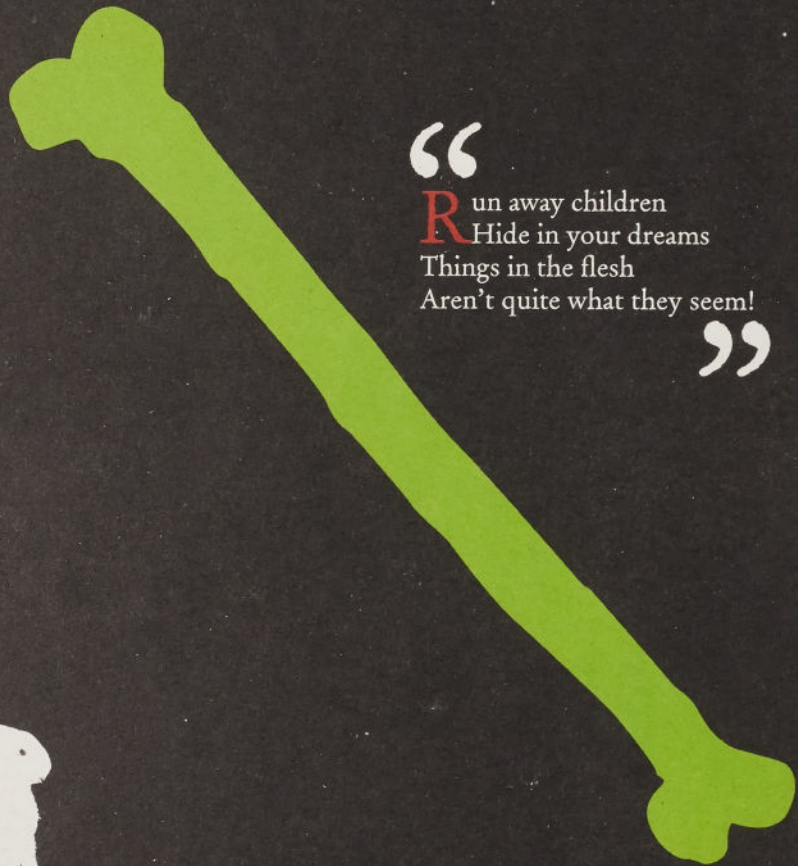


kneehigh Theatre

HANSEL
&  GRIMM
GRETEL

A Kneehigh Theatre & Bristol Old Vic co-production



“
Run away children
Hide in your dreams
Things in the flesh
Aren't quite what they seem!
”



HANSEL & GRETEL



For lost children, everywhere...





THE COOKING CHANT

Stoke the flames and carve the meat
Little boy tastes oh so sweet!
Stoke the flames and carve the meat
Little boy tastes oh so sweet!

THE COOKING PREPARATIONS

A child's flesh I'll have for tea
It is my favourite recipe
Add a pinch of foreign spice
That makes a little boy taste nice
Boiling blood and crunchy spine
Every scrap is so divine!

Gut the carcass like a fish
Crack the wishbone! Make a wish!
Rub in some salt and score the flesh
When buying boy make sure its fresh
The calories are quite obscene
Blow the diet - add some cream!



Picture this lump on a plate
It makes me want to salivate
Coals are hot, the knife is sharp
This is my very favourite part
This brat will turn out like a dream
Crank up the heat! Gas Mark 13!!!

Homeward Bound

When Kneehigh was born, I was smack bang in the middle of secondary school, biding my time, waiting for life to begin.

Kneehigh was 5 years old when I left home to go to Drama School. My dad put me in the car, drove south down the M1 and deposited me in London. I hoped I would walk in the footprints of many great actors before me.

When Kneehigh was 8, I walked out of college and into the Job Centre. After a year of next to nothing, I struck clotted cream and found myself on a train heading south again to Devon to tell stories.

When Kneehigh was 11, I migrated to Poland where I ran through the forests, sang, danced, worked through the night and felt more homesick than I had in my entire life. I felt turned inside out and worried whether I could fit in anywhere anymore.

When Kneehigh was 14, I found myself on yet another train heading even further south. I was met at St Austell station by a big, red van, and was driven down seemingly endless, ever narrowing lanes towards Gorran Haven.

As if I hadn't travelled far enough, we swooped out of the village, up an impossibly steep hill and stopped at the end of the road. I was at The Kneehigh Barns. This magical, secret, shambolic haven felt like the end of the land and I decided to stop searching for the next place to journey to.

Kneehigh was the sexiest, funniest, wildest band of brigands that I had ever seen or met! They were weather beaten and wiry, a little bit dirty and so, so naughty. They lit fires and sang songs, played pipes and partied until dawn. They were skilled and passionate, energetic and maverick. I knew from that first moment that here was a place where I could find asylum and freedom. I was intoxicated and remain so to this day.

Of course, nothing happens immediately. We all had lots to learn. This band of theatre pirates taught me how to clown and subvert, how to let go of my fears and jump in. I, in turn taught them to settle and to allow the work to sink deeper and deeper into their skins and souls. And blow me! I found I wasn't walking in anybody's



footsteps – I was striding out with a band of cohorts with nothing but a cheeky disregard for all paths well trodden.

But wait. Perhaps we are not completely alone. There are some footsteps around us, some tracks in front of us... some of the prints, our foot falls happily alongside, and some we skirt gently, fondly and respectfully around... there's Footsbarn's imprint and Lorca's, Joan Littlewood's and Pina Bausch's, Charles Causeley's and Ariane Mnouchkine's. Footfalls I never even knew existed when I sat, pink and shiny, in that Nottingham school a lifetime ago. Sometimes I feel I am walking through my dreams.

Kneehigh is now 29. I am still here. We are all still here. Still creating wonders, still learning. We have seen each other get married and have babies, divorce, run away and return. This priceless treasure trove of human connection and shared passion would still exist if Kneehigh ended tomorrow. We have made a mark on Cornwall, the people we have met on our travels, and each other.

In Kneehigh, I found home, and in many different ways I think we have all found home.

Hansel and Gretel is a show about home, about the need for it, the quest for it and the loss of it. Home sometimes presents itself in the most surprising forms and at the most surprising of times. Keep looking and keep an eye out for those who want to take it from you, the world can be full of sugary imitations. One more word of advice – when you find it never let go!

Emma Rice

P.S! Kneehigh will be 30 next year and we are going to reinvent 'home' big-time! Watch out for The Kneehigh Asylum – it is going to be the diving board and the safety net, it's going to be the ride of our lives!



Recent Kneehigh Shows

Don John (2008/2009)

In association with the Royal Shakespeare Company and Bristol Old Vic.

"This modern reimagining of Don Giovanni has a seductive centre. He's something like Elvis and something like Rupert Everett: equally at ease whether swaggering in big boots or dripping decadence in a frock. He's a nonchalant creature from Planet Sex... All of the staging is magnificent... Salty, peculiar, disturbing." *The Observer*

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 and Kneehigh Theatre 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 Exposé (2007)

"Tremendously funny, tremendously entertaining and tremendously moving." *Western Morning News*

A Matter of Life and Death (2007)

A Royal 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)

"Embraces you so warmly that you feel as if you have been physically hugged. I loved it with a passion" ***** *The Guardian*



Bristol Old Vic

When it was built in 1766, the beautiful auditorium at the Bristol Old Vic was hidden away from the street at the foot of an alley. Performance was unlicensed, the atmosphere was closer to a Shakespearean cockpit than a Victorian picture box theatre and the whole thing was funded by the city's radical merchants - the kind of people who wore buckskin suits in the streets in support of the American Revolution. No wonder the authorities of church and state disapproved. Audiences a thousand strong surrounded the stage in an ivory-coloured horseshoe under the light of a vast candelabra. The very architecture of the place fostered discovery, interaction, imaginative play.

As we re-explore this beautiful auditorium in 2009, we are inspired by Kneehigh, whose work is built on these very principles. They are the high priests of theatrical spontaneity. They don't shy away from the visible presence of the audience. They embrace it. Over 30 years of ground-breaking, playful theatre, they have learnt to live off it. Even when the subject matter is

profoundly serious or the story tragic, Kneehigh artists are playful. They are playful in rehearsals, playful in their writing and composing, and above all they are playful on the stage.

Inside the play, of course, is a passionate love of storytelling. Theirs is not haphazard or time-killing play. It's the focussed balance of craft and creativity that the best football team displays when it's on song. That's where the thrill comes from. I've been watching Kneehigh shows for over ten years and still I'm amazed that even though I know the story, the script, the music, the actors and the staging, I'm still never quite sure what's going to happen next. I think this spirit is what this beautiful theatre was designed for. We hope that the adventurous radical spirits of Kneehigh feel it is their second home.

Tom Morris
Artistic Director, Bristol Old Vic

Bristol Old Vic

The Goosewoman ∞

As a child (and this is true), I'd spend many hours up a tree at the bottom of the garden. When it was in leaf no-one below could tell whether I was up there or not; I was in a world of my own away from parents and siblings.

It was from that tree that I watched the "Goosewoman". I never knew what she was called but she was squat and moved fast, close to the ground, swishing a stick.

The geese were terrifying too: if you ever went into the field to fetch a ball or retrieve a paper glider they would come at you in a spear-headed hissing phalanx – like Concorde.

Christmas is coming, the goose is getting fat, and it was at this time of year, as an eight year old boy (and this is true), that I witnessed the deep, dark stuff of nightmares. From out of the goose shed came The Goosewoman. I remember her dressed in a faded blue thick canvas apron, fat goose gripped firmly under her arm, small chopper in her hand.

She made her way to an upright post, positioned the goose whose neck waved

innocuously this way and that until it lined up, for an instant, above the post. In a flash the chopper flew and its head fell. Blood everywhere and I clung to the comforting branch which I straddled.

Then, in my shocked state, with a child's logic, I decided that something had to be done to dispel this living horror just outside the comfort of my family garden.

I stuffed a hessian sack (and this is true), with dead leaves and newspaper, sneaked a box of matches from the mantelpiece, set fire to the sack of combustibles, opened the goose shed door, threw in the sack, slammed the door tight shut, and ran.

I ran from one end of St Austell to the other – this was in the days when St Austell had two ends and a heart in the middle – until I found myself in the middle of the woods: Menacuddle Woods.

There I hid as darkness fell, staring at my Hopalong Cassidy watch. I stayed there until midnight, the witching hour, the hour when time stands still, when



time starts again, when, hopefully, there can be a new beginning.

Then I made my way home, the deed done, the hour passed. Home to worried parents, an ear-clipping policeman, and a scowling Goosewoman.

Why have I revealed this secret from the past? I'm sat in a reflective mood around the dying embers of our fire pit at the Kneehigh barns. We've just finished a period of 'play' with the story of Hansel & Gretel. It's a dark, elemental story: the children abandoned in the dark forest, and the old witch enticing them into the horrors of houses where children are cooked and eaten!

Of course these dark fairytales connect us to the dark fears of childhood: the terrifying realisation that life is finite, that there is a world to step into without home, without parents.

Mike Shepherd






NIGHT OF REST

There's warmth in the wilderness
There's embrace in the dark
There's light from the half moon
There's night's beating heart
There's caress in the brambles
There's hush on the wind
There's "sleep tight" in the wolf's cry
The shadows, your friend
The shadows, your friend
You've well earned the right
You've held in there tight
Tonight is your night of rest
You need not take flight
From this daunting night
Tonight is your night of rest

There's shelter in the dread cave
There's snuggle in the storm
There's blankets under dead leaves
There's kindness in thorns
There's sweet song in the frog croak
There's sign-posts in the mist
The dew that falls upon you
Is a sweet goodnight kiss
It's a sweet goodnight kiss
You've well earned the right
You've held in there tight
Tonight is your night of rest
You need not take flight
From this daunting night
Tonight is your night of rest
But tomorrow
Tomorrow brings the test...

Hansel and Gretel

 a Kneehigh Theatre and Bristol Old Vic Co-production

Company:

Stu Barker Musician
Carl Grose Father, The Witch
Joanna Holden Gretel
Craig Johnson Hansel
Giles King Mother, The Bird
Ian Ross Musician

Director Mike Shepherd
Writer Carl Grose
Composers Stu Barker & Ian Ross
Designer Michael Vale
Lighting Designer Mike Gunning
Sound Designer Jason Barnes
Puppetry Consultant Sarah Wright
Mechanical Sculptor Rob Higgs
Choreographer Emma Rice
Producer Paul Crewes
Production Manager David Harraway
Stage Manager Fay Powell-Thomas
Relights & Lighting Operator Ben Nichols
Sound Operator Sally Evans
Wardrobe Supervisor Phoebe Radula Scott

Set Construction & Technical Support
Bristol Old Vic

Props Maker Laura MacKenzie
Additional Props Maker Ruth Shepherd

Puppet Makers Lyndie Wright,
Geraldine Spiller & Sarah Wright

Front of House Installation Artists
Bea Minns, Thomas Duggan,
Ruth Shepherd & Emma Cains

Graphic Designer Dave Mynne

Production Photographer Steve Tanner

Illustrator Daryl Waller

With thanks to:

Dick Penny;
The Lost Gardens of Heligan;
to everyone who has donated teddy
bears, shoes, books and toys.



STU BARKER

PERFORMER/COMPOSER

Home: Bristol
Favourite food: Goan fish curry
Siblings: Older brother, twin brother
For Kneehigh: Stu has worked extensively for Kneehigh over the last fourteen years as a Performer, Composer and Musical Director. Credits include: Don John; Brief Encounter; A Matter of Life and Death; Tristan & Yseult; Cymbeline; Nights at the Circus; Rapunzel; The Bacchae; The Wooden Frock; Pandora's Box; The Red Shoes; The Itch and Roger Salmon. Other Composing and Performance 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.

JASON BARNES

SOUND DESIGNER

For Kneehigh: Sound Engineer on Rapunzel for Kneehigh Theatre (UK tour and adaptation for the New



Victory Theatre NYC).

For Bristol Old Vic: Aesop's Fables (Bristol, Edinburgh Festival and International Tour), The Three Musketeers, The Importance of Being Earnest, The Barber of Seville, Tamburlaine (Bristol and Barbican), The Odyssey (Bristol, Liverpool and West Yorkshire Playhouse), Arcadia, Private Peaceful (Bristol and tour), Beasts and Beauties, Paradise Lost, Up the Feeder Down the Mouth and Back Again, One Love (Bristol and Lyric Hammersmith), A Streetcar Named Desire, Blues Brother, Soul Sisters.

Other theatre includes: Mrs Warren's Profession (Bath Theatre Royal and UK Tour); Quadrophenia (Plymouth Theatre Royal and UK Tour); Enjoy (Bath Theatre Royal, UK Tour and West End); Once Upon a Time at the Adelphi, Noises Off, Dr Faustus (Liverpool Playhouse); Home (Bristol Old Vic Studio)

PAUL CREWES

PRODUCER

For Kneehigh: The Bacchae; The Wooden Frock; Cymbeline; Rapunzel. Paul is currently working on two new



Kneehigh productions for 2009/10. Other producing includes: For Metal, working with Jude Kelly on projects including the Olympic bid for 2012 and until July 2004, Producer at the West Yorkshire Playhouse, Leeds, where he set up over 40 Productions. Paul has also co-produced commercial tours and West End transfers and has his own company, producing Doorman (UK Tour 2005). In 2007 Paul became Associate Producer for The Lowry, producing King Cotton and Fireflies and Beyond the Frontline this year.

CARL GROSE
PERFORMER / WRITER

Home: Cornwall
Favourite food: Chicken in a basket
Siblings: Little sister
For Kneehigh: As a performer - The King of Prussia, Strange Cargo, Wagstaffe the Wind-up Boy, Nights at the Circus, Cymbeline, and Blast!: a Cornish Exposé; Don John. Writing for Kneehigh includes Quick Silver, Tristan & Yseult, The Bacchae (co-written with Anna Maria Murphy) and Cymbeline. Carl has also written for Told by an Idiot, BBC Radio and the National



Theatre. He co-founded the Cornish company o-region. Recent plays include: Superstition Mountain for o-region and Grand Guignol for The Drum Theatre, Plymouth.

MIKE GUNNING
LIGHTING DESIGNER

Theatre includes: Mike has worked extensively in the UK and abroad, with directors including David Alden, Tom Cairns, Robert Carson, Greg Doran, Ed Hall, Richard Jones, Ian Judge, Sam Mendes, Jonathan Miller, Elijah Moshinsky, Adrian Noble, Trevor Nunn and Deborah Warner. He has lit many productions for ENO including Il Trovatore, Ernani, Rigoletto, St John Passion, Tristan and Isolde, and La Bohème. Other opera work includes Eugene Onegin and Don Giovanni (BYO) and Manon Lescaut and Fedora (Holland Park Opera). Mike has also lit for the RSC on tour productions including Richard III, Twelfth Night, Henry V and The Blue Angel, whilst other theatre work includes The Wizard Of Oz (Royal Festival Hall), The Brothers Size (Actors Touring Company), The Jew of Malta and



Aunt Dan and Lemon (Almeida), Julius Caesar (Barbican Theatre and international tour), Medea (Broadway), Tales From the Vienna Woods (Olivier Theatre, RNT) and Kafka's Monkey (Young Vic).

ROB HIGGS
MECHANICAL SCULPTOR

I make mechanical machines and things usually out of old scrap and junk. I like them to show how excessive or pointless most of our use of technology is. Also I like them to break things or at least squash them a bit.

JOANNA HOLDEN
PERFORMER

Home: Sunny Scunny
Favourite food: Chips and scraps
Siblings: Big sister Elaine
Theatre includes: Queen Bee (North East Theatre Consortium), Venetian Twins (The Bolton Octagon); Cirque du Soleil's "Varekai". Joanna was a founder member of The Northern Stage Ensemble performing in A Clockwork Orange, Elmur McCurdy, Romeo and Juliet, Edmond, Play, A Ballroom of Romance, Pinochio, Animal Farm and The Elves and The Shoemaker.



She has also worked at The Bush Theatre, The RNT, The Royal Court, Sheffield Crucible, Perth Repertory, The Soho Theatre (nominated most outstanding newcomer) The Riverside Studios, The Gate Theatre, The Tristan Bates Theatre, The Tricycle, The Polka Theatre, The Gilded Balloon and with Vtol dance company, Cartoon De Salvo, Told by an Idiot and Ridiculismus.

CRAIG JOHNSON
PERFORMER

Home: Penzance
Favourite food: Home made pizza
Siblings: Russell & Deborah, both older
For Kneehigh: Cry Wolf, Quick Silver, Skulduggery, Tristan & Yseult, The Bacchae, Cymbeline, A Matter of Life and Death, Blast!: A Cornish Exposé, Journey to the Centre of the Earth (which he also directed) and Don John. Other performance includes: Craig has worked as a musician and performer in places ranging from New York to the Shetlands. He 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.



GILES KING
PERFORMER

Home: Shiplap in Cornwall
Favourite food: Fresh crab
Siblings: Older sister Alice
For Kneehigh: Over 32 local, national and international tours including The Red Shoes, The King of Prussia, The Bacchae, Tristan and Yseult and Danger My Ally.

Other work includes: Steering Europe's first theatre ship The Fitzcarraldo; hosting Caterpillar forklift truck events in Amsterdam and the South of France; forming the Theatre Band Bagattack. During the last three years he's trained as a draftsman, had Lola Rose, designed and built his own house. In 2009 he played in WildWorks' The Beautiful Journey. He's very pleased to be back with Kneehigh and next year's Asylum shows.

EMMA RICE
CHOREOGRAPHER

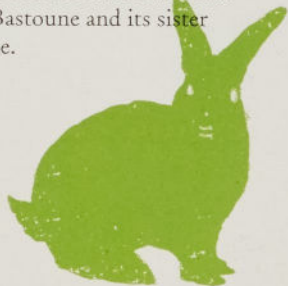
Home: The Kneehigh Barns
Favourite food: Squid
Siblings: One older sister
For Kneehigh: Emma is the Joint Artistic Director of Kneehigh and

for them has directed The Red Shoes; The Wooden Frock; The Bacchae; Tristan & Yseult; Nights at the Circus; Cymbeline; A Matter of Life and Death; Rapunzel; and Brief Encounter which played in the West End, toured the UK and is currently touring the USA.

IAN ROSS
PERFORMER/COMPOSER

Home: Cornwall
Favourite food: Roast beef
Siblings: Older sister
For Kneehigh: Brief Encounter (West End) and Don John.

Other performance includes: Ian is a multi-instrumentalist with around ten years' experience as a performer and composer ranging from New York fashion week to the Jazz world stage at Glastonbury festival. Ian played with Bristol based ska-hip-hop phenomenon Babyhead, the inimitable high tea lovelies The Zen Hussies and manouche collective Trio Bastoune and its sister project Bartoune.



MIKE SHEPHERD
DIRECTOR

Home: Cornwall
Favourite food: Fresh caught sardines grilled
Siblings: Older sister, younger brother
For Kneehigh: Mike is the Joint Artistic Director and founder of Kneehigh and has been involved with almost every show since the beginning. Recent shows include: Don John; A Matter of Life and Death; Cymbeline; Rapunzel and Blast! a Cornish Exposé for village halls.

MICHAEL VALE
DESIGNER

For Kneehigh: Cymbeline, Rapunzel and Fastburn.
Since leaving the Theatre Design Course at the Riverside Studios (now the Motley Design Course), Michael has designed the sets and costumes for over 140 theatre and opera productions both in the UK and abroad. Companies he has worked with include: The Royal Shakespeare Company; The Royal National Theatre; Manchester Royal Exchange; West Yorkshire Playhouse; The Crucible Theatre, Sheffield; Bristol Old Vic; The Royal Opera House;

English National Opera; Glyndebourne Festival Opera; English Touring Opera; Almeida Opera; English Touring Theatre; Told by an Idiot; Globe Theatre, Warsaw; New Galaxy, Tokyo; Antwerp de Vlaamse Opera and Los Angeles Opera. He also works as a director.

SARAH WRIGHT
PUPPETRY CONSULTANT

For Kneehigh: Puppetry Consultant for Brief Encounter.
As Puppeteer: Sarah has worked extensively with the Little Angel Theatre, credits include: Venus and Adonis (with RSC), The Little Mermaid and Jabberwocky. Other theatre includes: The Tower, PlanitariumSilo, Hotel (with Silo Theatre, Amsterdam), Queen of Spades (with Green Ginger and the WNO) and Fish Clay Perspex (with Faulty Optic).
As director: Cupid and Psyche and Angelo (for The Little Angel Theatre)
As deviser and consultant: Satyagraha (for Improbable); Comedy of Errors and Arabian Nights (RSC).
Sarah is a puppetry tutor at Central School of Speech and Drama.



From Swift's 'A Modest Proposal'  a compelling argument for eating children!

“

I have been assured by a very knowing American of my acquaintance in London, that a young healthy child well nursed is at a year old a most delicious, nourishing, and wholesome food, whether stewed, roasted, baked, or boiled...

”



SOMETHING MUST BE DONE

Life is hard
And flinty-sharp
With pickings slim
She hates to carp
She used to be
A woman proud
But I just ate a worm from out of the ground!
Something must be done
Something must be done...

The floor is dirt
The sky is grey
She's on her knees
She hopes and prays
The cupboard's bare
No wood, no coal
Her stomach is an empty hole!
Something must be done
Something must be done...

Something must be done.
This madness can't go on.
Something must be done.
This madness
Can't GO ON.

The Kneehigh Asylum ☉ coming this summer (with your help)

The Kneehigh Asylum is a jaw-dropping, spirit-lifting nomadic space - a tent - and it is the most beautiful tent in the world! It's a flexible structure with the potential to range from a 200-seater that would be perfect for a village green or a school playing field, to a 1000-seat auditorium that could command London's South Bank, Watergate Bay or Sydney Harbour.

This dream has heart. We will shout to all who pass that they are welcome. We will create brilliant, witty and moving work. We will whoop and dance, cry and gasp, show films and art, host ear-tickling gigs, enjoy excellent food and drink, and perform Kneehigh shows old and new...

At The Kneehigh Asylum's launch this summer you will be able to see The Red Shoes and dance the night away with us.

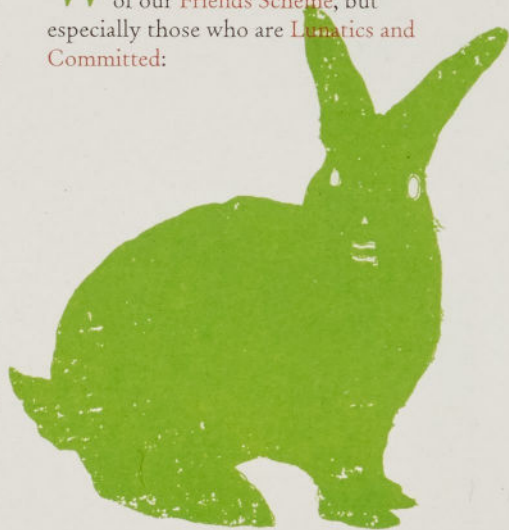
With help from Cornwall Council, Arts Council England, some marvellous trusts and foundations and members of our Friends Scheme we are so close to our fundraising target, but we still need you to make it happen.

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

To discover more visit www.kneehigh.co.uk/asylum or ring Matt Armstrong on 01872 267917.

What pleasures we will find - the limits are only as small as our imaginations!

With thanks to all the members of our Friends Scheme, but especially those who are Lunatics and Committed:



Lunatics:

Anon
Angela Bissett
Christopher Bland
Patrick & Barbara Gallagher
John Glasswell
Tom Hope
Simon Inch
Judy Le Marchant
Elizabeth Lindsay
Emma Rice
Gary W Ross
Adam Rowse
Emma Rowse
Jane Rowse
Vanessa Simonite
Karen Townshend

Committed:

Anon
Evergreen Armstrong
Leigh & Emma Bagnall
Archie Burnham
Jyoti Chandola
Robert Clymo
Kim Conchie
Julia Cox
John Doble
Martin Dunn
Val Dunning
Elly & Jason Flemyng

Peter Foulston
Mina Gerowin & Jeffery Herrmann
Keith Hamshire
Sheila Hancock
Cassie & Jonathan Hitchins
Andrew Holdich
David Jubb
Aidan Lawrence
Anthony & Jane Lawton
Richard Lumley-Smith
Peter Marsh
Beryl Martin
Jill McCombie
Mary Mestecky
Jeremy Metson
John Murphy
Donal O'Halloran
Charmaine Philpott & Ian Ellis
Simon Shute
Pat Smith
Trish Stone
Mr & Mrs SWG Thatcher
Sally Thrussel
Richard Toombs
Jane Turnbull
Eve Upton
Andy Ward
Florence Watson
Prue & Tony Wootton
Hannah Yelland & Michael Bahar

Raising the Roof ☯ A Night to Remember!

Oh, what a magical evening we had with Cornish accomplices at our recent 'Raising The Roof' party! On the last sunny weekend in September, Love-Spotters from Tristan & Yseult welcomed guests to our cliff-top barns for an exclusive evening of performance, poetry, music and feasting – all in much appreciated support of The Kneehigh Asylum.

To reach a happy ending, all stories must start with a quest! **Liebowitz & Pritchard**, Architects and Yacht Designers, decided to journey from Falmouth by land rather than sea and endured some tricky tangles with the cunningly concealed granite in Cornish hedges. They finally managed to find us at the top of our remote and winding lane and Erica Pritchard's father Roger even made it all the way from California to be with us! All had an enchanting evening that we hope was well worth the hurdles they had to overcome.

Sarah Lillicrap, however, proved that Truro Estate Agent **Lillicrap Chilcott** can always find the fine waterfront properties that they are looking for. Meanwhile, **Tregothnan** Estate – best known for its fine traditional teas grown

in Cornwall – enjoyed a unique brew of Cornish theatre, as did friends from **Trelowarren** (Environmental Building Contractors) and The Flying Boat Club on **Tresco**.

Deborah Hinton and **Richard Baker** were greeted by Cornish pipers crossing the tumbling fields and our new friends from **The County Homesearch Company**, **Hotel Tresanton** and **Classic Cottages** admired the breath-taking view stretching far beyond Dodman Point on that miraculously beautiful evening, and sipped prosecco under the still blue sky.

Our super-stylish friends from gorgeous Truro-based **Opium** boutique, web agency **Into3D**, **Illumina Lighting & Interiors** and the **Cotton Mills** enjoyed the tremendous Kneehigh band. They tapped their toes and swung their hips to songs from Cymbeline, Nights at the Circus, A Matter of Life and Death and Don John. To make sure the memories last forever, everyone got a CD of the soundtrack to Don John (along with other glittering goodies) to take home.

Alison Bunning blew out the candle on a cupcake to celebrate her birthday!

Karen Townshend, **Jane Turnbull & Brian Perman**, **Paul & Rosie Jackson** and **Caroline Righton** all led the Kneehigh band and other guests in a rousing chorus of Happy Birthday.

Jane Hartley and **Claudia Zeff & John Brown** ended the evening with a wonderful supper around a roaring fire, accompanied by sweet night-time harmonies, whilst Rebecca Jay left the ordered world of **The Dodo Pad** to be serenaded by the poetry of Charles Causley. Oh, the stars shone bright that wonderful night!

Generosity abounded with local companies giving wonderful donations: vintage china from Charlotte Lean of **Cornwall DMC**; Betty Stoggs beer from **Skinner's Brewery**; delicious Cornish Yarg cheese from **Lynher Dairies**; and goody bag goodies from **Uneeka**.

Thank you friends for a truly special night. We were blessed indeed!

Oh, and one more memory for luck... The mysterious cameo of an unknown hunter, spotted wielding a shotgun and a fine brace of dead rabbits.

He was dramatic, Cornish and with impeccable comic timing, but sadly he was not part of the performance!

THE BIRTHDAY SONG

There's one unique day in every year
When we all raise a heartfelt cheer
No day puts us in finer fettle
So Happy Birthday Hansel
Happy Birthday Gretel!



FINE & DANDY

Yes, we are fine and we are dandy
Our resolve will see us through
Yes, we are proud and we are loving
We're a family good and true

Yes, we are strong and we're resourceful
Though times are often tough
But we'll march through toil and hardship
Of this fight we can't get enough!

If one day dark clouds do gather
Should the signs not look so grand
There's our mum and dad to guide us
And when we're stuck, they lend a hand

Karen Townshend, Jane Turnbull & Brian Perman, Paul & Rosie Jackson and Caroline Righton all led the Kneehigh band and other guests in a rousing chorus of Happy Birthday.

Jane Hartley and Claudia Zeff & John Brown ended the evening with a wonderful supper around a roaring fire, accompanied by sweet night-time harmonies, whilst Rebecca Jay left the ordered world of *The Dodo Pad* to be serenaded by the poetry of Charles Causley. Oh, the stars shone bright that wonderful night!

Generosity abounded with local companies giving wonderful donations: vintage china from Charlotte Lean of Cornwall DMC; Betty Stoggs beer from Skinners' Brewery; delicious Cornish Yarg cheese from Lynher Dairies; and goody bag goodies from Uneeka.

Thank you friends for a truly special night. We were blessed indeed!

Oh, and one more memory for luck... The mysterious cameo of an unknown hunter, spotted wielding a shotgun and a fine brace of dead rabbits.

He was dramatic, Cornish and with impeccable comic timing, but sadly he was not part of the performance!

THE BIRTHDAY SONG

There's one unique day in every year
When we all raise a heartfelt cheer
No day puts us in finer fettle
So Happy Birthday Hansel
Happy Birthday Gretel!



FINE & DANDY

Yes, we are fine and we are dandy
Our resolve will see us through
Yes, we are proud and we are loving
We're a family good and true

Yes, we are strong and we're resourceful
Though times are often tough
But we'll march through toil and hardship
Of this fight we can't get enough!

If one day dark clouds do gather
Should the signs not look so grand
There's our mum and dad to guide us
And when we're stuck, they lend a hand

For Kneehigh:

Joint Artistic Director Emma Rice

Joint Artistic Director Mike Shepherd

Producer Paul Crewes

General Manager Charlotte Bond

Company Stage Manager Stephanie Curtis

Communications Manager Anna Mansell

Administrator Elizabeth King

Finance Officer Sarah Comacchio

Development Officer Matt Armstrong

Office Administrator Chloe Rickard

Trustees:

Kim Conchie

Peter Cox

David Jubb (Chair)

Hugh Murrell

David Mynne

Victoria Vyvyan

Simon Williams



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With special thanks to the Kneehigh Guardians:





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