



bristol old vic main house

a bristol old vic and  
lyric hammersmith  
co-production  
in association with  
kneehigh theatre

# nights at the circus

based on the novel by angela carter  
a new adaptation by tom morris and emma rice



## Welcome to Bristol Old Vic

Welcome to Nights at the Circus – a concoction of the magical realist novelist Angela Carter and the fabulous Kneehigh, aided by the co-producers Bristol Old Vic and the Lyric Hammersmith. It is a delightful combustion of a wealth of creative energies.

There's nothing more inspiring than working as a team, firing your own imagination by feeding off others', collaborating in collective enterprises. It's why working in theatre is so rewarding – and why sharing plays as audiences can be such fun.

In the Main House in April is the exciting prospect of Bristol Old Vic Youth Theatre's devised production of the ancient story of Gilgamesh, retold by the great contemporary writer Geraldine McCaughrean.

We are also delighted to be building upon our association with the Donmar Warehouse who are bringing Sir Ian McKellen in *The Cut*, and with Eclipse Theatre with its Trinidadian *Three Sisters*.

Over the past eighteen months we have been nurturing the young Channel 4 Resident Director Anne Tipton. During her time here she has assisted Melly Still, Rachel Kavanaugh, David Farr, David Fielding and Simon – and we all learnt as much from her as she from us. She directed a sensational production of *Phaedra's Love* last autumn and it's great news that Anne returns to Bristol Old Vic to direct our summer Shakespeare production *The Taming of the Shrew*.

In the Studio Bristol Old Vic continues its collaboration with Bristol-based artists *The Special Guests (This Much I Know: Part 1)* Travelling Light (*Mother Savage*) and Martin Maudesley (*Story Soup*). We also celebrate Bristol Old Vic's proud and long association with Nobel Laureate Harold Pinter with Simon's new production of his earliest work *The Dumb Waiter*. And for everyone who enjoys the zest of theatrical innovation, our fourth annual Mayfest of physical and visual theatre kicks off May 2nd.

The participation between audiences and theatres, plays and people, drama and life, fuels much more than a good night out. We look forward to welcoming you back to your Bristol Old Vic this spring.

Simon Reade & Rebecca Morland  
Artistic Director & Administrative Director

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### cast

Princess	Adjoa Andoh
Musician	Stu Barker
Walsler	Gisli Örn Gardarsson
Lizzie	Carl Grose
Mignon	Amanda Lawrence
Fevvers	Natalia Tena
Colonel	Andy Williams
Clown	Ed Woodall

### creative

Direction	Emma Rice
Adaptation	Tom Morris and Emma Rice
Design	Bill Mitchell and Vicki Mortimer
Lighting Design	Malcolm Rippeth
Music Composition	Stu Barker
Sound Design	Gregory Clarke
Costumes	Lyric Wardrobe
Additional Costumes	Keith Watson, Mark Costello and Kay Coveney
Miss Tena's Wings	Ivo Coveney
Scenic Items	Scena Projects
Additional Scenic Items	Lyric Workshop
Painting	Richard Nutbourne @ Coofflight Ltd
Drapes	Prompt Side
Puppet Maker	Peter O'Rourke
Aerial Work	Gisli Örn Gardarsson
Dance Training	Grahame Pucket and Ann Pesket
Fights and Additional Chorus Work	Mike Shepherd
Re-lights	Jane Dutton
Model Box Maker	Dave Mynne
Prop Maker	Marise Rose
Company Stage Manager	Claire Bryan
Deputy Stage Manager	Hannah Ashwell-Dickinson
Assistant Stage Manager	Sarah Hunter
Casting	Sam Jones

Bristol Old Vic is a no smoking building.

Please ensure that all mobile phones are switched off before you enter the auditorium.

Latecomers will be admitted at a suitable break in the performance.

The Stalls Bar will remain open after the performance with drinks offers available.

There will be one interval of twenty minutes.

### production credits

The Kneehigh Team, Lynette Mauro and Louise Dadd, Lorraine Moinerhan and Charlie Holland at The Circus Space ([www.thecircusspace.co.uk](http://www.thecircusspace.co.uk)), Eddie Butler and Laura Mackenzie, Alex Wardle, David Glass for his work on the early development of this show, Fiona Ryan, Lindy Wright, Peter @ Studio Moves, Simon Mellor, Stationary Box, Steve Graham at Party Delights, The Earnest Cook Trust for supporting the Education Resource Pack, Special thanks to Vicki Mortimer.



Amanda Lawrence, Edward Woodall, Carl Grose and Andy Williams.

## my truths by emma rice, director

I try to avoid rules. They have a place in school, in society, in law; but not in the theatre. Theatre worships subversion and irreverence; its prophets are crazy and its God demands only disbelief; it welcomes the peculiar and celebrates humanity in all its cracked forms. And the theatre is where I take communion; a place where I can rewrite history, reinvent myself time and time again, experience pleasures and fears that I could only dream of in another life.

Angela Carter's *Nights at the Circus* is a homage to theatre; to the dirty, stinking, emotional soup of it, the thrill of fantasy and the intoxication of dreams. It is a love song to a land where you do not have to inhabit the skin you were born in. Long live liberty, is what the book says to me. Long live the great escape!

*Fly out of your pants, Fevvers!  
Fly for us all!*

But it is also a warning; a warning that a life spent worshipping dreams may ultimately result in the terrible absence of reality; that there simply might not be anything beneath the make-up, that the skin you were born with might lie empty while you are away dreaming, and that the glorious freedoms so passionately fought for have become a cage of their own.

As Fevvers sings in Act 1:

*I am only a bird in a gilded cage  
With a lock that is copper and steel.  
Like a secret to last till the death of the age  
With no-one to touch and to feel.*

*As you look up at me with your sparkling eyes  
All dewy and soft as the sea  
Is there magic at work? Is it truth? Is it lies?  
Can you really believe what you see?*

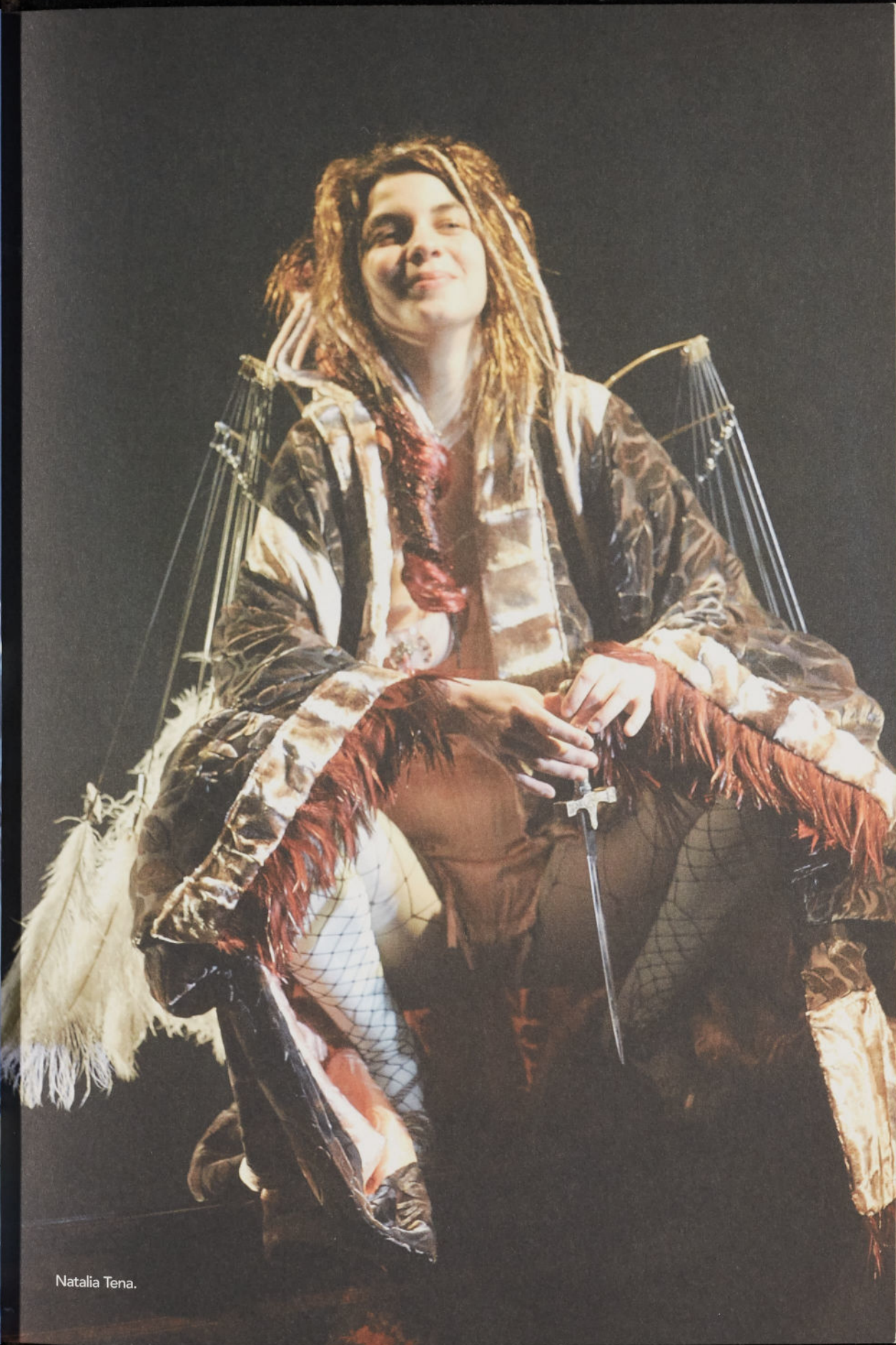
But is she trapped? Is she real? Is she all front, so to speak, or is she more herself than most can ever dream of? Is theatre a last bastion of free thought and self-expression or a hall of mirrors creating corridors of lies?

It is both. That is the crushing and beautiful truth of it. We trace Fevvers as she treads the tightrope of life and art. *Nights at the Circus* brushes so deliciously with my own lives, loves and secrets that I salivate when I start to name them... freedom, glamour, love, loyalty, betrayal, fear, violence, truth... She seems to dip a big fat biscuit into my soul and bring it out warm, soft, perilous and mouth-watering.

So perhaps I do have a rule. I try to make work that chimes with my own experience and has its own truth – if you can ever have truth in the theatre.



The Company.



Natalia Tena.

# running away to join the circus

## by tom morris, adaptor

I was sitting in a café in the Cut in Southwark when I overheard a Frenchman describing a Channel 4 documentary about a woman in Czechoslovakia who had X-ray vision. People came from all over the country to have her run her magic eyes over their insides, he said. Sometimes she'd diagnose a broken limb or spot an early cancer and the patient would go away telling everyone that she was a miracle-worker. So the word spread.

I was making no progress with the impossible task of adapting *Nights at the Circus* for the stage, so I opted for displacement activity, ordered another coffee and discovered that the crunch of the film came when a Russian journalist decided to interview the girl about her second sight. The journalist was a cynic, of course, and his mission was to unmask her as a fake. But as he walked into her poky seventh floor flat a strange thing happened. "What's wrong with your left wrist?" asked the woman with X-ray eyes. The man was unsettled. He'd broken his left wrist playing football when he was eleven and not talked about it since. Perhaps she had guessed and got lucky; maybe a tell-tale tick in his posture that had betrayed him; but what if...? His expression softened. His journalistic grip loosened ever so slightly on his biro. And he looked afresh at the strange fraud he had come to expose.

"Imagine that!" said Emma Rice as I retold my version of the story in a different café in Hammersmith; "In the middle of writing a story about how she was a fake, he fell in love with her."

In Angela Carter's wild and brilliant novel *Nights at the Circus* a cynical journalist from the *New York Times* sets out on a mission to unmask the great fakes of his age. When he meets Fewvers, the colossal and charismatic winged woman of London, his cynicism is fractured by her charm; he loses his detachment and runs away to join the circus. Fans of Emma Rice and Kneehigh Theatre will know how he felt. Improbability and paradox are no obstacles to the company. They attempt the impossible with panache and with a strange playful chemistry that seems to reach below the rational surface and grab you in the guts as you watch. After a performance of *Tristan and Yseult* at the National Theatre this summer I heard a man say "I don't feel as if I watched the show. I feel as if I was in it."

Part of this magic Kneehigh effect comes from the way the company creates theatre. They don't put plays on. There is no script at the start of the rehearsal process. The whole thing is made up, like a game.

Even on a show like this, where we are adapting a novel for the stage, we started with a summary of the plot, a room full of people, and a handful of songs. We had cut several characters and episodes from the novel and roughly set out a three-act structure but the rest was murk. We're ready to begin, says Rice, and we head off to Cornwall. I've been through it before, but at this stage, the Kneehigh process is nothing short of terrifying. Even the most openhearted idealist has moments of scepticism. It just doesn't make sense, I hear myself saying. What was it Alfred Hitchcock famously said? If you're conducting an orchestra, you don't turn up on the first day, ask the flute player what mood she's in, and expect to end up with a symphony. You need to know exactly what everyone is doing before you start. Why should theatre be any different?

Emma Rice deals with the fears of her collaborators by gathering us (seven actors, composer, designer, lighting designer and me) in Kneehigh's barn in Gorran Haven, South Cornwall and bonding us like a tribe. There are no distractions at the barn. Mobile phones don't work. It takes hours to get anywhere. There is nowhere to eat, so we have to cook and eat together. And there is nothing to do except look at the cliffs and work. It takes about a week for a company of serious-minded professional theatre-makers to turn into a gang of runaway schoolchildren. If every theatre company had a barn like that, the industry would be transformed.

Over the weeks in which the barn quietly works its magic, Emma Rice makes the company run along the cliff tops in the morning, and run through the story in the afternoon. It is retold, tested and improved until everyone knows its shape. Then we compile lists of words describing each character, from which three are selected to devise with. Lizzie, the adoptive mother of the winged woman in our show, is for our purposes "protective," "volatile" and "ferret-like". All demarcations of role are suspended. The runaway schoolchildren investigate how to embody these words (as ludicrous as it

sounds), before actor Carl Grose is dressed up in an impromptu costume and required to improvise in character. He draws freely on everyone's work and the result is an utterly implausible and strangely moving female impersonation. By this stage the whole thing feels like a summer camp role-play that has gone wild and lasted until all the children are grown up.

Gradually, and almost imperceptibly, Emma Rice begins to organise this into the scenes from our story. The improvised text is thickened with quotation from the book and newly written dialogue that it has inspired. As I write this, a week before we open at the Lyric, a draft script is very nearly in place. In any conventional theatre-making process, the company would be up in arms about this. But, remarkably, a spirit of play still pervades the rehearsal room. Gísli (playing Jack Walsler) is trying to persuade Mandy and Andy (clown chorus) to turn him upside down and stick his head in a small tin basin. "It will be magnificent," he says. It isn't. It's ridiculous. And it may well end up in the show.

"In our style of theatre," says Rice to one of the queue of journalists who are now filling the Lyric foyer every lunch-time, "we don't pretend that the audience aren't there. We talk to them." Aha! I think. That's it. That's why it's different from Hitchcock and his flute-player. If we succeed, the games we've all been playing since Cornwall will still be going on in the theatre in a week's time. Maybe that's why audiences are prepared to believe in what they see - in spite of all the evidence to the contrary. Maybe that's why some people (me for example) see Kneehigh's work and immediately want to run away and join the circus.

Tom Morris is Associate Director at the National Theatre and until 2004 was Artistic Director of Battersea Arts Centre. Before that he was a journalist.



Carl Grose.



Natalia Tena.

## Buffo Song About Mignon

Well I was sitting in a café  
With a monkey at my side  
When I saw a pretty waitress  
With a ribbon in her hair

She seemed to like the monkey  
And she sat with us a while  
So I took her home  
And showed her how to care.



Amanda Lawrence and Edward Woodall.



**adjoa andoh**  
princess

**Theatre:** Pericles, The Dispute (Lyric Hammersmith and RSC); Glory! (Lyric Hammersmith/Derby Playhouse/West Yorkshire Playhouse); Blood Wedding (Almedia); His Dark Materials and Stuff Happens (National Theatre); The Vagina Monologues (Old Vic Productions); Breath Boom (Royal Court Theatre); A Streetcar Named Desire (National Theatre Studio); Starstruck (Tricycle Theatre); Tamburlaine, The Odyssey and Crowned with Fame (Royal Shakespeare Company); Death Catches the Hunter (Traverse Theatre); Love at a Loss (Battersea Arts Centre and national tour); Cloud Nine (Contact Theatre); The Snow Queen (Young Vic); Our Day Out (Birmingham Repertory Theatre); Pinchdice & Co and Lear's Daughter (Women's Theatre Group); Getting Through (international tour); and Twice Over (Gay Sweatshop).

**Television:** Dr Who; Dalziel and Pascoe; Casualty; Macbeth; Jonathan Creek; Close Relations; Peak Practice; Thieftakers; Brass Eye; Twelve Angry Men; An Independent Man; Tomorrow People; Circle of Deceit; Health and Efficiency; Waiting for God; EastEnders.

**Film:** Every Time I Look at You; A Rather English Marriage; What My Mother Told Me; Chopratown; A Short Film About Melons.



**stu barker**  
musician/composer

**For Bristol Old Vic:** Aladdin and the Enchanted Lamp; The Odyssey; Clown (with Travelling Light).

**For Kneehigh:** Tristan and Yseult (with National Theatre), Pandora's Box, The Bacchae, The Wooden Frock and The Red Shoes.

**Other Composition:** Cloudland, The Stones (Travelling Light).

**Other Musical Direction:** Travelling Light, Welfare State International, Horse and Bamboo and Contact Theatre. Stu is a multi instrumentalist who plays harp, hurdy gurdy, bagpipes and trombone.



**gísli örn gardarsson**  
walsler

**Theatre (Acting):** Romeo and Juliet (Vesturport with Reykjavik City Theatre and the Young Vic); Surf (Vesturport with National Theatre of Iceland); Titus Andronicus and Mr Man (Vesturport); Rambo 7 (National Theatre of Iceland); and Like Water for Chocolate (Reykjavik City Theatre).

**Theatre (Direction):** Romeo and Juliet (Vesturport with Reykjavik City Theatre and the Young Vic) and Woyzeck (Vesturport with the Barbican and Young Vic).

**Television:** If...

**Film:** Beowulf and Grendel; Bastards-Children; Bastards-Parents; Niceland; Dramarama.



**carl grose**  
lizzie

**For Kneehigh (Acting):** Nick Darke's The King of Prussia and The Riot (with the National Theatre), The Women Who Threw the Day Away, Strange Cargo, Wolf, Pandora's Box (with Northern Stage), Quick Silver, Skulduggery and Wagstaffe the Wind-Up Boy.

**Other Theatre:** Laughing Gas (o-region); In One Ear, Out the Other (Theatre Alibi); and The Man With Green Hair (Bristol Old Vic).

**Radio:** Postcards, Underground: Between the Ears, The Fisherman's Tale, Bawcocks's Eve, The Lodsel Cod and Dead Man's Fingers (which he also wrote).

**Film:** The Bench.

**For Kneehigh (Writing):** Quick Silver, Tristan and Yseult, The Bacchae (with Anna Maria Murphy), Wagstaffe the Wind-Up Boy (with Mike Shepherd) and the forthcoming show Cymbeline (with Royal Shakespeare Company).

**Other Writing:** Plymouth Theatre Royal, BBC TV and Radio, State of Play and o-region (most recently completing Nick Darke's last play, Laughing Gas; a story about the Cornish scientist Humphry Davy). He is currently working on a new play, 49 Donkeys Hanged, for the National Theatre Studio.



**amanda lawrence**  
mignon

**For Kneehigh:** Tristan and Yseult (with the National Theatre) and The Wooden Frock.

**Other Theatre:** The Firework-Maker's Daughter (Lyric Hammersmith with Told By An Idiot); Playing the Victim (Royal Court and Told By an Idiot); Hello You, The Cherry Orchard, Ubu Roi, Fascinations From the Crowd, 27, Hamlet and The Pleasure Dome (Fecund Theatre); Harharmonics (Why Not Company); Why the Whales Came (Theatre Alibi); Dessert (Jane Mason Dance Theatre); More Grimm Tales, The Ballroom of Romance, Animal Farm, A Clockwork Orange and Grimm Tales (Northern Stage); The Tempest and Dr Faustus (Compass Theatre); and Joshua's Egg (Theatre Centre).

**Television:** Casualty; The News Never Sleeps.

**Film:** Andout; Weekend; Hard Told.



**natalia tena**  
fevers

**Theatre:** Brontë, Gone to Earth (Lyric Hammersmith with Shared Experience); Sitting Pretty (RUG).

**Television:** Doctors; The Murder Room; Art of War.

**Film:** Mrs Henderson Presents; The Grooming; About a Boy.





**andy williams**  
colonel

**Theatre:** The Play What I Wrote (UK tour); Perfect (Contact Theatre, Manchester); April in Paris and Perfect Pitch (Haymarket Theatre, Basingstoke); Perfect Days (Library Theatre, Manchester); A Weekend in England (Chester Gateway); The Comedy of Errors (Royal Shakespeare Company); Grimm Tales (Young Vic and New York and Sydney Festivals); Twelfth Night, As I Lay Dying, The Jungle Book and More Grimm Tales (Young Vic); The Mask of Orpheus (Royal Festival Hall); Bouncers (Hull Truck); and Custer's Last Stand and Vampire (Secret Agents).

**Television:** Grown Ups; Ghost Squad; A Midsummer Night's Dream; Heartbeat; The Bill; Crossroads; Wire in the Blood; Casualty; Doctors; No Sweat; TV Hell; Touching Evil; Brookside.

**Film (Shorts):** Hypnodreamdruff; The Colour of Funny; Shoulderhead.



**edward woodall**  
clown

**Theatre includes:** The Hanging Man (Lyric Hammersmith with Improbable Theatre); Theatre of Blood (Improbable Theatre and National Theatre); World Cup 1966 and Wanted Man (Battersea Arts Centre); Out of a House... Walked a Man (National Theatre and Complicite); Everyman and The Mysteries (Royal Shakespeare Company); The School for Scandal (English Touring Theatre); The School for Wives (Salisbury Playhouse); Seeing Marie (Old Red Lion); Conquest of the South Pole (The Green Room, Manchester); and Hatchet Plan (Partis - Pris Theatre Company).

**As Director:** Een Hond Begraven (Union, Battersea Arts Centre and Riverside Studios) - winner of Time Out Live Award; Happy Yet? (Gate Theatre).

**Television:** Cold Lazarus; Oliver Twist; The Harbour Lights; The Tenth Kingdom.

**Film:** The Master and Commander; Enigma; Emma; The Jolly Boys Last Stand.

nights at the circus



Natalia Tena and Gísli Örn Gardarsson.

**emma rice**  
director

Artistic Director of Kneehigh Theatre. Direction for Kneehigh includes *The Itch*; *Pandora's Box* (co-produced with Northern Stage); *Wild Bride* (the Shamans, Budapest); *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); and *Tristan and Yseult*. In spring 2006 Emma will direct *Cymbeline*, commissioned by the Royal Shakespeare Company for the Complete Works Festival at Stratford-upon-Avon.

**Other Theatre:** Emma has performed extensively with Theatre Alibi and Katie Mitchell's Classics on a Shoestring. She also trained and performed with the Gardzienice Theatre Association, Poland.

**Choreography includes projects with:** the Royal Shakespeare Company, Welsh National Opera, Northern Stage and West Yorkshire Playhouse.

**tom morris**  
adaptor

**For Kneehigh:** *The Wooden Frock* (written with Emma Rice) and *Tristan and Yseult* (dramaturg).

**Other Writing:** *Ben-Hur*, *Jason* and *the Argonauts and World Cup Final 1966* (with Carl Heap).

**Direction:** Tom Morris is Associate Director at the National Theatre.

**Other theatre includes:** *Passions*, *Othello Music*, *Trio*, *Oedipus the King*, *All That Fall*, *Unsung*, *The Kombat Opera Klubneit*, *Macbeth* (with Corin Regrave), *Disembodied* (with David Glass) and *Newsnight the Opera*. Tom also recently developed the idea for *Coram Boy* at the National Theatre.

**Producing includes:** the programme of Battersea Arts Centre, where he was Artistic Director from 1995 to 2004.

**bill mitchell**  
designer

**For Kneehigh:** Artistic Director from 1995 to 2005 when he devised and directed amongst others *Ship of Fools*, *Ghostnets* and *Hell's Mouth*; in addition he has designed most shows since *Tregeagle* in 1989; his recent projects include *The Red Shoes*, *The Wooden Frock*, *The Bacchae* and *Tristan and Yseult*.

**Direction/Design with:** *Perspectives*, *Walk the Plank*, Theatre Centre in London, Theatre Foundry, National Theatre, Avon Touring, *Young Vic*, Birmingham Repertory Theatre, Soho Poly, Lyric Hammersmith and Shaman Company in Budapest. Over the last four years Bill has been creating a large site-specific project inspired by a Gabriel Garcia Marquez story, *A Very Old Man With Enormous Wings*. The show has performed to great acclaim in Malta 2003 and Cyprus 2004. In 2005 Bill launched his new company, *Wild Works*, its first production, *Avomwew* performed to sell out audiences in Cornwall this summer.

**vicki mortimer**  
designer

**Theatre:** *The Winter's Tale*, *A Woman Killed With Kindness*, *The Dybbuk*, *Ghosts*, *The Phoenician Women*, *Beckett Shorts*, *Uncle Vanya* and *The Creation and the Passion* (Royal Shakespeare Company); *Paul*, *A Dream Play*, *The House of Bernarda Alba*, *The Three Sisters*, *Oresteia*, *Ivanov*, *Rutherford & Son*, *The Machine Wreckers*, *Fair Ladies at a Game of Poem Cards*, *Closer* and *Jumpers* (National Theatre); *1953* and *Heartbreak House* (Almeida Theatre); *The Real Thing* and *The Wild Duck* (Donmar Warehouse); *Fiddler on the Roof* and *Nine – costumes* (on Broadway); *Easter* (Royal Dramatic Theatre, Stockholm); *Boy Gets Girl*, *Mountain Language/Ashes to Ashes*, *My Zinc Bed* and *The Country* (Royal Court Theatre); and *The Seagull* (Royal Shakespeare Company and tour).

**Opera:** *Jephtha*, *Katya Kabanova* and *Jenůfa* (Welsh National Opera); *The Turn of the Screw* (Scottish Opera); *Salome* (English National Opera); and *The Miserly Knight* and *Gianni Schicchi* (Glyndebourne).

**Dance:** *Millenarium* and *Sulphur 16* (Random Dance Company).

**malcolm rippeth**  
lighting designer

**For Kneehigh:** *The Bacchae*, *Pandora's Box* (with Northern Stage) and *Antigone at Hell's Mouth* (with the National Youth Theatre).

**Recent Theatre:** *Hamlet* (English Touring Theatre); *Great Expectations* (Northern Stage); *Dick Whittington* (Clwyd Theatr Cymru); *Woody Allen's Murder Mysteries* (Croydon Warehouse); and *The Lovers* (Live Theatre).

**Other Theatre includes:** *The Lion*, *the Witch and the Wardrobe*, *Vodou Nation*, *Homage to Catalonia*, *Medea* and *Off Camera* (West Yorkshire Playhouse); *Kaput!*, *Cinzano* and *Smirnova's Birthday*, *The Snow Queen*, *Noir* and *The Tiger's Bride* (Northern Stage); *Romeo and Juliet* and *John Gabriel Borkman* (English Touring Theatre); *Hay Fever* and *Macbeth* (York Theatre Royal); *Our Kind of Fun*, *Lush Life*, *Toast*, *Charlie's Trousers* and *Cooking With Elvis* (Live Theatre); *Foyer* and *The Selfish Giant* (Leicester Haymarket); *Dealer's Choice* (Salisbury Playhouse); *Coelacanth* and *Black Cocktail* (Edinburgh Festival); *Bintou* (Arcola); *Abyssinia* (Tiata Fahodzi); *Little Sweet Thing* (Eclipse Theatre); and *Keepers of the Flame* (Royal Shakespeare Company and Live Theatre).

**Ballet and Opera:** *The Ball*, *La Nuit Intime* and *La Vie des fantasmes érotiques et esthétiques* (balletLORENT); and *Who Put Bella in the Wych Elm* and *Infinito Nero* (Almeida Aldeburgh Opera).

**gregory clarke**  
sound designer

**Sound Designs include:** *The Emperor Jones* (The Gate); *And Then There Were None*, *Some Girls*, *You Never Can Tell*, *What the Butler Saw*, *The Home Place*, *Whose Life Is It Anyway?*, *The Dresser*, *National Anthems*, *Journey's End*, *Betrayal*, *Abigail's Party*, *Mum's the Word*, *Lady Windermere's Fan*, *The Royal Family*, and *Song of Singapore* (West End); *No Man's Land* and *Tristan and Yseult* (National Theatre); *Great Expectations*, *The Merry Wives of Windsor*, *Coriolanus* and *Tantalus* (Royal Shakespeare Company); *Insignificance* (Sheffield Theatre); *My Boy Jack* (UK Tour); *Twelfth Night*, *Cymbeline*, *HMS Pinafore*, *Henry IV Part I*, *A Midsummer Night's Dream*, *The Two Gentlemen of Verona* and *Loves Labour's Lost* (Open Air Theatre, Regent's Park); *What the Butler Saw*, *When the Night Begins*, *The Maths Tutor*, *Abigail's Party*, *The Dead Eye Boy*, *Snake*, *Gone to LA*, *Terracotta*, *Local Boy*, *Buried Alive* and *Tender* (Hampstead Theatre); *Seven Doors*, *Semi-Detached*, *Pal Joey*, *Heartbreak House*, *A Small Family Business*, *I Caught My Death in Venice*, *Nathan the Wise*, *Song of Singapore* and *Nymph Errant* (Chichester); *The Cherry Orchard*, *Demons* and *Dybbuks* and *The Black Dahlia* (Method and Madness); *Private Lives*, *Waiting for Godot*, *You Can Never Tell*, *Much Ado About Nothing*, *Design for Living*, *Betrayal*, *Fight for Barbara* and *As You Like It* (The Peter Hall Company at the Theatre Royal Bath); *As You Like It* (US National Tour); *Office Suite* and *Present Laughter* (Theatre Royal Bath); *Paradise Lost* and *Relatively Speaking* (Derngate Theatre, Northampton); and *The Hackney Office* (Druid Theatre, Galway).



Carl Grose, Amanda Lawrence and Natalia Tena.

## kneehigh theatre company

'The truly great theatre companies stand out by their ability to be distinctively themselves and yet make a succession of shows that are distinctively different. After an astonishing few years of creative frenzy, Kneehigh joins those ranks'.  
The Guardian

Kneehigh now finds itself celebrated as one of Britain's most innovative theatre companies. For over 25 years the company has created vigorous, popular and challenging theatre for audiences throughout the UK and beyond. Using a multi-talented team of performers, directors, designers, sculptors, administrators, engineers, musicians and writers, Kneehigh perform with the joyful anarchy that audiences have come to expect from this ground breaking theatre company.

## lyric hammersmith

The Lyric Hammersmith is one of London's premier off-West End theatres. We create innovative high-quality work that pushes the boundaries of what is possible in theatre whilst remaining entertaining and accessible. Nowhere else in London will you see such radical, often groundbreaking work on such a large scale for such a broad audience.

The Lyric has two spaces, the Main House; and the Studio which is home to theMIX - an eclectic and challenging programme of work from a diverse range of dynamic developing theatre companies as well as high quality work for children.

nights at the circus

bristol old vic main house



Presented by  
Birmingham Repertory  
Theatre Company in  
association with Nottingham  
Playhouse and The New  
Wolsey Theatre, Ipswich as  
part of the Eclipse Theatre  
initiative.

Director. Paulette Randall  
Designer. Libby Watson

eclipse theatre initiative

# three sisters

anton chekhov (1901)

adapted by mustapha matura (2006)

19–22 april

booking 0117 987 7877  
www.bristol-old-vic.co.uk



bristol old vic main house

Director. Anne Tipton  
Designer. Hannah Clark  
Lighting. Neil Austin  
Composer and Sound Score.  
Adam Cork  
Sound Co-designer.  
Jason Barnes

# the taming of the shrew

william shakespeare

28 april – 27 may

booking 0117 987 7877  
www.bristol-old-vic.co.uk

Photo: Marcus Ginnis

# bristol old vic company

**Artistic Director**  
Simon Reade

**Administrative Director**  
Rebecca Morland

**Assistant to the Directors**  
Jane Totney

**Education and Youth Theatre**  
**Education Director**  
Ian Wainwright

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Gary Hall

**Front of House Manager**  
Layla Barron

**Duty Manager**  
Andrew Stocker

**Café Bar Manager**  
Rachel Hobbs

**Chefs**  
Matthew Dadley, Michelle O'Sullivan

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Calum Anderson, Lara Booth, David Charles,  
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Ken Smith

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James Thearle

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Simon Luckwell

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Jason Barnes

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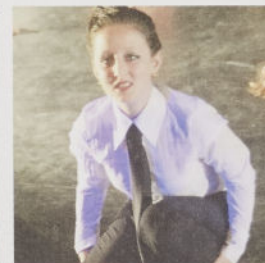
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Bristol Old Vic is in receipt of capital lottery funding from Arts Council England's Grants for the Arts scheme. Our work would not be possible without the support of Arts Council England, South West and Bristol City Council.

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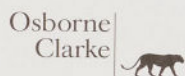
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### Act Three Joint

Mrs K and Professor P Abrams, Kevin Cox and Donna Knight, Mr Andrew and Mrs Jenny Phillipson, Kate Thornton and Paul Gelling.

As at 20 February 2006.

Bristol Old Vic would also like to thank the many Friends at Act One level for their generous support.

### Bristol Old Vic Digs List

We are currently looking for rooms and flats to add to our Actors Digs List. If you are able to provide comfortable and relaxed digs to rent on a short-term basis and would like more details, please contact Tai Lichtensteiger on 0117 973 0149.

## bristol old vic friends

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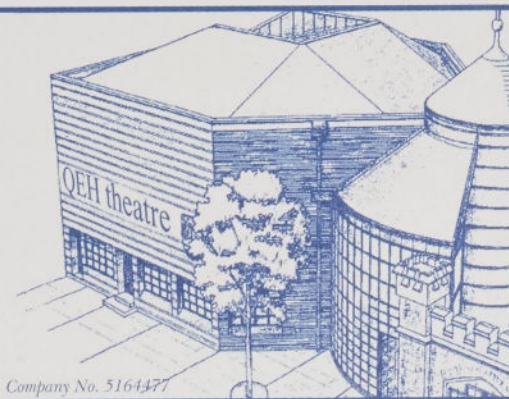
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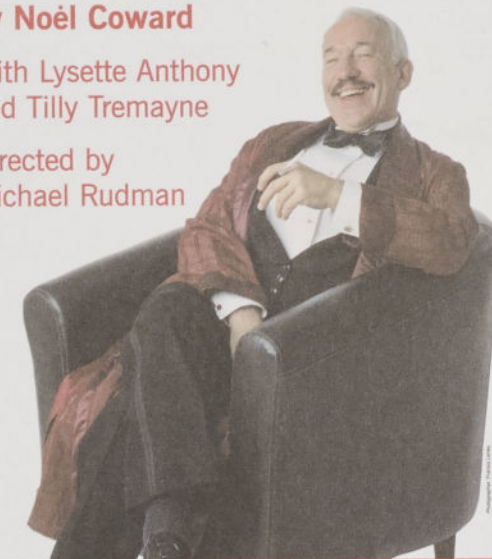
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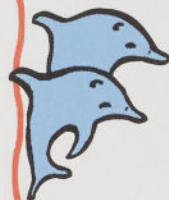


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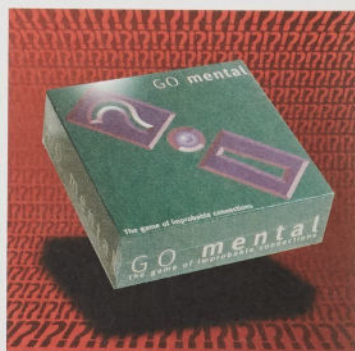


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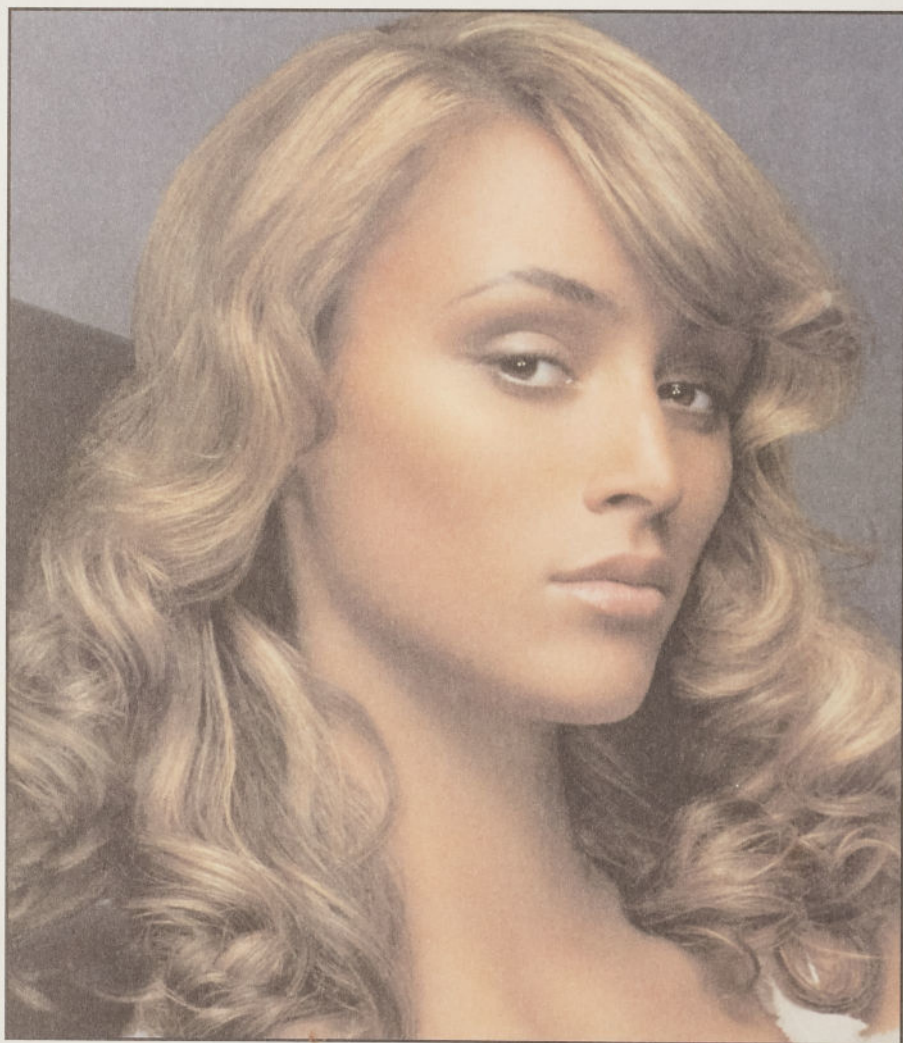
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