre, Southern Lane, Stratford-upon-Avon, Warwickshire, CV37 6BB.

If you're one of the thousands of people who have already contributed, thank you.



We are immensely grateful for all of the donations we have received in support of the transformation of the Royal Shakespeare Company's theatres in Stratford-upon-Avon. So far, over £100 million has been pledged, and we have a further £10 million left to raise.

In particular we would like to thank:

Public funders:

The National Lottery through Arts Council England
Advantage West Midlands

Private funders:

Anonymous
Christopher and Miriam Abele*
Jeffrey and Mary Archer
Lord and Lady Bhattacharyya
Christopher and Jennie Bland
Lord and Lady Blyth of Rowington
David and Sandra Burbidge
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WHAT'S ON

STRATFORD-UPON-AVON

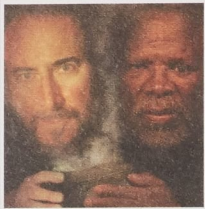
NOVEMBER 2008 – MARCH 2009



ROMEO AND JULIET
WILLIAM SHAKESPEARE
PLAYS IN REPERTOIRE
UNTIL 24 JANUARY 2009
DIRECTED BY NEIL BARTLETT



DON JOHN
KNEEHIGH THEATRE IN ASSOCIATION WITH
THE ROYAL SHAKESPEARE COMPANY
SUPPORTED BY BRISTOL OLD VIC
PLAYS IN REPERTOIRE FROM
UNTIL 10 JANUARY 2009
DIRECTED BY EMMA RICE



THE TEMPEST
WILLIAM SHAKESPEARE
THE BAXTER THEATRE CENTRE
IN ASSOCIATION WITH
THE ROYAL SHAKESPEARE COMPANY
14 FEBRUARY TO 14 MARCH 2009
DIRECTED BY JANICE HONEYMAN



THE TEMPEST
YOUNG PEOPLE'S SHAKESPEARE
2 PERFORMANCES ONLY
10 AND 11 MARCH 2009
DIRECTED BY JANICE HONEYMAN

LONDON SEASON 2008–2009

NOVELLO THEATRE



HAMLET
WILLIAM SHAKESPEARE
UNTIL 10 JANUARY 2009
DIRECTED BY
GREGORY DORAN
RETURNS ONLY. CONTACT
BOX OFFICE FOR DETAILS



A MIDSUMMER NIGHT'S DREAM
WILLIAM SHAKESPEARE
15 JANUARY TO
7 FEBRUARY 2009
DIRECTED BY
GREGORY DORAN



THE TAMING OF THE SHREW
WILLIAM SHAKESPEARE
12 FEBRUARY TO
7 MARCH 2009
DIRECTED BY
CONALL MORRISON

BOX OFFICE 0844 482 5129 (bkg fee)

WILTON'S MUSIC HALL, LONDON



THE CORDELIA DREAM
MARINA CARR
A NEW RSC COMMISSION
UNTIL 10 JANUARY 2009
DIRECTED BY
SELINA CARTMELL

BOX OFFICE 0844 800 1118

The RSC Literary Department is generously supported by THE DRUE HEINZ TRUST

The RSC's New Work is generously supported by CHRISTOPHER SETON ABELE on behalf of THE ARGOSY FOUNDATION

TOURING



OTHELLO
WILLIAM SHAKESPEARE
DIRECTED BY
KATHRYN HUNTER

30 JANUARY –
7 FEBRUARY 2009
WARWICK ARTS CENTRE
BOX OFFICE 024 7652 4524

10 – 14 FEBRUARY 2009
HACKNEY EMPIRE, LONDON
BOX OFFICE 020 8985 2424

17 – 21 FEBRUARY 2009
NORTHERN STAGE,
NEWCASTLE UPON TYNE
BOX OFFICE 0191 230 5151

24 – 28 FEBRUARY 2009
OXFORD PLAYHOUSE
BOX OFFICE 01865 305305

3 – 7 MARCH 2009
LIVERPOOL PLAYHOUSE
BOX OFFICE 0151 709 4776



THE TEMPEST
WILLIAM SHAKESPEARE
DIRECTED BY
JANICE HONEYMAN

19 – 28 MARCH 2009
RICHMOND THEATRE, LONDON
BOX OFFICE 0870 060 6651 (bkg fee)

31 MARCH – 4 APRIL 2009
GRAND THEATRE, LEEDS
BOX OFFICE 0844 848 2700 (bkg fee)

7 – 11 APRIL 2009
THEATRE ROYAL, BATH
BOX OFFICE 01225 448 844

14 – 18 APRIL 2009
THEATRE ROYAL, NOTTINGHAM
BOX OFFICE 0115 989 5555 (bkg fee)

21 – 25 APRIL 2009
LYCEUM THEATRE, SHEFFIELD
BOX OFFICE 0114 249 6000 (bkg fee)

EVENTS AND EDUCATION

DIRECTOR TALKS

The Director in conversation, discussing the creative choices made in the production.
The Courtyard Theatre. 5.30-6.15pm. £5.

Wed 17 December
DON JOHN

POST-SHOW TALK BACKS

Stay on after the show and put your questions to the Acting Company and members of the Creative Team.
On stage, post-performance. Lasts approximately 40 minutes. Free.

Mon 5 January 2009
DON JOHN

Fri 9 January 2009
ROMEO AND JULIET

THEATRE UNWRAPPED

Join members of the Creative Team and Acting Company as they demonstrate some of the skills that go into creating a production. Suitable for ages 12+.

The Courtyard Theatre. 10.30-11.30am. £5 plus the cost of a matinee ticket.

Tue 30 December
DON JOHN

Sat 10 January 2009
ROMEO AND JULIET

PLAY IN A DAY FOR SCHOOLS

An opportunity to work with an RSC practitioner to create a devised retelling of *Romeo and Juliet* using pupils' responses and Shakespeare's language. The workshop culminates in a performance on The Courtyard Theatre stage as part of a curtain-raiser event.

10am-4pm each day with a performance at 5pm to which friends and family are invited. £20 per person for between 15 and 30 participants. Lunch not included. Suitable for ages 13-18 years. 12, 13 and 14th January 2009.

KNEEHIGH THEATRE – AN APPROACH TO MAKING THEATRE

An opportunity to explore the history and working methods of Kneehigh Theatre Company, this session is aimed at A Level Drama and Theatre Studies students.

The Courtyard Theatre, 4.30-6pm. £3.

Mon 5 January 2009

LEARNING AT THE RSC

Learning is integral to the RSC's purpose. The RSC offers a wide range of activities and events for the benefit of its audiences, from young people performing on our stages to the RSC Summer School, from online learning resources to onstage events, from the Open Day to backstage tours, and from courses for teachers to Family Days. Many people from across the organisation deliver or support this work, which takes place in all of our theatre bases, on tour and as part of our international residencies.

Through our learning work we aim to

- Engage existing and new audiences with our productions and theatre processes
- Give all young people opportunities to have a positive experience of Shakespeare
- Promote and share creative approaches to theatre making and learning

FOR SCHOOLS

The work of the RSC's Education Department is to deepen the understanding and enjoyment of Shakespeare for young people, up to the age of 19, regardless of ability and background. Our approach is to use creative learning methods adapted from the theatrical process, and to apply these to learning environments. Our key aims are:

- To give young people access to positive experiences of Shakespeare
- To play a leadership role in the way Shakespeare is taught and assessed in schools
- To provide training opportunities for teachers, lecturers and theatre educators

We offer a range of different activities to support students and teachers in their engagement with Shakespeare including:

PRACTICAL, ACTIVE MIDWEEK WORKSHOPS

Help to develop your students' understanding of language, characters and themes through these fully interactive workshops. We can tailor all workshops to meet the needs of your group.
£6 per student, group minimum £165. Max. 32 students per group. Suitable for KS2-KS5.

THEATRE DAYS – PAGE TO STAGE

Members of the Acting Company and Creative Teams provide a detailed insight to the current production and an opportunity to explore different interpretive choices. Students have the opportunity to ask questions after seeing the performance.
£3 per student + cost of performance ticket.

6TH FORM CONFERENCES – TEXT IN CONTEXT

Designed for 16+ English or Theatre Studies students studying Shakespeare. Each session will consider the challenges faced in bringing Shakespeare's plays to the stage in 2008, explore some of the choices that the Director has made and consider original performance conditions and context as well as previous twentieth century productions. The session culminates in an opportunity to see our current production.
£6 per person + the cost of a performance ticket. Supported by RSC Friends

CONTINUING PROFESSIONAL DEVELOPMENT FOR TEACHERS

We offer a wide range of INSET courses for Primary and Secondary Teachers with a special emphasis on teaching at KS2 and KS3. We can tailor courses to meet your specific needs and they take place in our performance venues or at a venue of your choice.

For more information visit www.rsc.org.uk/education or contact education@rsc.org.uk or 01789 272520. All activities for schools can be booked through the Schools Hotline on 0844 800 1112

STAND UP FOR SHAKESPEARE



Stand up for Shakespeare is our manifesto for Shakespeare in Schools. Over the last year, we have worked and consulted with teachers, students, policy makers and theatre companies to explore what makes Shakespeare exciting and accessible to young people of all abilities and backgrounds. We have seen that they get the most out of Shakespeare when they:

- Do it on their feet – exploring plays as performers do
- See it live – participating as members of a live audience
- Start it earlier – have access to Shakespeare from a younger age

Sign up in support of the manifesto and add your voice to the growing movement for change at www.rsc.org.uk/standupforshakespeare

SHAKESPEARE'S CIRCLE

JOIN FROM £8.50 PER MONTH

As a registered charity the Royal Shakespeare Company relies on public support and generosity. By supporting us through Shakespeare's Circle you can help the RSC to create outstanding theatre and give as many people as possible a richer and fuller understanding of Shakespeare and theatre practice. In return you receive benefits including priority booking and invitations to exclusive supporters' events.

THE DIFFERENCE YOU CAN MAKE

LEARNING

- £8.50 per month (or £100 pa) provides a group of primary school children with the experience of an RSC production for the very first time.

ACCESS

- £21 per month (or £250 pa) provides an audio description headset, benefiting audience members with visual impairments.

ARTISTS' DEVELOPMENT PROGRAMME

- £42 per month (or £500 pa) enables us to create a half day of workshops for the Company, allowing our actors to further explore their craft.

NEW WRITING

- £62 per month (or £750 pa) allows a leading young dramatist to adapt a Shakespeare play into an hour-long production for schools.

SUMMER 2009



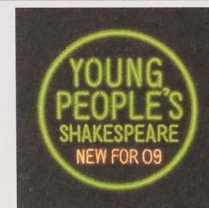
THE WINTER'S TALE
WILLIAM SHAKESPEARE
PLAYS IN REPERTOIRE FROM
31 MARCH TO 3 OCTOBER 2009
DIRECTED BY DAVID FARR



AS YOU LIKE IT
WILLIAM SHAKESPEARE
PLAYS IN REPERTOIRE FROM
18 APRIL TO 3 OCTOBER 2009
DIRECTED BY MICHAEL BOYD



JULIUS CAESAR
WILLIAM SHAKESPEARE
PLAYS IN REPERTOIRE FROM
15 MAY TO 2 OCTOBER 2009
DIRECTED BY LUCY BAILEY



THE COMEDY OF ERRORS
YOUNG PEOPLE'S SHAKESPEARE
IN ASSOCIATION WITH
TOLD BY AN IDIOT
PLAYS IN REPERTOIRE FROM
25 JUNE TO 15 AUGUST 2009
DIRECTED BY PAUL HUNTER



THE DRUNKS
MIKHAIL AND
VYACHESLAV DURNENKOV
A NEW RSC COMMISSION
PLAYS IN REPERTOIRE FROM
21 AUGUST TO 1 OCTOBER 2009
DIRECTED BY ANTHONY NEILSON



THE GRAIN STORE
NATAL'IA VOROZHBIT
TRANSLATED BY SASHA DUGDALE
A NEW RSC COMMISSION
PLAYS IN REPERTOIRE FROM
10 SEPTEMBER TO 1 OCTOBER 2009
DIRECTED BY MICHAEL BOYD

The Grain Store is generously supported by THE COLUMBIA FOUNDATION FUND OF THE CAPITAL COMMUNITY FOUNDATION

The RSC Ensemble is generously supported by THE GATSBY CHARITABLE FOUNDATION and THE KOVNER FOUNDATION

For details of all our other activities and all current productions call

0844 800 1110

Calls cost 5p per minute from a BT landline. No booking fee.

www.rsc.org.uk

No booking fee

For more information on RSC Membership please call 01789 403440 or join online at www.rsc.org.uk/membership

Unless otherwise stated all events can be booked through the events booking line on **0844 800 1114**

For more information please pick up a Shakespeare's Circle leaflet in our foyer, call 01789 403470 or visit www.rsc.org.uk/support to join online.

The Royal Shakespeare Company is a registered charity, number 212481

GET MORE INVOLVED

RSC MEMBERSHIP

For as little as £15 a year you can become an RSC Member and enjoy a wide range of benefits. **Full Member** £36 (per year). As an RSC Full Member you receive up to four weeks' priority booking with a dedicated hotline into the RSC Box Office, Director's selection of four exclusive production photographs per year, regular Members' newsletters, access to Members' only web pages, special ticket offers – save £20 on two top price tickets in Stratford (conditions apply) and 10% discount in RSC Shops, Mail Order and at The Courtyard Theatre Café Bar.

Associate Member £15 (per year). As an RSC Associate Member you receive priority booking of up to two weeks with a dedicated hotline into the RSC Box Office, regular Members' newsletters and 10% discount in The Courtyard Theatre Café Bar. **Gift Membership.** All membership levels can be bought as a gift. **Overseas Membership.** This is available for those living outside the UK. To find out more or to join, please contact the Membership Office on **01789 403440** (Monday-Friday 9am-5pm) or visit www.rsc.org.uk/membership

RSC FRIENDS

As a network of the RSC's most active supporters, RSC Friends are important advocates for the Company, encouraging people to

enjoy a closer relationship with the RSC and its work on and off stage. RSC Friends support the Company in many ways – as volunteers and as fundraisers for specific projects – and enjoy a programme of special events. Joining the Friends costs £20 a year and is open to all RSC Full and Associate Members. Benefits include a lively programme of events, encouraging a greater understanding of the RSC and its work, plus a quarterly Friends' Newsletter and further opportunities to become more closely involved with the RSC.

For more information or to join, please contact the Membership Office on **01789 403440** or join online at www.rsc.org.uk/membership

RSC GIFT VOUCHERS

Do you know someone with a love of theatre? Royal Shakespeare Company Gift Vouchers make an ideal and lasting gift. Vouchers can be used to buy theatre tickets for RSC performances in Stratford-upon-Avon or for a 12 month RSC Membership. Gift Vouchers can be purchased for any amount and are valid for 12 months.

To buy RSC Gift Vouchers or for more information please call the RSC Box Office on **0844 800 1114** or visit the Box Office in Stratford-upon-Avon.

YOUR RSC

DISABLED PATRONS

The RSC welcomes patrons with disabilities and our aim is to make your visit as enjoyable as possible. Please ask our front of house staff if you require any help or assistance.

To make the most of your visit we offer the following facilities:

- **Captioned and audio described performances – see the schedule for details.**
- **A loop system and a radio system giving enhanced sound for deaf and hard of hearing patrons.**
- **Wheelchair spaces.**
- **Discounted ticket prices for all performances. If you need to bring someone with you this discount also applies to them.**
- **Parking for disabled patrons is available at The Courtyard Theatre. There are seven bays available on a first come, first served basis.**
- **Free membership of our access mailing list.**
- **A dedicated booking number – 01789 403436.**

If you need any more information or wish to join the access mailing list please telephone Pat Colcutt on **01789 272227** or email access@rsc.org.uk

RSC ONLINE

www.rsc.org.uk

Visit the RSC website to keep up to date with all the latest news, buy your theatre tickets, sign up for regular e-newsletters or simply learn more about Shakespeare in our Exploring Shakespeare section.

GIFT IDEAS FROM THE RSC

www.rsc.org.uk/gifts

The RSC offers a range of gift ideas to make the perfect present for theatre lovers whether it's for Christmas, a birthday or special occasion.

You can browse our Online Shop and view our extensive range of RSC merchandise, DVDs and books;

buy RSC Gift Vouchers or Gift Membership or, for something slightly more unusual, sponsor a brick in the new Royal Shakespeare Theatre on someone's behalf.

To find out more visit www.rsc.org.uk/gifts

RSC LIBRARY AND ARCHIVE

The RSC Library and Archive are curated by the Shakespeare Birthplace Trust at the Shakespeare Centre Library, Stratford-upon-Avon and are available free of charge to the public. Email library@shakespeare.org.uk

YOUR TIME IN STRATFORD

EATING AND DRINKING AT THE RSC

THE RSC COURTYARD THEATRE CAFÉ BAR
Serving a range of light meals, sharing platters, sandwiches or handmade cakes and offering a good selection of bottled beers, champagne and red or white wines by the bottle or glass. The menu is freshly prepared and uses ingredients sourced from local suppliers. Located in the RSC's newest venue, with an outdoor seating area, The Courtyard Theatre Café Bar is the perfect venue for lunch, pre-show dining, or supper. Open Monday to Saturday 10.30am-8.30pm and Sunday 10.30am-5pm. If visiting The Courtyard Theatre for a performance you can also pre-order interval drinks and snacks to complement your trip to the theatre. Call **01789 412654** for more information.

ACCOMMODATION IN STRATFORD-UPON-AVON

Plan your entire stay with RSC Short Breaks, where you can combine your visit to a performance with the accommodation of your choice. For reservations and enquiries **0870 043 7637**

or www.rscshortbreaks.co.uk

SHOPPING

Visit the RSC shop located in The Courtyard Theatre for an extensive selection of books, audio and DVDs alongside a range of contemporary merchandise designed exclusively for the RSC, or shop online at www.rsc.org.uk

THE SHAKESPEARE HOUSES AND GARDENS

Five beautifully presented historic houses and gardens all associated with William Shakespeare and his family, owned and cared for by the Shakespeare Birthplace Trust. Telephone **01789 204016** or visit www.shakespeare.org.uk

HIRE A COSTUME

Almost 30,000 costumes from past RSC productions are available for hire to schools, dramatic societies and theatres. For enquiries telephone **01789 205920**.

THEATRE TOURS

Why not take a tour behind the scenes? See the places you never normally get to visit, discover some interesting facts about the productions, get the backstage gossip and experience what it is like to stand on the same stage as some of the world's greatest actors. The Courtyard Theatre Tours are FREE and run most days, departing from The Courtyard Theatre foyer. Times vary depending on each production. Please check with the Box Office for further details.

The Royal Shakespeare Company International Council

In order to raise the profile of the RSC and its transformation internationally, a leading group of artists, philanthropists and advocates has established the RSC International Council. The Company is delighted to recognise this important group:

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Royal Shakespeare Company America is proud to support the Royal Shakespeare Company. United States taxpayers interested in supporting the unique work of the RSC may contribute to Royal Shakespeare Company America, a tax-exempt, 501(c)(3) designated organisation. Contributions to RSC America by US taxpayers are tax-deductible to the extent permitted by law. For further information Telephone: 00 1 212-247-1705 (International Call) Fax: 00 1 646-390-3412 (International Call) or on the web at development@rsc.org.uk

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Since 2003, Accenture has been involved in a unique relationship with the RSC, which includes financial support from Accenture as well as consulting services to help the RSC achieve higher performance as a business, to complement its unparalleled artistic success.

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The RSC would like to thank: Strand Lighting for their assistance in equipping The Courtyard Theatre. The Directors of ZNS Van Dam for their support of this project. Roger Harpum and Meyer Sound for the loan of Meyer Sound self-powered loudspeakers for use in the Courtyard. For more information, please visit www.meyersound.com.



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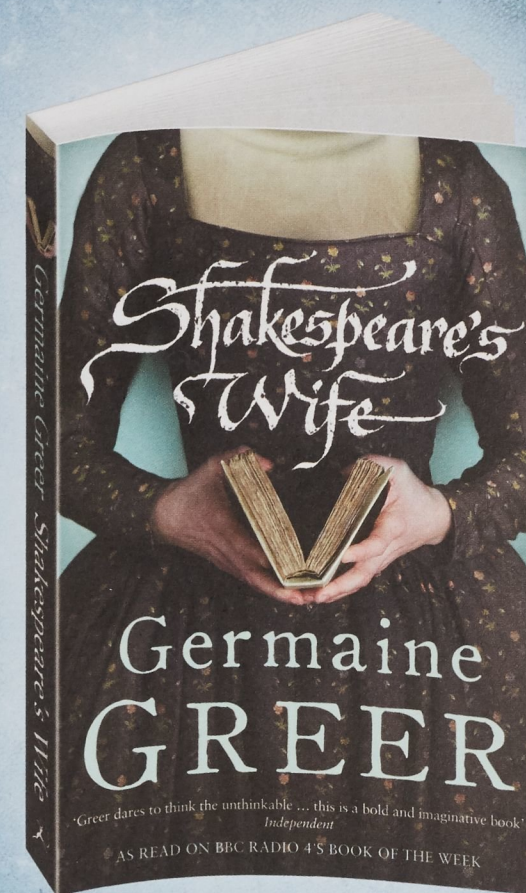
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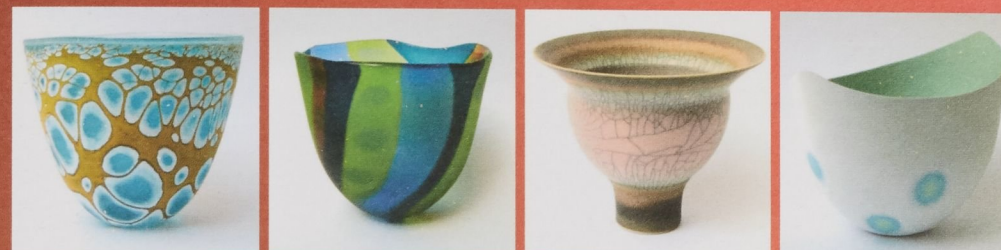
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