

Kneehigh
ASYLUM

ASYLUM

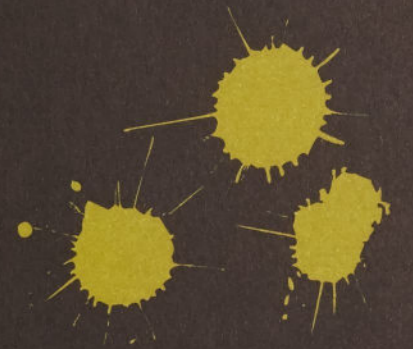


2016



“A place
predisposed
to magic”

The Guardian





"I write this in a state of shock and outrage at the duplicitous, Shakespearean shenanigans rattling Europe at the moment. It feels a much needed tonic to be embarking on another Asylum season.

**Asylum. [refuge, sanctuary, madhouse
- Uh-sy-luhm]**

The deeper, wider meaning of the word 'asylum' has come sharply into focus in these troubling times. Our Asylum was always built to embrace and to celebrate "one and all" and it is heart-warming to welcome you to a cracking night out whichever show you've come for or perhaps you're coming to all three?

First is *The Flying Lovers of Vitebsk*, our latest show directed by Emma Rice charts the lives of Marc and Bella Chagall and is full of heart, beauty and off the scale skills. This wonderful show is a warm embrace.

Next is *FUP*, directed by Cornwall's own, the ubiquitous and brilliant Simon Harvey. By turns hilarious, heartfelt and strange - *FUP* treads a precarious path, based on Jim Dodge's cult novel about breaking down barriers and opening up to the world.

Lastly is the Globe's fine and funky touring Shakespeare *The Two Gentlemen of Verona*. Directed by the effervescent Nick Bagnall associate director of the Liverpool Everyman.

We're very happy to host the Globe for the first time... welcome.
Welcome all!"

With love,
Mike Shepherd, Artistic Director



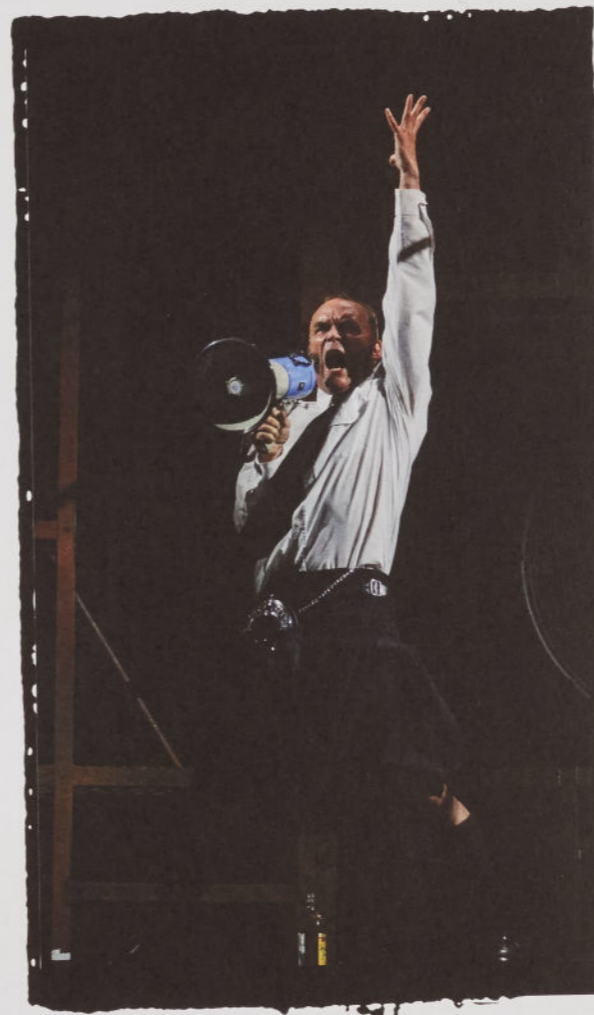
About Kneehigh

Kneehigh are a UK based theatre company with a local, national and international profile. For over 30 years we have created vigorous, popular and challenging theatre and perform with joyful anarchy.

We tell stories. Based in Cornwall in breath-taking barns on the south coast we create theatre of humanity on an epic and tiny scale. We work with an ever-changing ensemble of performers, artists, technicians, administrators, makers and musicians, and are passionate about our multi-disciplined creative process.

In 2010 we launched The Asylum, a beautiful and flexible nomadic structure, which means we now have a venue to call home as well as being one of the leading touring theatre companies in the UK. This is our sixth Asylum season, and we will continue to reinvent the space and explore new locations in future years.

Alongside our national and international touring and Asylum seasons, we run the **Kneehigh Rambles** aiming to engage creatively with communities in Cornwall and beyond through event and adventure.



For Kneehigh

Executive Producer
Artistic Director
General Manager
Producer
Company Stage Manager
Technical Stage Manager
Finance Officer
Development Officer
Communications Assistant
Production Assistant
Rambles Lead Artist
Marketing
Press
Photography
Film Maker
Illustrator

Ali Robertson
Mike Shepherd
Charlotte Bond
Liz King
Steph Curtis
Aled William Thomas
Fiona Buxton
Bethany Lyne
Dann Carroll
Millie Jones
Anna Maria Murphy
Sam McAuley & Kym Bartlett
Clíona Roberts
Steve Tanner
Brett Harvey
Daryl Waller

Kneehigh Board

Alan Livingston (Chair), Peter Cox, Teresa Gleadow, Sheila Healy, Clare Morpurgo, Daphne Skinnard, Simon Williams

Revered Accomplices

Emma Rice & Paul Crewes

Kneehigh Associate Artists

Simon Baker, Stu Barker, Carl Grose, Simon Harvey, Charles Hazlewood, Etta Murfitt, Anna Maria Murphy, Malcolm Rippeth, Steve Tanner, Ian Ross, Daryl Waller, Sarah Wright

About the Asylum

The Asylum is our award-winning, long-awaited, much dreamed about, jaw-dropping, spirit-lifting nomadic theatre space. A place of fun, playfulness and sanctuary, the Asylum is a purpose built tent, a home and a 'place predisposed to magic'. With theatre, live music and fine food and drink, the Asylum is a great night out.

In Cornwall for the sixth year, the Asylum seasons are a chance for friends old and new to enjoy world class theatre, delicious food and drink, live music and a good old-fashioned Kneehigh knees-up.

Asylum Team

Front of House Manager
Bar Manager
Box Office Assistant
Volunteer Co-ordinator
FOH Designers
FOH Design Assistants

Bryher Flanders
Louis King
Anais Seager
Bethany Lyne
Alice King, Mae Voogd
Morgan Val Baker, Sam de Courcey, Katie Hawken,
Isaac King, Louis King, Anna Maria Murphy, John Voogd,
Peter & Lynne Walker
Aled William Thomas
Alex Shenton-Parkin
Simon Baker
Andy Graham
Chris Jordan, Mike Gunning
Alex Crombie-Rodgers, Louis King
Paul Tregunna and Co.
Stout Security
Sally & Mike Dyer at House by the Beach
Anna Maria Murphy, Alice King, Mae Voogd

Production Manager
Electrical Infrastructure Design
Sound Infrastructure Design
Sound Installation
Electricians
Carpenters
Asylum Crew
Security
Accommodation
Rambles at The Asylum

A huge thanks to all our wonderful volunteers

Peter Adams, Amy Archer, Carole Bannister, Jonathan Bray, Jack Bristow, Sally Bristow, Kaija Brunyate, Shanice Bourgoyne, Walter Crocker, Benedict Crosby, Connie Crosby, Ronan Cullen, Rosa Dyer, Henry Emmet, Sarah Ferrie, Karensa Fitzwilliams, Caitlin Fitt-Simpson, Rossi Fiumefreddo, Kellan Frankland, Gemma Goodman, Sophie Halstead, Lisa Havard, Katie Hawken, Claire Hayward, Chris Houghton, Grace Houghton, Rosie Houghton, Charles Howe, Sally Kerry, Zoe Kerslake, Nichola Knight, Peri Linklater-Johnson, Shannon Lenton, Lobb family, Ana Luna, Callum Macdonald, Phil Mannel, Carys Martin, Ros Martin, Patrick Martin, Georgia Murphy, Anna Pattison, Anna Phipps, Eve Purdy, Nicole Redfern, Beth Richards, Chloe Rickard, Davy Roderick, Antonia Rosa, Anais Seager, Alex Thomas, Sarah Tilley, Sheila Vanloo, Georgia Wall, Peter Walker, Lynne Walker, Zoe Waters, Guy Watson, Peter Weeks, Lili Weers, Christine Williams, Stephen Williams, Ellie Wood.

Thanks to

Mevagissey Feast Week, Griggs Country Store, Jedd at White Light, Stage Sound Services, Lux Technical, Ding & Derek at Event Cuisine, Lin Potter at Wrightsure, Mihaela Hedger & Ruth Shepherd for their brilliant Barns preparation & support, Steve, Amy & Terry from Skinner's Brewery, Dave Cork at PRS, Deborah Hinton, Izzy & the team at The Dome Company (domecompany.co.uk), Helen & everyone at Archie Browns, JoBel Engineering, Nigel at Experience Wine and George and all the staff at The Lost Gardens of Heligan.

About Rambles

Rambles aims to engage creatively with communities in Cornwall and further afield through event and adventure. We believe that theatre has the power to transform; that it can help us to imagine, console, inspire and entertain. Rambles continues our proud tradition of working with communities and providing greater access to the arts, whether it is Anna Maria Murphy walking the "Roads Less Travelled" and collecting stories, Kneehigh artists providing workshops, or community groups attending a performance at the Asylum.

Since Rambles began in 2010:

1488 people have attended a Workshop or Tea Party run by Kneehigh artists.

2611 people have received a free or subsidised ticket to a Kneehigh show.

4940 people have seen a Rambles story sharing or a performance of the Rambles show.

"The production was truly unique and magical. The group commented on how brilliant the performance was and were very happy to have the opportunity to attend which they wouldn't normally have. One group member stated that it was great to have a night away from thinking about his current situation" Coastline Homeless Service

Kneehigh Rambles is supported by, Esmée Fairbairn Foundation, The Albert Van den Bergh Charitable Trust, The David Teale Foundation, Hugh Murrell Associates, West Cornwall Youth Trust and members of the Kneehigh Family.

Find out more about future **Rambling**, and how you can support the programme, at www.kneehigh.co.uk



Support Us / Friends

We want to be a beacon of pleasure, welcoming people from all walks of life to be listened to, excited and delighted. We are a registered charity, and we want to work with you to make even braver work, and to share it with more people!

You can help us do this by joining the Kneehigh Friends. For just £2.50 a month you can unlock a treasure trove of Kneehigh treats! You can join up on our website or by calling 01872 267910. For more information contact Bethany at friends@kneehigh.co.uk

We would like to thank all of our generous donors, especially treasured members of the Kneehigh Family: Tracey Carter, Glenn & Wendy Carter, Elizabeth Chadwick, Guy Heath, Deborah Hinton, Trevor Mannel, David Rodgers, Jane Rowse, Hayley Taylor, David Trenberth, John Wood

And our brilliant Champions

Val Barnecutt, Mike Beard, Archie Burnham, Jyoti Chandola, Robbie Clymo, John Doble, Martin & Julia Eddy, Claire Fisher, John Glasswell, Ann Gray, Sheila Hancock, Billie Klinger, Linda & Danny Lang, Chris Law, Sara Loch, Clare Martin, Aaron Martin, Samantha Meeson, Mary Mestecky, Jeremy Metson, Dessie Moynihan, Sarah Patterson, Nicola Roberts, Kenneth & Rosalind Rokison, Damien Saunders, Susan Scambler, Samantha Servaes, Pat Smith, Julie & Bob Thomas, Sally Thrussell, Christopher Tiley, Andy Ward



Run for Your Life

In the Asylum Front of House marquee there is a 'Wall of Stories' from Rambles and Kneehigh adventures over the past twelve months.

In January, provoked by images of refugees struggling to cross Europe Kneehigh artists set out for **The Good Chance** tent in the Jungle at Calais. The Good Chance tent is a place of creativity, art, performance, a safe space and refuge for residents of the camp: a place to tell and share stories or play a game of volley ball.

Fences

*"Over the water
Crisp White skies
And
A fence to keep us in
And them out.
To keep us out
And them in."*

Anna Maria Murphy

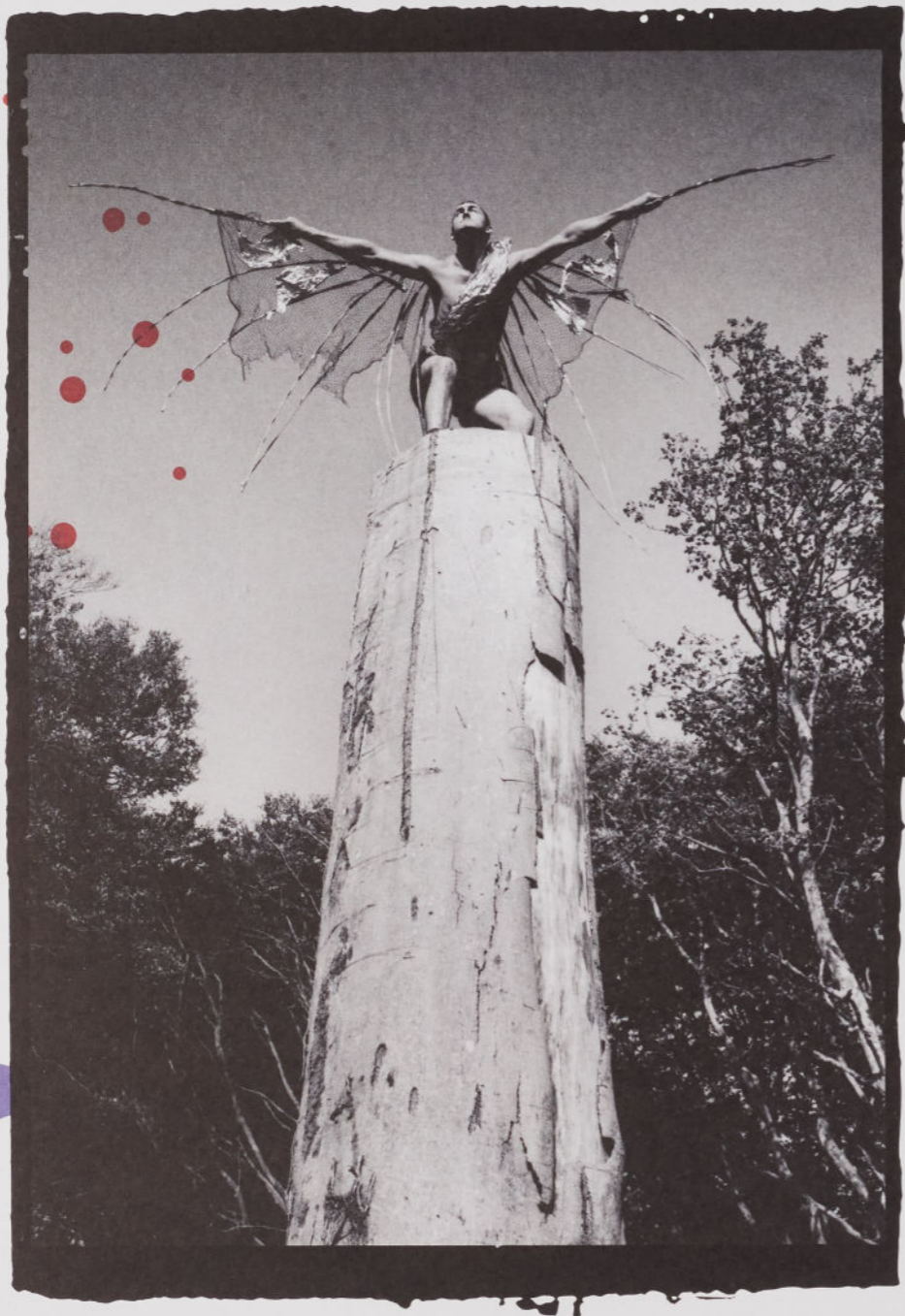


Steve Tanner and Anna Murphy were then invited to be Ramblers and chroniclers in Bogotá, Colombia whilst the company were performing as part of Festival Iberoamericano de Teatro. With translator, dancer and Bogotá Andrea Pelaez, they collected stories and images from the street; from people who, like those in Calais, had to run for their lives.

These experiences and images, along with stories from groups and young people we worked with in Cornwall, distilled themselves into the **Run for Your Life** project at Carn Marth Quarry. The themes resonate with the Chagalls' flight across Europe and chime with the characters represented in *FUP*, who live on the fringes of society.

"The best of times. The worst of times. There's sabotage, cruelty, tear gas, desperation and alarming dehumanisation. There's the wonder of youth and humanity, there's great enterprise and resilient hope. Thank you Joes, thank you Jungle. In hope too." Mike Shepherd

goodchance.org.uk | thankyoujungle.com



About Heligan

Kneehigh have been performing at the Lost Gardens of Heligan ever since their rediscovery. Some of our first productions were *Ship of Fools* (described by Mike Shepherd as 'a fairy tale meets Mexican Day of the Dead'), *Windfall* (which was one of the earlier versions of Gabriel Garcia Márquez's short story that eventually led to our production of *A Very Old Man with Enormous Wings*), and our *Wild Walks* which saw actors and story-tellers taking the audience on a magical journey through the woods.

Since then, we've been back with *Dead Dog in a Suitcase (and other love songs)*, *946: The Amazing Story of Adolphus Tips*, *The Red Shoes* and lots more. In 2010, we performed *Hansel and Gretel* in a dome tent. The sell-out run was a huge success and was the precursor to our very first **Kneehigh Asylum** season.

We're delighted to return for a third season this year and we are indebted to all the Heligan family for twenty years of support and the beautiful surroundings in which we perform.

Here's to the next twenty years!

Heligan.com | @HeliganGardens





Kneehigh and Bristol Old Vic

THE FLYING LOVERS OF VITEBSK

By Daniel Jamieson
Directed by Emma Rice

Perhaps you've seen them floating over a Russian village?
Or perhaps you've seen her toppling forward, arms full of
wild flowers as he arches above her head and steals a kiss?

Cast

Marc Chagall
Bella Chagall
Musician
Musician

Marc Antolin
Audrey Brisson
Ian Ross
James Gow

Creative Team

Director
Writer
Composer and Music Director
Designer
Lighting Designer
Sound Designer
Choreography
Associate Lighting Designer
Assistant Director
Original Producer

Emma Rice
Daniel Jamieson
Ian Ross
Sophia Clist
Malcolm Rippeth
Simon Baker
Emma Rice & Etta Murfitt
Victoria Brennan
Matt Harrison
Paul Crewes

Technical Team

Production Manager
Company Stage Manager
Technical Stage Manager
Assistant Stage Manager
Rehearsal Assistant Stage Manager
Sound Operator
Production Electrician
Costume Supervisor
Costume Maker
Associate Costume Supervisor
Prop Makers

David Miller
Steph Curtis
Aled William Thomas
Gemma Gale
Kate Foster
Yamina Mezeli
Alex Shenton-Parkin
Ed Parry
Clare Ramsell
Annelies Henny
Sophia Clist &
Tim Sykes
Liz Vass
Georgia Simpson CDG
& Lucy Taylor

Prop Buyer
Casting

Thanks

Ciaran Clarke & Russel Clarke, Sasha Tyuftey & David Schneider from the London Yiddish Group, PRS, Peter & Irina Scorer, Nick Ferguson, Lin Potter at Wrightsure

The original version of *'The Flying Lovers of Vitebsk'* was performed as *'Birthday'* by Theatre Alibi in 1992.

Writer	Daniel Jamieson
Director	Nikki Sved
Designer	Dominie Hooper
Lighting Designer	Paul Tyler
Original Cast	Daniel Jamieson & Emma Rice

Permission to perform the English translation of Rachel Korn's poem *No One Knows It* granted by the rights holder and originally appeared in *Generations: Selected Poems* (Mosaic Press, 1982). Extract taken from: *First Encounter* by Bella Chagall (Schocken Books, 1983), translated into English by Barbara Bray.

Return to Vitebsk

We made the first version of *The Flying Lovers of Vitebsk*, then called *Birthday*, more than 20 years ago. Emma Rice, Nikki Sved and I had been working together as young actors for a company called Theatre Alibi. Afterwards we wanted to make something of our own, so we cast about for the perfect subject and hit upon the Chagalls. At the beginning the attraction was to the paintings, which seemed intrinsically theatrical to us, or theatrical in a way that we dreamt of being – sensuous, lyrical, flying... At the time we were inspired by a visit we'd made with Alibi, thanks to directors Alison Hodge and Tim Spicer, to the Gardzienice Centre for Theatre Practices in Poland. Gardzienice's work was unlike anything we'd seen before, a powerful torrent of song, language and gravity-defying movement. There seemed an irresistible connection between Gardzienice's style and Chagall. One night, watching them work, one of their actresses leapt and perched like a cat on the shoulder of a double bass. 'Look!' said their director Włodzimierz Staniewski, 'Pure Chagall!'



The more we discovered about the Chagalls, the richer we found their story. Marc was born Moyshe Shagall in a poor Jewish quarter of Vitebsk in Belarus in 1887. His life and work were full of contradictions. Most Jewish artists at the time turned their backs on their shtetl upbringing, but Marc put his hometown at the heart of his work throughout his life, even after 60 years in exile. Yet his outlook was determinedly cosmopolitan from the outset and from an early age he yearned for a new style of painting beyond realism with which to express himself. Marc met Bella Rosenfeld in 1909 at a mutual friend's house in Vitebsk and they swiftly fell in love. That Bella, aged only 20, was astute enough to recognise Marc's talent then was testament as much to her perceptiveness as his precocious genius. Bella was quite a catch for Marc too – she came from a well-to-do family who owned three jewellery shops in Vitebsk – but more importantly, she was extremely bright and cultured, one of the top four students to graduate from school in her year in Russia. She studied literature, history and philosophy at the prestigious Guerrier University in Moscow and even took acting classes with Stanislavski. She dreamt of being an actress and a writer, but tragically, when she met Chagall she threw all her creative energies into nurturing his talent. In 1911, leaving Bella in Russia, Marc made it to Paris and drank up every innovation going – Fauvism and Cubism particularly. Quickly assimilating these influences, he added something unique of his own to the mix – the expression for the first time of an inner life on canvas. 'Under his influence, metaphor made its triumphal entry into modern painting', Andre Breton said later, and credited Chagall as the father of surrealism.

Marc returned to Vitebsk in 1914 to marry Bella and bring her back to Paris, but they were trapped in Russia by the outbreak of the First World War. They moved to St Petersburg and witnessed the February and October Revolutions at close quarters. For a brief, heady moment the avant-garde became the new establishment in Russian art and Marc was invited to be Commissar of Visual Arts by the new Bolshevik government. Bella sensibly advised him to say no but he accepted the offer to start a new art school in Vitebsk, which he hoped would give those from humble backgrounds like himself the chance to become 'artist-proletarians'. However, official opinion quickly began to harden about what was proper proletarian art and it soon became clear that Marc's sensual and individual style was not. He was forced to resign from the school and, apart from a brief, joyful stint designing sets for the Jewish Theatre in Moscow, he now found his work unwelcome in Russia. He, Bella and their five year-old daughter Ida left in 1922, never to return. While Marc's fame subsequently grew and grew abroad, he was never recognised at home as he yearned to be.

In exile, Marc and Bella watched in horror as the Jewish homeland of their youth was systematically destroyed first by the Communists, then by the Nazis. Anti-semitism flared in Russia and Germany throughout the twenties and thirties and led eventually to the attempted murder of the entire Jewish population of Europe. The culture Marc had set out to celebrate he unintentionally ended up memorialising. They were forced to flee, first to the south of France, then to America. Only in the last couple of years of her life in New York did Bella finally find the confidence to write – a lyrical memoir in Yiddish of her childhood in Vitebsk – *Burning Lights*. After Bella's death aged only 56, Marc seemed at last to wake up to her vision and the debt he owed it. 'For years her love influenced my painting. Yet I felt there was something within her held back, unexpressed... her words and phrases were a wash of colour over a canvas.' Marc had lost not only his muse and collaborator, but also his last living link to the Jewish world of his youth.

When Emma, Nikki and I visited Poland in 1990, only faint traces of this world remained. Gardzienice's actors took us on expeditions into remote corners of the country to gather songs and stories. I went to the forests on the border between Belarus and Poland just a few hundred miles from Vitebsk. The higgledy-piggledy wooden houses, birch forests and horse-drawn carts of Chagall's paintings were all abundantly still in evidence, but all that seemed left of the Jewish past was a sheepish shrug on the part of the older residents. However, one evening an old woman took us to a small copse just outside a village. She led us right to the middle of the wood. What were we supposed to see, we wondered? She pointed under our feet. In the twilight, between the roots and ferns, we began to notice fragments of tombstones everywhere inscribed in Hebrew script. We were standing in the remains of a Jewish cemetery. During and after the war gravestones were shamefully plundered as building materials for everything from roads to pigsties. But plenty remained, some with dates as late as the 1930s. Here lay the last Jews in the homeland of the Chagalls.

And now Europe is full of refugees once again. Watching footage shot from a drone flying over the ruined city of Homs, it's hard to imagine when the millions of Syrians displaced will be able to return. The residents of Homs, like the Chagalls and the millions of other Jews uprooted by 20th-century history, find themselves in the unbearable predicament of being homesick for a home that no longer exists. But it also feels right to return to the Chagalls' story on a more personal level too. We first made the show when we were in our twenties. We particularly identified with the young Chagalls at the time, with the collision between their passion for each other and their need to express themselves as individuals. Now it's easier to feel an empathy for the old Marc Chagall too, who looks back and strives to evoke something of how it felt to be young and in love in a world long gone.

Daniel Jamieson is a playwright. Previously an actor and an artistic director, he has been an associate writer with Theatre Alibi since 2000. This article first appeared in the summer 2016 issue of *Around the Globe*, the membership magazine of Shakespeare's Globe.



Kneehigh in association with o-region

FUP

Based on the novel by Jim Dodge
Adapted & directed by Simon Harvey

**The Santee family are unconventional...
to say the least**

Cast

Tiny	Calvin Dean
Grandaddy Jake	David Mynne
FUP & Various	Rachel Leonard
Gabrielle/Jilted Jackie/ Dolly and others	Jenny Beare
Composer/Musician	Ben Sutcliffe
Musician	Zaid Al-Rikabi

Creative Team

Adaptor & Director	Simon Harvey
Composer & Musical Director	Ben Sutcliffe
Designer	Rosie Vize
Lighting Designer	Malcolm Rippeth
Sound Designer	Andy Graham
Choreographer	Helen Tiplady
Puppet Director	Sarah Wright
Puppet Designer	Lyndie Wright
Puppet and Prop Makers	Lyndie Wright, Sarah Wright, Jan Zalud & Gerry Spiller
Costume Supervisor	Nicola Holter
Script Consultant	Carl Grose
Set built by	Adrian Snell Productions Services Ltd
Set painted by	John Waterworth

Technical Team

Production Manager	David Miller
Stage Manager	Samantha Mallinson
Rehearsal Assistant	
Stage Manager	Jenifer Hare
Sound	Yamina Mezeli
Production Electrician	Alex Shenton-Parkin
Lighting Programmer	Victoria Brennan

This production has been licensed by arrangement with
The Agency (London) Ltd, 24 Pottery Lane, London W11 4LZ.
E-mail: info@theagency.co.uk

Thanks

Chris Odgers for introducing Simon to the book,
Brett Harvey, Callum Mitchell, Mark Jenkin, Ed Rowe,
Anna Murphy, Oliver Berry, Alan Brownscombe,
Debra Gristwood, Denzil Monk, Keith Appleby,
Craig Johnson

A Note From the Director

When the opportunity to direct a show for Kneehigh first arose I was actually thinking about an entirely different project, but for various reasons it didn't quite click. I wanted to challenge myself and really explore a story that means a lot to me. Then I remembered *FUP*. I first read *FUP* sometime in the late 1990's and immediately fell in love with it. I was captivated by the simplicity and honesty of the characters and the world they inhabit. The narrative is written in a naive, almost simplistic manner – the prose is functional, brusque and fast moving, but contains moments of real beauty, warmth and poetry. I love that within this simple story of endlessly amusing situations about an eccentric family on the edges of society, there are layers of meaning that resonate on a deeper level. I was particularly struck by how the book portrays love in an unconventional, yet beautifully honest way. The love that the characters in this book express and feel isn't pretty or romanticised but it is honest and absolutely real. *FUP* is about people on the fringes. It's about passion. It's about place and people's relationship to it. Although the book is set in the vast plains of Northern California, thematically the concept of living away from the 'centre' resonates with me as someone who was born, lives and intends to stay, always in Cornwall. I've always felt that *FUP* had the makings of a great show and am delighted to finally give it a go. I am very thankful to Kneehigh for offering me the belief and support both to adapt and direct this show. I hope this strange and wonderful tale will find a place in audiences hearts in the same way it did for me all those years ago.

Simon Harvey



Shakespeare's Globe on tour and Liverpool Everyman & Playhouse present

THE TWO GENTLEMEN OF VERONA

By William Shakespeare
Directed by Nick Bagnall

Valentine Loves Silvia and Proteus loves Julia -
but Proteus is fickle, and falls for Silvia too.

When Valentine plots an elopement, Proteus betrays him and Valentine is banished and joins some outlaws in the forest. What are the chances that he'll be pursued by Silvia, and Silvia by Proteus, and Proteus by Julia, and that all will be waited upon – after a fashion – by their servants Speed and Launce and even Launce's dog, Crab?

Directed by Nick Bagnall
Designed by Katie Sykes
Composed by James Fortune
Choreography by Tom Jackson Greaves

Cast

Julia
Duke/Antonio
Sylvia
Valentine
Lucetta/Panthino/Thurio
Speed/Eglamour
Launce
Proteus
Musician

Leah Brotherhead
Gary Cooper
Aruhan Galieva
Guy Hughes
Amber James
Adam Keast
Charlotte Mills
Dharmesh Patel
Fred Thomas

Creatives

Director
Designer
Composer
Choreographer
Sound Designer
Lighting Designer
Fight Director
Globe Associate – Text
Globe Associate – Movement
Assistant Director
Deputy Text Associate
Costume Supervisor

Nick Bagnall
Katie Sykes
James Fortune
Tom Jackson Greaves
Leigh Davies
Paul Russell
Kevin McCurdy
Giles Block
Glynn MacDonald
Laura Keefe
Christine Schmidle
Sydney Florence

Executive Team

Chief Executive
Finance & Chief Operations Officer
Director of Development
Artistic Director
Director, Globe Education
Commercial Director

Neil Constable
Ian Dixon
Anthony Hewitt
Emma Rice
Patrick Spottiswoode
Mark Sullivan

Production Team

Production Manager
Stage Managers

Sound Technician
Tour Wardrobe Manager
Wardrobe Manager
Wardrobe Deputy
Wardrobe Assistants

Props Manager
Props Deputy
Deputy Technical Stage Managers

Sound Supervisor
Deputy Sound Supervisor
Sound Technicians

Lighting Supervisor
Deputy Lighting Supervisor
Carpenters

Costume Makers

Props Makers
Production Sound
Production Transport
Researchers

Dr Will Tosh, Jennifer Edwards, Jakub Boguszak,
Sophie Clarke, Robbie Hand, Margaret Zwieback

Associate Producer (Tours) Tamsin Mehta
Marketing & Press Officer (Tours) Clemmie Hill

Thanks

Bristol Old Vic,
Len Chandler and
Dogs Vinyl Records

Dave Ferrier
Lou Ballard
Christine Hollinshead
David McEvoy
Laura Hammond
Sarah Burton
Megan Cassidy
Emma Seychell
Helen Dyer Greeves
Melanie Brookes
Katy Brooks
Emma Hughes

Dario Fusco, Paul Golynia
Jay Jones

Charlie Simpson
Madison English
Adam Washington
Ben Nichols

Will Frost
Kes Hayter, Rupert Mead,
Simeon Tachev

Rachael Eastop,
Natalie Khoo
Johanna Padasian

Charlotte Austin
Simon Fowler
Paul Liengaard

Dr Farah Karim-Cooper,



Biographies

THE FLYING LOVERS OF VITEBSK

Marc Antolin Marc Chagall



Theatre includes: *The Trial* (Young Vic); *Taken at Midnight* (Theatre Royal Haymarket/Chichester Minerva); *Amadeus*, *Singin' in the Rain*, *The Music Man* (Chichester Festival Theatre); *From Here to Eternity* (Shaftesbury Theatre); *Matilda* (RSC Courtyard Theatre, Cambridge Theatre); *Into the Woods*, *Hello, Dolly!* (Regent's Park Open Air Theatre); *Billy Liar* (UK Tour) and *Imagine This* (New London Theatre).

Film and television credits include: *London Road*, *Coconut Shy*, *Love Actually* and *More Than Love*.

Audrey Brisson Bella Chagall



Audrey trained at the Central School of Speech and Drama and studied Classical Singing at Cégep St-Laurent, Canada.

Theatre includes: *Secret Cinema* (Future Shorts); *Midnight's Pumpkin*, *The Wild Bride*, *Dead Dog in a Suitcase* (and other love

songs) (Kneehigh); *The Lion, the Witch and the Wardrobe* (Kensington Gardens); *The Elephantom* (National Theatre) and *Romeo and Juliet* (Rose Theatre, Kingston).

Film includes: *Hereafter*. Television includes: *Money* and *Outlander*. Circus includes: *Reinvente* and *Quidam* (Cirque Du Soleil).

Ian Ross Musician



Ian is a Bristol based multi-instrumentalist. He leads the band Eleven Magpies.

As composer for theatre: *Hansel and Gretel*, *The Flying Lovers of Vitebsk* (Kneehigh); *A Very Old Man with Enormous Wings* (Kneehigh and Little Angel); *Frankenspine*,

Mayday Mayday, *Orpheus and the Furies*, *The Table of Delights* (Damfino); *When the Shops Shut* (Cscape) and *Universe Rama* (Squashbox).

As musician for theatre: *Orpheus and the Furies*, *The Table of Delights* (Damfino); *Brief Encounter*, *Don John*, *Hansel and Gretel*, *The Red Shoes*, *The King of Prussia*, *Midnight's Pumpkin*, *The Wild Bride*, *Tristan & Yseult*, *Dead Dog in a Suitcase* (and other love songs), *946: The Amazing Story of Adolphus Tips* (Kneehigh); *Alaska* (Blackfish): *Peter Pan* (Bristol Old Vic) and *101 Dalmations* (Tobacco Factory).

As musical director for theatre: *Brief Encounter* (Kneehigh, Australia Tour); *Tristan & Yseult* (Kneehigh, US Tour); *Rebecca* and *946: The Amazing Story of Adolphus Tips* (Kneehigh).

Film includes: *Weekend Retreat*.

James Gow Musician



James is a multi-instrumentalist and composer with a BA in Music from the School of Oriental and African Studies, University of London. Outside of the theatre he can occasionally be seen in several bands including *Cocos Lovers* and others from the

Smugglers Records folk scene, London based genre-hopping jazz-fusion group *Lunch Money*, Ian Ross' folk quartet *Eleven Magpies*, and the multi-instrumental folk trio *Three Cane Whale*.

James has appeared in *Dead Dog in a Suitcase* (and other love songs), *Tristan & Yseult* and *Brief Encounter* with Kneehigh. Other theatre includes *James & the Giant Peach* (West Yorkshire Playhouse) and *The Band at the End of the World* (Ramshacklicious).

Daniel Jamieson Writer



Over the last 26 years Daniel has worked for Exeter-based Theatre Alibi as an actor, joint artistic director (1995-2000) and writer. Last year he won an ACA award for his writing for children with the company. His plays for Alibi include: *Falling*, *Hammer and*

Tongs, *Goucher's War*, *Cobbo*, *Caught*, *One in a Million*, *The Freeze*, *Shelf Life*, *Little White Lies*, *The Swell*, *Sea of Faces* and *Birthday*. He has also adapted novels by Charles Dickens, Graham Greene, Michael Morpurgo and Dick King-Smith for the company.

Other theatre work includes: *A Box of Photographs*, *We're Going on a Bear Hunt* (Polka Theatre); *Where's the Bear*, *Wish Wash*, *Knitwits* and *Flathampton* (Northampton Theatres). For BBC R4 Daniel has written *Lodsell Cod*, *Grooming*, *Jim and Tonic*, *Building Happiness* and *Charity*. In 2013, Daniel was Leverhulme artist-in-residence at the University of Exeter's Mood Disorders Centre.

Emma Rice Director



Emma Rice is the new Artistic Director for Shakespeare's Globe. For the last 20 years she has worked for Cornwall's Kneehigh as an actor, director and Artistic Director. Her productions for them include: *946 - The Amazing Story of Adolphus Tips*, *The Red Shoes*, *The Wooden Frock*,

The Bacchae, *Tristan & Yseult*, *Cymbeline* (in association with RSC); *A Matter of Life and Death* (in association with National Theatre); *Rapunzel* (in association with Battersea Arts Centre); *Brief Encounter* (in association with David Pugh and Dafydd Rogers Production); *Don John* (in association with the RSC and Bristol Old Vic); *Midnight's Pumpkin*, *The Wild Bride*, *Wah! Wah! Girls* (in association with Sadler's Wells and Theatre Royal Stratford East for World Stages) and *Steptoe and Son*.

Emma's other work includes the West End production of *The Umbrellas of Cherbourg*, *Oedipussy* (Spymonkey); *The Empress* (RSC) and *An Audience with Meow Meow* (Berkeley Repertory Theatre). Most recently Emma has adapted and directed *Rebecca* (a David Pugh and Dafydd Rogers Production in association with Kneehigh). Her first production as Artistic Director of Shakespeare's Globe is *A Midsummer Night's Dream*.

Simon Baker Sound Designer

Simon trained at the Guildhall School of Music & Drama, and is now a Fellow. Simon is Associate Artist at Kneehigh Theatre, and his work for Kneehigh includes *946: The Amazing Story of Adolphus Tips*, *Steptoe and Son* (UK Tour), *Rebecca* (UK Tour), *The Umbrellas of Cherbourg* (West End), *Brief Encounter* (West End, Broadway; 2011 Tony and Olivier Nominations for Best Sound), *Don John* (in association with the RSC, International Tour), *The Red Shoes* (International Tour) and *Wild Bride* (Kneehigh, International Tour, BBC Radio Production and Cast Recording).

Simon is also an Associate Artist of the Old Vic Theatre and his work includes *The Caretaker*, *The Master Builder*, *Future Conditional*, *High Society* and *Electra*. Other theatre includes: *Matilda the Musical* (West End, Broadway, US Tour, Australian Tour – 2012 Olivier Award for Best Sound); *Anything Goes* (Sheffield Crucible, UK Tour); *An Audience with Meow Meow* (Berkeley Repertory Theatre); *Shakespeare in Love* (Noel Coward Theatre); *The Roaring Girl* (RSC); *Mojo* (Howard Pinter Theatre); *The Light Princess*, *The Amen Corner* (National Theatre) and *Josephine and I* (Bush Theatre).

Victoria Brennan Associate Lighting Designer

Lighting Design includes: *A Midsummer Night's Dream* (Shakespeare's Globe). Associate Lighting Designer credits include: *The Last Confession* (Toronto, West End and On Tour); *Six Characters in Search of an Author* (Headlong Theatre, West End, Sydney Festival and Perth Festival); *No Man's Land* (West End); *Prima Donna* (Sadler's Well's and Luminato Festival); *The Umbrellas of Cherbourg* (Kneehigh Theatre, Curve and West End); *Decade* (Headlong Theatre); *Wah! Wah! Girls* (Kneehigh Theatre, Sadler's Wells); *Top Hat* (West End, On Tour and Tokyo); *Stephen Ward* (West End); *Women On The Verge Of A Nervous Breakdown* (West End); *Hamlet* (Barbican), *People, Places And Things* (West End); *Bugsy Malone* (Lyric Hammersmith).

Sophia Clist Designer

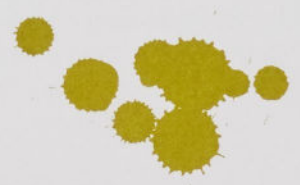
From a background of sculpture, Sophia creates installations, sets and objects for performers and audiences to inhabit, manipulate and transform. Much of her work is participatory and interactive, collaborating with artists in dance, theatre, music, film, and with the general public.

Theatre & dance: *Life Forces* (Jane Mason); *Get Happy* (Told by an Idiot); *Oxygen* (Dreadnought South West Association); *The World At Your Feet* (The Barbican Theatre, Plymouth Dance, Attic Dance, Plymouth Theatre Royal, Plymouth Music Zone); *And The Horse You Rode In On* (Told by an Idiot); *Cinderella* (Lyric Theatre Hammersmith); *Mischief* (Theatre-Rites & Arthur Pita); *The Thought that Counts*; *In One Ear*; *Catch Your Breath*; *Sleep Tight*; *The Lost & Moated Land*; *Hospitalworks*; *Finders Keepers*; *Shopworks*; *Cellarworks* (all Theatre-Rites); *Angels and Exiles* (Matthew Hawkins Company); *Ripe Nights* (Matthew Hawkins Company Installations); *Phenomenal People* (Fuel & Kings College London); *Paper People Purl* (Unicorn Theatre); *Swan Lake*; *West Side Story*; *Paper People* (all Sadler's Wells); *In This Place* (Pentabus Theatre); *Stretch* (Sophia Clist); *Outside In* (Theatre-Rites & Sophia Clist).

Training: BA Hons Fine Art Exeter College of Art & Design.

Sophia was Theatre-Rites Associate Artist from 1998 to 2008.

Exhibitions: *Hans Christian Andersen*, *Finders Keepers* and *Taking Shape* (all Theatre-Rites).



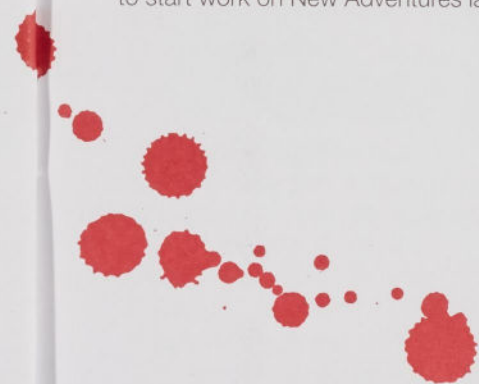
Matt Harrison Assistant Director

Matt trained at East 15 Acting School and was awarded the 2015 Bryan Forbes Bursary, becoming Associate Director to the National Youth Theatre's West End Season under the mentorship of Michael Attenborough CBE. Matt has made and directed work at venues including the New Diorama, Ambassadors Theatre and National Theatre's Temporary Space. His previous productions have won the '5 Minute Festival' and been nominated for several Off West End Awards. Matt is delighted to be joining the Kneehigh family for *The Flying Lovers of Vitebsk*.

Etta Murfitt Choreographer

Etta Murfitt is an Associate Artist of Kneehigh and has choreographed *The Umbrellas of Cherbourg*, *Midnight's Pumpkin*, *The Wild Bride*, *Steptoe and Son*, *946: The Amazing Story of Adolphus Tips*, *The Flying Lovers of Vibetsk* and *Dead Dog in a Suitcase (and other love songs)*.

Etta has recently become an Associate of Shakespeare's Globe. She is also the Associate Artistic Director of Matthew Bourne's New Adventures and Re: Bourne (their education arm). She has created, performed in and collaborated on many productions with New Adventures including *Nutcracker!*, *Swan Lake*, *Cinderella*, *The Car Man*, *Edward Scissorhands*, *Sleeping Beauty* and is very excited to start work on New Adventures latest show *Red Shoes*.

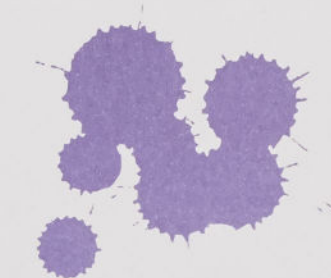


Malcolm Rippeth Lighting Designer

Malcolm is an Associate Artist of Kneehigh, productions including *946: The Amazing Story of Adolphus Tips*, *Tristan & Yseult*, *The Wild Bride*, *Dead Dog in a Suitcase (and other love songs)*, *The Umbrellas of Cherbourg*, *The Red Shoes* and *Brief Encounter*.

His other work includes *A Midsummer Night's Dream* (Shakespeare's Globe); *The Empress* (RSC); *Decade*, *Six Characters in Search of an Author* (Headlong); *The Dead* (Abbey Theatre Dublin); *The Boy in the Striped Pyjamas* (Chichester Festival Theatre); *Calendar Girls* (West End/Australia/Canada); *Only the Brave* (Wales Millennium Centre); *A View from the Bridge* (Gate Theatre Dublin); *The Herbal Bed* (English Touring Theatre); *The Birthday Party* (Manchester Royal Exchange); *His Dark Materials* (Birmingham Rep); *Refugee Boy* (West Yorkshire Playhouse); *Spur of the Moment* (Royal Court); *The Promise* (Donmar Trafalgar); *Stones in his Pockets* (Tricycle); *The Threepenny Opera* (Graeae); *Ours was the Fen Country* (Still House); *Snow White* (balletLORENT); *Wallflower* (Quarantine); *Pleasure*, *The Coronation of Poppea* (Opera North); *Giovanna d'Arco* (Buxton Festival); *Idomeneo* (Garsington); *In Parenthesis* (WNO).

He is the recipient of a WhatsOnStage Award and a Village Voice OBIE for his work on Kneehigh's *Brief Encounter* (West End and Broadway), and was nominated for a 2016 Los Angeles Drama Critics Circle Award for *Tristan & Yseult*.



FUP

Calvin Dean Tiny



Calvin was born in Truro and raised in Polruan, Cornwall. He trained with the National Youth Theatre (2001-2004) and Mountview Academy of Theatre Arts, graduating in 2007. Calvin first performed with Kneehigh in a co-production with NYT

in 2004. *Hanging Around* was performed at the National Theatre's Watch This Space Festival.

Theatre includes: *The Threepenny Opera* (NYT); *Murder in the Cathedral* (NYT); *Hanging Around* (NYT/Kneehigh); *The American Clock* (MV); *The Threepenny Opera* (MV); *Happy Families* (MV) and *Hell Land* (Theatre503).

Television includes: *Watch Over Me II* (BBC); *Demons* (ITV), *Casualty* (BBC); *The Sarah Jane Adventures* (BBC); *Law & Order:UK* (ITV); *Dancing On The Edge* (BBC); *Doctor Who* (BBC); *Agatha Raisin* (SKY 1) and *Dream a Little Dream* (Music Video) - Robbie Williams' side-kick (Good Egg). Film includes: *The Duchess* (BBC Films/Pathe); *Tormented* (BBC Films/Warner Brothers); *Don't Move* (BloodyCuts), *Freak of Nurture* (Ratio Films); *Howl* (Metrodome/Alchemy) and *Fractured* (Jumpstart).

David Mynne Granddaddy Jake



A founder member of Kneehigh, David has worked with the company, over the years, as actor, graphic designer and prop maker. His last Kneehigh show was *The Red Shoes* in 2010. Since then he has been touring with his one-man shows:

Charles Dickens' *Great Expectations* (2013-14) and Bram Stoker's *Dracula* (2015-16). He is working on a new show, *The Odyssey*, which will be touring in Spring 2017.

Rachel Leonard FUP & Various



Last Summer/Autumn Rachel was touring the country with Little Angel Theatre's *The Journey Home*. She wintered in Manchester with Horse and Bamboo's *Moominland Midwinter*. For Spring she was touring again with Light Theatre's

The Magic Beanstalk (also with Jenny Beare). Now she has just returned from South Korea where she was with Handspring and William Kentridge for their opera *Il Returno d'Ulisse*, in time for a festive, Cornish Summer in The Asylum with *Fup*. Next stop *Il Returno d'Ulisse* heads to New York. Then Winter sees a revisiting of Kneehigh's *A Very Old Man With Enormous Wings* (the puppet version) at Little Angel Theatre in London. Between whiles she has been adventuring in her 120 year old narrow boat, wandering the country's waterways... Observing ducks!

Jenny Beare Gabrielle/Jilted Jackie/Dolly & Others



Jenny Beare grew up in Padstow where she divided her time between practising the dramatic arts and following the Blue Oss, accordion in hand. After working with Mike Shepherd and the RSC whilst still at college, she studied performing arts in Stratford Upon

Avon. Since returning she has told stories at Eden and performed with various Cornish theatre companies including; o-region (*One Darke Night*), Wildworks (*100: The Day Our World Changed*), Rogue Theatre (*Resurgam*, *The Hallowed*), Trebiggan (*Jamaica Inn*, *Cider With Rosie*, *The Zig Zag Way*), Golden Tree (*Kernocopia*, *Gogmagog*) and Light Theatre (*The Magic Beanstalk*). Film credits include *Happy Christmas* directed by Mark Jenkin, *Tamara* (Cornish language film) directed by Will Coleman. This will be her first time in a Kneehigh show and she's really quite excited.

Ben Sutcliffe Composer & Music Director



Ben cut his musical teeth in the classical world as a choirboy at Tewkesbury Abbey and virtuoso violinist. At a young age he began to compose for theatre which opened him up creatively to many styles of world music throughout history. He is the

co-founder and front man of the urban-roots project The People's String Foundation which tours internationally as a Trio, a festival band and an orchestra.

Currently Ben is MD for a select number of Cornish Theatre Companies of which Rogue Theatre has been the longest standing. Working with Trebiggan Productions (Bish Bash Bosh) on multiple projects introduced Ben to the Minack Theatre; a relationship that turned organically into position of Director of Music for the Minack Youth Theatre. This is Ben's debut for Kneehigh, and with such a dynamic and colourful team looks forward to many more in the future.

Zaid Al-Rikabi Musician



Zaid Al-Rikabi is a composer, performer and co-founder of The People's String Foundation, an urban-roots project which tours internationally as a Trio, a festival band and an orchestra at countless festivals and concerts throughout Europe

and the UK. He has worked with Cornish theatre companies Trebiggan Productions (Bish Bash Bosh) and Rogue Theatre for the last few years with Ben Sutcliffe.

He had also composed music for film, radio and online projects. This is his debut working for Kneehigh.

Simon Harvey Adaptor & Director



Simon is a freelance Director based in Truro, Cornwall. He is the Artistic Director of the theatre/film production company o-region, the Artistic Director of Hall for Cornwall Youth Theatre and an Associate Artist at Kneehigh.

For o-region has directed the original shows *Laughing Gas* (Darke/Grose), *One Darke Night* and *The Dead Monkey* by Nick Darke and *Stay Brave Brian Gravy* by Carl Grose. He also produced and performed in *Superstition Mountain* by Carl Grose. He is currently developing a new show *Storm* with writer Callum Mitchell which will tour nationally in 2017.

Simon has worked extensively for Kneehigh as an actor and Associate Director. His work includes *946*, *Steptoe and Son*, *Midnight's Pumpkin*, *The Wild Bride*, *The Red Shoes*, *Hansel and Gretel*, *Brief Encounter*, *Rapunzel* and *Cymbeline*, *Noyes Fludde* (in collaboration with Orchestral).

His work in film includes producing the award winning feature length films *The Midnight Drives* by Mark Jenkin and *Weekend Retreat* and *Brown Willy* both by Brett Harvey.

Other directing credits include: *If the Shoe Fits* and *Taste* (Cscape); *Orpheus* (Theatre Damfino); *Oh Mary and Ugly Sisters* (Bec Applebee); *Christmas Time* and *24UK* (Near Ta Theatre); *About a Bench*, *Wrong Doings* and *Wake Up Calls at the Stop off Motel* and *Above Bored* (Owdyado Theatre); *Alaska* (Blackfish Theatre); *Great Expectations* and *Dracula* (Rabbit Theatre); *Gargantua*, *US* and *The Musicians* (HFC Youth Theatre); *Dick Whittington and his Mousehole Cat* (Hall for Cornwall) and *Trevithick* (Kernow King/Palores Productions).

Simon was the recipient of the 2014 *Whats On Cornwall Editor's Choice* award for Outstanding Contribution to the Arts in Cornwall. He is an Associate Lecturer at Falmouth University.

Andy Graham Sound Designer

As Sound Designer: *The Donkey Show* (Proud Nightclub, Camden); *The Buskers Opera* (Park Theatre); *Mouthful* (Trafalgar Studios); *Upper Cut* (Southwark Playhouse); *Rumpelstiltskin* (Bath Theatre Royal & The Mac, Belfast); *The Drowsy Chaperone* (Earl Cameron Theatre, Bermuda); *The Nightmares Of Carlos Fuentes* and *Lizzie Siddal* (Arcola); *The Beautiful Game* (Union).

As Associate Sound Designer: *The Damned United* (Derby Playhouse); *High Society* (Old Vic); *Handbagged* (Vaudeville); *Once* (London, Dublin, Korea); *Brief Encounter*, *The Wild Bride* and *The Red Shoes* (Kneehigh); *Loserville* (West Yorkshire Playhouse/Garrick).

Malcolm Rippeth Lighting Designer

Malcolm is an Associate Artist of Kneehigh, productions include *The Flying Lovers of Vitebsk*, *946: The Amazing Story of Adolphus Tips*, *Tristan and Yseult*, *The Wild Bride*, *Dead Dog in a Suitcase (and other love songs)*, *The Umbrellas of Cherbourg*, *The Red Shoes* and *Brief Encounter*, for which he received a WhatsOnStage Award and a Village Voice OBIE.

His other work includes *A Midsummer Night's Dream* (Shakespeare's Globe); *The Empress* (RSC); *Decade* (Headlong); *The Dead* (Abbey Theatre Dublin); *The Boy in the Striped Pyjamas* (Chichester Festival Theatre); *Calendar Girls* (West End/Australia/Canada); *A View from the Bridge* (Gate Theatre Dublin); *The Birthday Party* (Manchester Royal Exchange); *His Dark Materials* (Birmingham Rep); *Refugee Boy* (West Yorkshire Playhouse); *Spur of the Moment* (Royal Court); *Stones in his Pockets* (Tricycle); *The Threepenny Opera* (Graeae); *Ours was the Fen Country* (Still House); *Wallflower* (Quarantine); *Pleasure* (Opera North); *Giovanna d'Arco* (Buxton Festival); *Idomeneo* (Garsington); *In Parenthesis* (WNO); *Capriccio* (Santa Fe Opera).

Rosie Vize Designer

Rosanna Vize is a freelance theatre designer. She graduated from Bristol Old Vic Theatre School in 2013 when she became one of 12 finalists for the Linbury Prize for Stage Design.

Previous work includes: *The Rise and Shine of Comrade Fiasco* (The Gate Theatre); *Infinite Lives* by Chris Goode; *Coastal Defences*; *Banksy: the Room in the Elephant* by Tom Wainwright (Tobacco Factory Theatre); *The Tinder Box*, *Joan of the Stockyards*, *A Thousand Seasons Passed*, *Talon*, *The Last days of Mankind* and *Dark Land Lighthouse* (Bristol Old Vic). *Measure for Measure* and *Black Sheep* (Oxford School of Drama); *Edward Gants Amazing Feats of Loneliness* by Anthony Neilson and *The Wicked Lady* by Bryony Lavery (Bristol Old Vic theatre School); *A Midsummer Nights Dream* (Garsington Opera & RSC); *Noye's Fludde* (Orchestral in association with Kneehigh); *Don Giovanni* (Hampstead Garden Opera); *The Picture of John Gray* (The Old Red Lion); *Howard Barker Double Bill* (Arcola Theatre).

Current work includes: *Diary of a Madman* (The Gate Theatre); *Girls* (Soho Theatre, Talawa theatre & Hightide); *After October* (Finborough Theatre).

Rosanna has also worked regularly as an assistant to Anna Fleischle and was the resident assistant designer for the RSC between September 2014 - September 2015.



THE TWO GENTLEMAN OF VERONA

Leah Brotherhead Julia

Leah trained at East 15 Acting School. Theatre includes: *Wolf Hall*, *Bring up the Bodies* (RSC, Aldwych Theatre, Winter Garden Theatre); *Another Place* (Theatre Royal Plymouth Drum); *Pride and Prejudice* (Regent's Park Open Air Theatre); *Doctor Faustus* (West Yorkshire Playhouse, Glasgow Citizens Theatre); *People Like Us* (The Pleasance); *DNA* (UK Tour); *Kitchen Sink* (Bush Theatre); *Sum Zero* (Lyric Hammersmith Studio); *Time Warner Ignite 2 & 4* (Waterloo East); *The 24 Hour Plays* (The Old Vic); *Eye/Balls* and *Victory Street* (Soho Theatre).

Film and television includes: *Boy Meets Girl*, *Casualty*, *Vera*, *Doctors* and *Jess/Jim*. Radio includes: *The Archers*, *I, Claudius*, *The Big Sleep*, *Danton's Death*, *The Far Pavilions*, *An Incident at the Border*, *Showboat*, *Pilgrim*, *The Tenant of Wildfell Hall* and *Miss Mackenzie*.

Leah is a BBC Carleton Hobbs Award Winner and has played numerous roles with the BBC Radio Repertory company.

Garry Cooper Duke/Antonio

Garry trained at Drama Centre, London. Previous work for Shakespeare's Globe includes: *Henry VI I, II, III* and *The Last Days of Troy* (Royal Exchange, Shakespeare's Globe). Other theatre includes: *Brassed Off* (Derby Theatre); *A Midsummer Night's Dream* (Liverpool Everyman); *Billy Liar* (West Yorkshire Playhouse); *Long Time Dead* (Paines Plough, Traverse – Won Best Actor at Edinburgh Festival); *Rosmersholm* (Almeida); *King Lear* (English Touring Theatre); *Mean Tears*, *Entertaining Strangers* (National Theatre); *Salonika*, *Susan's Breasts* (Royal Court); *Danton*, *Real Dreams*, *Wallenstein* (RSC); *Doctor Faustus* (Lyric, Fortune Theatres); *Loot*, *Chinchilla* and *Orpheus* (Glasgow Citizens Theatre).

Film includes: *Bibliothèque Pascal*, *Universal Soldier: Regeneration*, *Quadrophenia*, *Dead Man Running*, *The Harvest*, *The Emissary*, *Hostile Waters*, *Beautiful Thing*, *An Ungentlemanly Act*, *London Kills Me* and *Mountains of the Moon*. Television includes: *New Tricks*, *Zen*, *Criminal Justice*, *Heartbeat*, *Taggart*, *Midsomer Murders*, *Charles II*, *Ella and the Mothers*, *In a Land of Plenty* and *At Home with the Braithwaites*.

Aruhan Galieva Sylvia

Aruhan trained at NYT Repertory Company. Previous work for Shakespeare's Globe includes: *King John*. Theatre includes: *Bakkhai* (Almeida Theatre). Film includes: *Anna Karenina*. Television includes: *Black Mirror*, *Glasgow Girls* and *Whitechapel*. As a solo vocalist, Aruhan has headlined at the Royal Festival Hall, Royal Albert Hall and Carnegie Hall (New York).

Guy Hughes Valentine

Guy trained at the Royal Academy of Music. Theatre includes: *The Winter's Tale* (Cheek by Jowl /International Tour); *The Merchant of Venice*, *Othello* (RSC); *San Domino* (Arcola Theatre) and *Tess of the D'Urbervilles* (New Wimbledon Studio Theatre). Work as composer includes: *Beautiful Damned* (Leicester Square Theatre); *Twelfth Night*, *A Midsummer Night's Dream* and *Hamlet* (The Handlebards, National and International Tour). Film includes: *The Rise and Fall of the Krays*.

Amber James Lucetta/Panthino/Thurio

Amber trained at Guildhall School of Music and Drama. Theatre includes: *The Gathered Leaves* (Park Theatre); *Much Ado About Nothing* (Queen's Theatre, Hornchurch); *Her Naked Skin*, *Twelfth Night* and *Burnt By the Sun* (Guildhall). Television includes: *Doctors*.



Adam Keast Speed/Eglamour

Adam trained at Webber Douglas Academy of Dramatic Art. Theatre credits include: *Merry Wives of Windsor*, *The Wind in the Willows*, *Romeo and Juliet* (Grosvenor Park Open Air Theatre Chester); *Lennon* (Royal Court Liverpool); *Midsummer Songs* (New Wolsey Ipswich); *Rapunzel* (Everyman, Liverpool); *Rise and Fall of Little Voice*, *Eight Miles High* (Bolton Octagon); *Twelfth Night* (Everyman, Liverpool); *Sweet Charity*, *Jack to a King*, *Return to the Forbidden Planet* (Oldham Coliseum, Harrogate); *Pump Boys and Dinettes* (New Vic Stoke); *Cinderella* (Theatr Clwyd); *The Buddy Holly Story* (London, Toronto); *Ferry Cross the Mersey* (Liverpool Empire/London); *Puss in Boots* (Theatre Royal Windsor) and *How to Succeed in Business* (Landor London). This Christmas Adam will return to the Everyman Liverpool for his 14th Rock and roll panto which, this year, is *Beauty and the Beast*. Film includes: *Carvery*. Television includes: *Emmerdale*, *Crimewatch*, *The Queen's Nose* and *The Big Time*.

Charlotte Mills Launce

Charlotte trained at The Oxford School of Drama. Previous work for Shakespeare's Globe includes: *Gabriel*. Other theatre includes: *Wendy and Peter Pan*, *The Winter's Tale* (RSC); *Thérèse Raquin* (Theatre Royal Bath /Tour); *Merlin* (Royal & Derngate Theatre); *Jerusalem* (Royal Court /Apollo Theatre West End, The Music Box Broadway); *By Jeeves* (Landor Theatre); *Billy Liar* (West Yorkshire Playhouse) and *24 Hour Plays* (Old Vic). Television includes: *The Bastard Executioner*, *Agatha Raisin*, *Doctor Thorne* and *The Moorside Project*.

Dharmesh Patel Proteus

Dharmesh trained at Hope Street LTD. Previous work for Shakespeare's Globe includes: *The Tempest* and *Cymbeline*. Other theatre includes: *East is East* (National Tour); *Fever Dream Southside* (Glasgow Citizens Theatre); *Albion* (Bush Theatre); *England Away* (National Tour); *Too Clever By Half* (Royal Exchange, Manchester); *The Snow Queen* (Trestle Theatre); *King Lear*, *Hamlet*, *The Comedy of Errors*, *As You Like It*, *Romeo and Juliet*, *American Trade*, *The Grain*

Store, *Morte d'Arthur* (RSC); *Happy and Married?* (Freedom Studios); *Satyagraha* (Improbable, ENO/ New York); *Beauty and the Beast* (Lyric, Hammersmith); *Coast* (Contact, Manchester); *Too Close to Home* (Lyric, Hammersmith, Tour); *Accidental Death of an Anarchist* (Octagon, Bolton); *Slow Time* (National Theatre); *Silent Cry* (Red Ladder Theatre Co.) and *The Happy Prince* (Leicester Haymarket Theatre). Film includes: *Here and Now* and *Common People*. Television includes: *Casualty*, *Doctors* and *Ray's Daze*.

Fred Thomas Musician

Fred Thomas studied piano and composition at the Royal Academy of Music. He is one of London's most sought after multi-instrumentalists as well as a composer, arranger and producer. A member of the F-IRE Collective, Fred recently embarked on a trilogy of J.S. Bach piano and organ recordings to be released on ECM and The Silent Howl. His other projects as a leader include The Beguilers, a quartet that interprets Fred's song settings of poetry in English; an improv duo using prepared piano and live electronics; an ensemble dedicated to the medieval Chantilly Codex; and a sextet that explores polyphony in jazz improvisation. Fred has worked extensively in dance and theatre and has produced and recorded many albums for other artists.

Nick Bagnall Director

Nick is Associate Director of the Liverpool Everyman & Playhouse. Previous work for Shakespeare's Globe includes: *The Death of King Arthur*, *Sir Gawain and the Green Knight* and *Henry VI I, II and III*. Theatre includes: *The Odyssey: Missing Presumed Dead* (Everyman, Liverpool, UK Tour); *A Midsummer Night's Dream*, *The Electric Hills* (Everyman, Liverpool); *I Am Not Myself These Days* (Edinburgh, UK Tour); *The Last Days of Troy* (Manchester Royal Exchange, Shakespeare's Globe); *Britannia Waves the Rules* (Manchester Royal Exchange); *A Christmas Fair*, *A Midsummer Night's Dream* (Milton Rooms, Malton); *Fragile* (Belgrade Theatre); *Betrayal* (Crucible Theatre); *A Separate Reality* (Royal Court); *By Jeeves* (Landor); *Billy Liar*

(West Yorkshire Playhouse); *Guys and Dolls* (Arts Theatre, Cambridge); *Entertaining Mr Sloane* (Trafalgar Studios); *Burning Cars* (Hampstead Theatre); *Mongoose* (Assembly Rooms, Edinburgh); *Promises and Lies* (Birmingham Rep); *Bolthole*, *'Low Dat* (The Door, Birmingham Rep) and *The Ruffian on the Stair* (Old Red Lion).

Leigh Davies Sound Designer

Theatre includes: *Hetty Feather* (UK Tour, West End); *A Christmas Carol*, *The Lion, the Witch and the Wardrobe*, *The Snow Gorilla* (Rose Theatre, Kingston); *The House of Mirrors and Hearts* (Arcola Theatre); *Bonnie and Clyde – The Musical* (Arts Ed); *24 Hour Musicals* (Old Vic); *Matilda the Musical* (UK Assistant, Broadway Production, RSC /Associate Sound Designer, Australia) and *Wah! Wah! Girls* (Associate Designer, Kneehigh, Sadler's Wells). Sound engineer credits include: *Million Dollar Quartet* (Noel Coward Theatre); *Ghost – The Musical* (Piccadilly Theatre); *Me and My Girl* (Sheffield Crucible); *Avenue Q* (Noel Coward Theatre); *Les Misérables* (Queen's Theatre); *Jekyll and Hyde* (UK Tour) and *Blood Brothers* (Phoenix Theatre, UK Tour). Leigh has also worked as a Sound Engineer for Hard Rock Calling and Wireless Festivals, and the BBC Proms from 2004 to 2013.

James Fortune Composer

James is a composer and arranger for theatre, radio, television and film. Theatre includes: *Boys Will be Boys* (Headlong, The Bush); *Shibboleth* (Abbey Theatre); *The Odyssey: Missing Presumed Dead* (UK Tour); *A Midsummer Night's Dream* (Everyman, Liverpool); *The Rolling Stone* (Manchester Royal Exchange); *Teh Internet is Serious Business* (Royal Court); *The Beautiful Cosmos of Ivor Cutler* (Vanishing Point, National Theatre of Scotland – Best Music and Sound Critics'

Award for Theatre in Scotland); *Posh* (Royal Court / West End); *Dick Whittington and his Cat*, *Jack and the Beanstalk* (Lyric Hammersmith); *Our Big Land* (Romany Theatre Company); *Secret Theatre* (Lyric Hammersmith); *A Short History of the Royal Court* (Royal Court) and *Coffee*

(Pleasance Theatre). Musical director work includes: *In the Republic of Happiness* (Royal Court). Television and film includes: *The Bombay Highway Code* (David Baksh) and *Objects of Desire* (Sky Arts).

Radio includes: *Carmen* (BBC Radio 4) and *The Beautiful Cosmos of Ivor Cutler* (BBC Radio 3). As a singer and flautist he has worked with Tom Jones, Barry Adamson, Kate Nash and Blondie. James is a founding member of, and arranger / song-writer for, the award-winning vocal harmony band The Magnets. James is currently writing a sporting musical trilogy and is also working on his first opera.

Tom Jackson Greaves Choreographer

Tom studied at London Contemporary Dance School. Work as choreographer includes: *Romeo and Juliet* (The Watermill); *Beauty and the Beast*, *Defect the Musical* (Arts Ed); *Footloose* (University of Chichester); *The Glass Menagerie* (Headlong, Liverpool Playhouse, West Yorkshire Playhouse); *Juicy and Delicious* (Nuffield Theatre); *So Here We Are* (Manchester Royal Exchange, HighTide Festival); *When We Were Women* (The Orange Tree); *The Crocodile* (Manchester International Festival); *Teddy* (Southwark Playhouse); *Shadowthief* (Barnsley Civic); *Kerry Ellis at the Palladium* (London Palladium); *LIFT* (Soho Theatre); *Harvest Fire*, *The Seventh Muse* (Youth Music Theatre UK) and music videos and live performances for C. Duncan, Boy George and Clare Maguire. He also directs his own dance-theatre creations, including *Run For Your Life* (Kneehigh); *Seven Deadly Sins* (UK Tour) and *Vanity Fowl* (Sadler's Wells). In 2016 Tom will direct *Neptunalia* (Cscape Dance Company) and choreograph *Cabaret* (Royal Welsh College); *The Ostrich Boys* (Coventry Belgrade) and *Peter and the Starcatcher* (Northampton Royal & Derngate). Tom won the New Adventures Choreographer Award 2012 and was a recipient of the Marion North Mentorship Award at the Bonnies in 2015.

Laura Keefe Assistant Director

Previous work for Shakespeare's Globe includes: *Romeo and Juliet* (Assistant Director). Work as director includes: *One Million Tiny Plays About Britain* (Watermill Theatre, Newbury); *My Beautiful Black Dog* (Bush Theatre, Latitude, Southbank Centre); *Turning a Little Further*, *The Lost* (Young Vic); *Used Blood Junkyard* (Arcola Theatre); *The Forum* (Underbelly, Edinburgh); *I Know Where the Dead are Buried*, *The Fading Hum* (24/7 Theatre Festival, Manchester); *Guilt and Shame* (Edinburgh, Latitude, Bestival, Soho Theatre) and *Checkley and Bush* (Edinburgh, Latitude). Work as associate director includes: *Robin Hood and his Babes in the Wood* (City Varieties, Leeds); *Mad About the Boy* (Iron Shoes, Tour) and *Is Everyone OK?* (Nabokov, Tour). Other work as assistant director includes: *As You Like It* (National Theatre); *Feast* (Young Vic); *A Midsummer Night's Dream* (Regent's Park Open Air Theatre); *Salt, Root and Roe* (Donmar Warehouse, Trafalgar Studio); *The Two Gentlemen of Verona* (Royal & Derngate, Northampton); *Fen* (Finborough, National Theatre Studio); *Doctor Faustus* (Watford Palace); *Roaring Trade* (Paines Plough, Soho Theatre) and *How To Disappear Completely and Never Be Found* (Southwark Playhouse).

Kevin McCurdy Fight Director

Kevin trained at the Royal Welsh College of Music and Drama. Previous work with Shakespeare's Globe includes: *The Oresteia*, *Measure for Measure*, *Thomas Tallis*, *As You Like It*, *Pericles*, *The Duchess of Malfi*, *Hamlet*, *Romeo & Juliet*, *The Changeling*, *The Knight of the Burning Pestle*, *Troilus and Cressida*, *Macbeth*, *The Comedy of Errors*, *King Lear*, *Julius Caesar*, *The Malcontent*, *The Taming of the Shrew*, *The Lightning Child*, *We the People*, *Helen*, *The Frontline*, *Twelfth Night*, *A Midsummers' Night's Dream* and *Bedlam*. Film includes: *John Carter of Mars*, *Season of the Witch*, *Hunky Dory*, *Panic Button*, *Flick*, *Summer Scars*, *The Baker*, *Intergalactic Combat*, *Life Translated*, *A World Apart*, *Berserkers*, *Set Fire to the Stars*, *Canaries* and *Just Jim*. Television includes: *Doctor Who Christmas Special*, *Torchwood*, *Becoming Human*, *Belonging*, *Being Human*,

The Bench, *High Hopes*, *The Story of Tracy Beaker*, *Hearts of Gold*, *Carrie's War*, *Pobol Y Cwm*, *Rhyw a Dinosaurs*, *Jara*, *Y Pris*, *Caerdydd*, *Pen Taler*, *Gwaith Cartref*, *Alys* (Series 1 & 2), *CCTV*, *Camelot*, *Baker Boys*, *Switch*, *Hollyoaks*, *Hollyoaks After Dark*, *Hinterland* (Series 1 & 2), *Crud Yr Awel*, *Suburbs*, *Cara Fi*, *35 Diwrnod*, *Lan A Lawr*, *Stella* and *Dad*.

Paul Russell Lighting Designer

Previous work for Shakespeare's Globe includes: *Liberty*, *The Winter's Tale*, *The Comedy of Errors*, *Love's Labour's Lost*, *The Merry Wives of Windsor*, *Anne Boleyn*, *Henry V*, *Twelfth Night*, *Richard III*, *Henry VI Parts 1,2&3*, *Eternal Love*, *Hamlet*, *Much Ado About Nothing*, *King Lear*, *A Midsummer Night's Dream* and *Romeo & Juliet*. Other theatre includes: *Liberty* (UK Tour); *Hard Times* (The Watermill, Newbury); *Gong Donkeys*, *Trainspotting*, *Backstroke in a Crowded Pool*, *Cardboys*, *One Flea Spare* (Bush Theatre); *My Mother Said I Never Should* (Tour, Young Vic); *Peribanez* (Arts Theatre, Cambridge); *Closer* (Royal National Theatre, Tour); *Not a Game for Boys*, *Hérons*, *Mother Teresa is Dead* (Royal Court Theatre); *Exquisite Sister*, *Four Nights in Knaresborough* (West Yorkshire Playhouse); *Romeo and Juliet* (Young Vic Theatre) and *M. Butterfly* (Singapore Repertory Theatre). Paul is Production Manager at Shakespeare's Globe.

Katie Sykes Designer

Recent theatre includes: *Jane Eyre*, *Up Down Boy* (National Theatre); *Hetty Feather* (West End); *Romeo and Juliet* (Rose Theatre Kingston); *Sleeping Beauty*, *Peter Pan*, *Treasure Island*, *Antigone*, *Endgame*, *World Cup 1966*, *Savage Children* (Bristol Old Vic); *101 Dalmatians*, *The Last Voyage of Sinbad the Sailor*, *Ali Baba*, *Cinderella* (Tobacco Factory Theatre); *Into the West*, *Cloudland*, *Mother Savage*, *The Mysterious Vanishment of Pobby and Dingan* (Travelling Light) and *Boing!* (Travelling Light, Sadlers Wells). *Cinderella* and *Hetty Feather* were both nominated for Olivier Awards. *Into the West* was nominated for a TMA award and won the Samuel Beckett award at the Dublin Theatre Festival.

About Shakespeare's Globe

Founded by the pioneering American actor and director Sam Wanamaker, Shakespeare's Globe is dedicated to the exploration of Shakespeare's work and the playhouses for which he wrote many of his greatest plays. Through the Globe Theatre, the Sam Wanamaker Playhouse, Globe Education, and the Globe Exhibition & Tour, our aim is to further the enjoyment and understanding of Shakespeare in performance.

Since the reconstructed Globe opened for performances in 1997, we have welcomed visitors from all over the world to take part in workshops, lectures and staged readings; to visit the exhibition and tour the Globe Theatre – and of course to watch plays, ranging from productions which explore some of the original practices employed in Shakespeare's theatre to world premieres of new writing. Every play in the Shakespeare canon has now been performed at the Globe, many of them several times and in a thrilling variety of different styles.

Our vision continues to grow. In 2012, Globe to Globe, our contribution to the London 2012 Festival and Cultural Olympiad, presented every Shakespeare play, each in a different language, and created a multilingual showcase for Shakespeare, the Globe and London. We now tour productions throughout the UK, Europe, the United States and Asia. In 2014 we launched our world-wide tour of *Hamlet*, which, by April 2016 had played to every nation on earth. In recent years, we also completed the Sackler Studios, allowing Globe Education to develop a hugely diverse programme of schools workshops, public events, university courses and local and London-wide community projects.

We have also greatly increased our presence online, on the big screen and on television. In 2014, we launched the Globe Player, offering a huge back catalogue of our productions online. Also in 2014 we completed the Sam Wanamaker Playhouse, allowing us to present works written specifically for an indoor theatre and to offer a year-round programme of plays, concerts and special events. More people engage with Shakespeare through our work than through that of any other organisation. And yet we receive no annual government subsidy, but rely on the generosity of individuals, corporate partners, trusts, foundations and other supporters to sustain and develop our artistic and educational work.

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The Flying Lovers of Vitebsk with Bristol Old Vic

Bristol Old Vic is the oldest continuously-working theatre in the UK. Its mission is to create pioneering twenty-first century theatre in partnership with the people of Bristol; inspired by the history and magical design of the most beautiful playhouse in the country.

Bristol Old Vic is led by artists who see the world with distinctive clarity and whose ability to articulate what they see allows us to understand and engage with our world afresh. The company's programme includes original production, artist development and outreach; its work connecting on a local, national and international level.

This May Bristol Old Vic celebrated its 250th birthday and we continue this celebration with a season of work that both draws from the theatre's history and looks towards its future.

Added to which, work has just begun on the final phase of the building's capital development, delivering a new foyer and studio theatre designed by Stirling Prize winning architects Haworth Tompkins.

bristololdvic.org.uk | 0117 987 7877

Bristol Old Vic

Photo by Jon Craig

FUP in association with o-region

o-region is a Cornish based theatre and film production company that was founded in 2002 with the aim of supporting the work of Cornwall based writers, directors, actors and filmmakers.

Under Artistic Directorship of Simon Harvey o-region has produced and toured the critically acclaimed theatre shows *Laughing Gas* (Nick Darke /Carl Grose, 2005/6), *Superstition Mountain* (Carl Grose, 2009 /10), *One Darke Night* (2011/12) *The Dead Monkey* (Nick Darke, 2013) and *Stay Brave Brian Gravy* (Carl Grose, 2014).

o-region is currently developing a new show *Storm* with writer Callum Mitchell that will tour in 2017.

o-region's work in film includes the feature films *The Midnight Drives* by writer/director Mark Jenkin, the award winning *Weekend Retreat* by Brett Harvey and most recently the acclaimed *Brown Willy* (also by Brett Harvey) which continues to play at cinemas and film festivals across the UK. The company has a slate of film projects in development.

o-region also founded Cornwall's only regular short film night *Roughcut* and hosts (in conjunction with Falmouth University) an annual themed film making challenge that attracts entries from across the world and culminates with a celebratory event at Truro's Plaza Cinema.

o-region.co.uk

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o-region



Kneehigh in association with
Birmingham Repertory Theatre & Berkeley Repertory Theatre

946: The Amazing Story of Adolphus Tips

Adapted by Michael Morpurgo and Emma Rice

Based on Michael Morpurgo's novel, Kneehigh's 946: *The Amazing Story of Adolphus Tips* explodes everything we thought we knew about the D-Day landings. With signature Kneehigh sorcery, 946: *The Amazing Story of Adolphus Tips* uses music, puppetry and foolishness to tell this tale of war, prejudice and love. Tender, political and surprisingly romantic, this story speaks to us all and will finally reveal the secrets the US and British governments tried to keep quiet.

Kneehigh ON TOUR

Autumn 2016 Tour

Shakespeare's Globe

11 August - 11 September

Birmingham Rep

6-15 October

HOME, Manchester

25-29 October

West Yorkshire Playhouse

1-5 November

Warwick Arts Centre

8-12 November

Bristol Old Vic

16-20 November

For full details including a spring 2017
USA tour head over to kneehigh.co.uk



Kneehigh

www.kneehigh.co.uk

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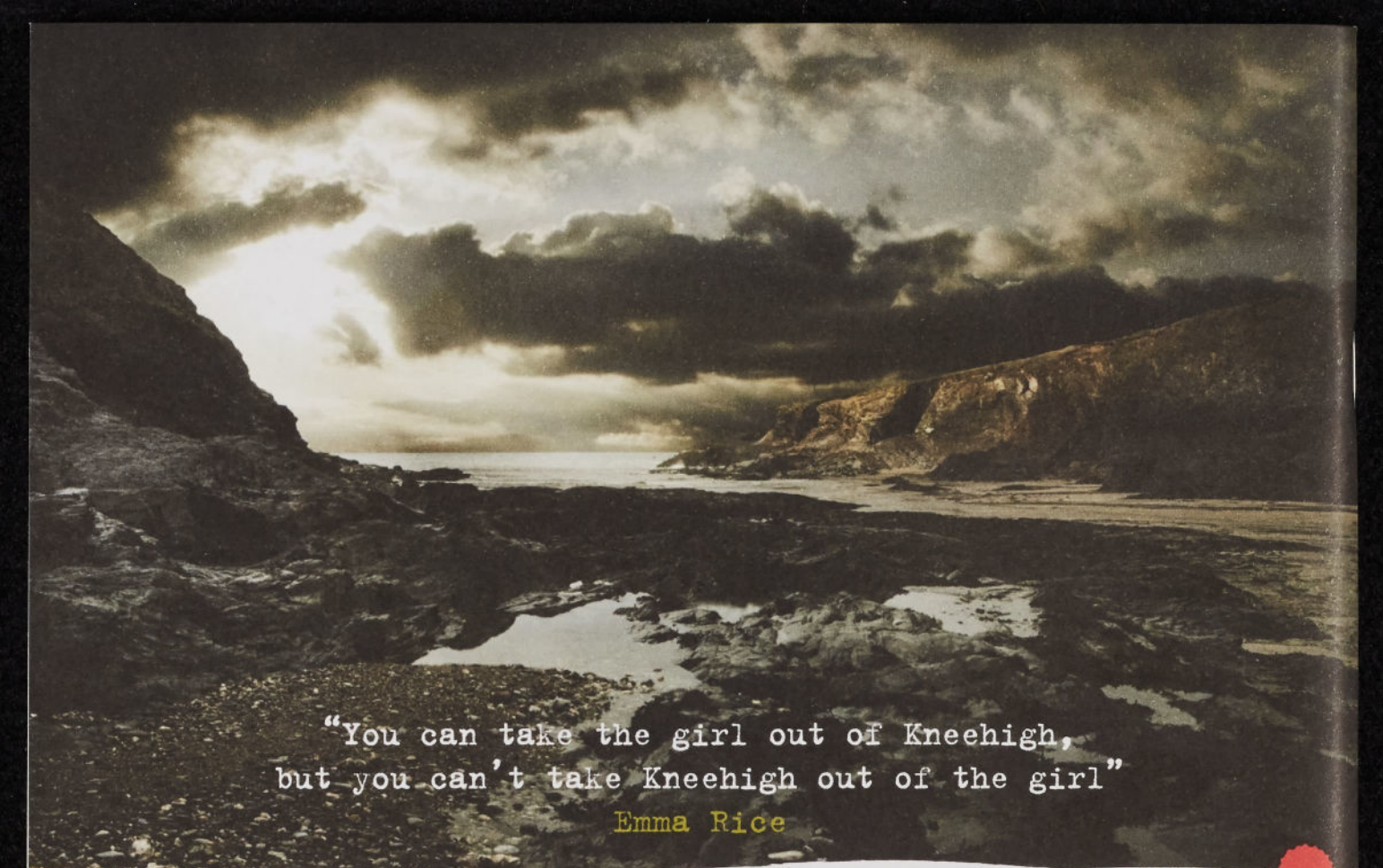
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"You can take the girl out of Kneehigh,
but you can't take Kneehigh out of the girl"

Emma Rice

Loved the show?

Instead of buying us a drink at the bar,
why not donate to us instead?

Donate £4 by texting [KNEE16£4](https://www.kneehigh.org.uk/donate) to 70070