

St. Ann's Warehouse presents

**KNEEHIGH THEATRE**

# **THE RED SHOES**



**ST. ANN'S WAREHOUSE**



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# ST. ANN'S WAREHOUSE

PRESENTS

American Premiere

## KNEEHIGH THEATRE THE RED SHOES

Based on the fairy tale by HANS CHRISTIAN ANDERSEN  
Adapted and directed by EMMA RICE

Nov 19 - Dec 12, 2010

*The Red Shoes* is presented in association with Piece by Piece Productions.  
Special thanks to The Winston Foundation.

# THE RED SHOES

## CAST

The Girl.....Patrycja Kujawska  
Lady Lydia.....Giles King  
The Old Lady/The Preachers Wife.....Dave Mynne  
The Soldier/The Shoemaker.....Robert Luckay  
The Preacher/The Angel/The Butcher.....Mike Shepherd  
Musicians.....Stu Barker/Ian Ross

## PRODUCTION STAFF

Director **Emma Rice**  
Asst. Director **Simon Harvey**  
Poems **Anna Maria Murphy**  
Design **Bill Mitchell**  
Music by **Stu Barker**  
Film **Mark Jenkin**  
Lighting Design **Malcolm Rippeth**  
Sound Design **Simon Baker**  
Additional Text **Mike Shepherd**  
Design Associate **Sarah Wright**  
Production/Stage Manager **Steph Curtis**  
Sound **Andy Graham**  
Lighting **Ben Nichols**  
Producer **Paul Crewes**

## Director's Note

**The Red Shoes – Winner of Best Director 2002 Barclays TMA Award**

The story is set in a world both strange and familiar. I have drawn references from both world wars, the suffragettes, Lillie Langtry and the music halls to name but a few. This is a folk tale. It resonates with all times, places and people. Our telling is seen through the eyes of the story-tellers; haunted, grubby, covered only with their underwear. They have a history. They have seen things they shouldn't have seen. They need to tell the story.

My thanks to the writings and theories of Bruno Bettelheim who recognises the power and necessity of folk-tales. They can guide, calm and comfort us as we tip-toe through the minefield of human experience.

Soon after our tour of my Kneehigh directorial debut *The Itch* (1999) had finished. I approached the company once again and asked to direct another show. I wanted to get straight back in the saddle and try again before it got too scary. 'Fine', they replied, 'Which show?'. This far ahead I hadn't thought. Not wishing to appear unprepared, I opened my mouth and said 'The Red Shoes'.

That's how it started. My affair with *The Red Shoes*, although I fear they had been lurking, just below the surface for some time, just waiting for me to open my mouth and whisper them into existence. I quickly ran to the library and took out every version of the story I could find. It was a stranger, darker tale than I remembered; rich with colour, taste and temptation. The story wooed me gently, hooked me in like a polka and landed me like a tragic tango. I was in love, or something close to it. I was certainly obsessed. I saw myself in the girl, dancing and dancing. I even envied her plight. What is life if you can't dance its dance, spin uncontrollably through its delights and disappointments? The story spoke to me of passions sated and fruits devoured, chances taken and reason ignored.

But, *The Red Shoes* is a dangerous lover, tempting and all-consuming. I have greedily peeled off its layers to discover its meanings. The dance is a trap. It is intoxicating and wild, seductive and strong, but it is not all that the girl is. Robbed of her instincts and raw with loss, she throws herself into her red shoes, searching for things she has lost. Searching for what she is.

The girl in the story is punished in all the versions I have read. I cannot inflict that fate on my heroine or on myself. Haunted by my own red shoes, I offer myself and you another way. A way rich with possibilities and hope, heady with dance and calm with stillness.

*The Red Shoes* 2010 - I got a shock when I looked back at these programme notes for *The Red Shoes*. 10 years on, almost every word is still relevant. I don't want or need to add or subtract anything from what I wrote. My words seemed to float in time.

I'm not quite sure how I feel about this. Am I stuck, forever ricocheting from compulsion to guilt, obsession to addiction? Or perhaps, this remarkable story just shoots straight to the heart of our human existence. Life will always be about the conflict between the need for freedom and the need for peace. The *Red Shoes* dance provocatively before and behind me reminding me that there is always a choice, always a price and always hope. I am a decade older this time round, but not a decade wiser. One day soon perhaps... one day soon...

But look down! Take a deep breath. Those shoes still look pretty, don't they?

-Emma Rice, Director

## Artists/Creative Team

**SIMON BAKER** (Sound Designer) Simon graduated from the Guildhall School of Music and Drama in 1992. Since then (and even before then) he has worked almost every corner of the theatre sound industry. From Street Theatre in the pouring rain to fringe plays in dusty pubs; Upstairs at The Royal Court to large scale musicals on Broadway. He has served time in the sound departments of both the RSC and the National where he held the post of sound supervisor. In 1999 he joined British sound design and rental company Autograph. In 2010 he left to pursue a freelance career. For Autograph Simon was Associate/FX Sound Designer on *The Witches of Eastwick*, *Chitty Chitty Bang Bang* (West End and Broadway) and *Mary Poppins* (numerous productions of *Cats* and *Spamalot London* (for ACME). Simon has created sound designs for over 70 plays and musicals. His most recent Sound Design credits include *Boeing Boeing* (London and Broadway – 2007 Tony Nomination for Best Sound), *The Lord Of The Rings* (Toronto and London – 2007/08 Olivier Nomination for Best Sound), *I Am Shakespeare* (UK Tour & Chichester) *God of Carnage*, *Our House* (UK Tour), *Brief Encounter* (Cinema Haymarket/Kneehigh Theatre/UK/US Tour – 2008/09 Olivier Nomination for Best Sound), *The Norman Conquests* (Old Vic and Broadway) *Complicite* (Old Vic), *Don John* (Kneehigh Theatre/RSC/World Tour), *Arcadia* (Duke Of Yorks Theatre), *The Birds* (Gate Theatre – Dublin), *As You Like and The Tempest* (BAM/Old Vic/Bridge Project 2010) *The Real Thing* (Old Vic), *Late Middle Classes* (Donmar), *La Bete* (Comedy).

**STU BARKER** (Performer/Composer) Stu has worked extensively for Kneehigh over the last fourteen years as a Performer, Composer and Musical Director. Credits include: *Don John* (UK and international tour); *Brief Encounter* (West End/UK/USA Tour); *A Matter of Life and Death* (National Theatre) *Tristan & Yseult* (National Theatre, UK Tour); *Cymbeline* (RSC, UK Tour and South America); *Nights at the Circus* (UK Tour); *Rapunzel* (BAC, UK Tour, New York); *The Bacchae* (UK Tour), *The Wooden Frock* (UK Tour); *Pandora's Box* (Northern Stage); *The Red Shoes* (UK Tour); *The Itch and Roger Salmon* (SW Tour). Other Composing and Performance includes: *The Winter's Tale*, *Romeo and Juliet* (Shakespeare's Globe); *The Odyssey* and *Philip Pullman's Aladdin* (Bristol Old Vic); *Absurdia* (Donmar); *Clown*, *Cloudland*, *The Stones* (Travelling Light); and productions for Welfare State International, Horse and Bamboo Theatre and Contact Theatre.

**PAUL CREWES** (Producer) Paul has a long relationship of working with Kneehigh initially as Producer at West Yorkshire playhouse, and now as the company's own Producer. Kneehigh shows he has produced include *The Bacchae* (UK tour), *The Wooden Frock* (UK tour), *Tristan and Yseult* in Australia and the US. *Cymbeline* (Royal Shakespeare Company, UK tour, South America), *Rapunzel* (Battersea Arts Centre, UK tour, New York), and *Don John* (UK tour, Spoleto Festival USA). Other producing credits include working for Metal with Jude Kelly on projects including the Olympic bid for 2012. Paul was also Producer (until July 2004) at the West Yorkshire Playhouse, Leeds, where he set up more than 40 productions. He has co-produced commercial tours and West End transfers and has his own company, which produced *Doorman* (2005 UK tour). From 2007-2009, he was Associate Producer for The Lowry, producing *King Cotton* in 2007 by Jimmy McGovern, *Fireflies* and *Beyond the Frontline* in 2009. Paul is on the Advisory Board for Scottish Dance Theatre and a member of the Board for Liverpool Everyman and Playhouse.

**SIMON HARVEY** (Assistant Director) As well as a performer, Simon is Kneehigh's Assistant Director working on recent Kneehigh shows including *Cymbeline*, *Rapunzel*, *Brief Encounter* and *Hansel & Gretel*. He has also performed in *Wagstaffe* the *Wind-Up Boy*, *Journey to the Centre of the Earth*, and *Tristan & Yseult*. In 2002 he formed Truro based Theatre/film production company o-region with a number of other collaborators for which he takes on role of Artistic Director. Recent work includes

## Artists/Creative Team (Continued)

directing the touring show *Laughing Gas* (by Carl Grose / Nick Darke) and producing and performing in *Superstition Mountain* (by Carl Grose). He has also produced the feature films *The Midnight Drives* by Mark Jenkin and *Weekend Retreat* by Brett Harvey.

**MARK JENKIN** (Filmmaker) Mark grew up in North Cornwall where he started making films from the age of 15. His first job was in London working as a Production Assistant in the Animation Department for the ground breaking T.V. series: *Walking with Dinosaurs*. At the same time he wrote his first screenplay *Golden Burn* (Selected for The Celtic Film and Television Festival in 2002 for which he received the First Time Director Award). In March 2002 Mark returned to Cornwall, his subsequent credits include: *The Midnight Drives* (2007) premiered at the British Film Institute South Bank as part of the London UK Film Focus and was selected for competition at Dinard 2007. "A moving film about parentage with an exceptional performance from Colin Holt at its centre" *Evening Standard*. *Aurora's Kiss*, an original, critically acclaimed and atmospheric online project that was awarded the Jury Prize at the Cornwall International Film Festival 2009. *My Name is Zac*, a documentary, awarded Best Regional Single by The Royal Television Society in 2007. He is a member of the Newlyn Society of Artists, and lectures Film at University College Falmouth. Mark is the great, great, great grandson of Primitive St. Ives artist Alfred Wallis.

**GILES KING** (Performer) Giles joined Kneehigh in the late 1980's. Between then and now he has done over 33 local, national and international tours including *The Red Shoes*, *The King of Prussia*, *The Bacchae*, *Tristan and Yseult* and most recently, *Hansel & Gretel*. Other work includes: Steering Europe's first theatre ship The Fitzcarraldo; hosting Caterpillar forklift truck events in Amsterdam and the South of France; forming the theatre band Bagattack. During the last three years he's trained as a draftsman, had Lola Rose, designed and built his own house. In 2009 he played in WildWorks' *The Beautiful Journey*.

**PATRYCJA KUJAWSKA** (Performer) Patrycja studied at the Academy of Music in Gdansk, graduating in violin. She was a guest performer at the City Theatre in Gdynia and sang in the Non-Cabaret of Maciej Nowak in the Baltic Sea Cultural Centre. She has performed with Dada von Bzdulow Theatre since 1994 and composed the music to Dada's performance *The Doom of the People or My Liver Has No Sense*. In 2000 she was awarded a Gdansk Theatre Scholarship from the City of Gdansk to create a recital of *The Ninth Lover of Katarzyna Foster*. She danced in *Papugaj*, choreographed by Tatiana Baganowa and in Avi Kaiser's *Endstation - ZASPA*. She played as a guest violinist with experimental psychedelic rock band Chlupot Mozgu and appeared on Magic Carpatian's album "Water Dreams". For Vincent Dance Theatre Patrycja has made and toured internationally *Drop Dead Gorgeous* (2001), *Let The Mountains Lead You To Love* (2003), *Punch Drunk* (2004), *Broken Chords* (2005), *Fairy Tale* (2006), *Test Run* (2006) and *If We Go On* (2009). She was awarded a grant from Arts Council England to compose music inspired by French sculptor Sabrina Gruss (2007). *The Red Shoes* is her second collaboration with Kneehigh following her debut as Zerlina in *Don John*.

**ROBERT LUCKAY** (Performer) Robert is a Hungarian actor born in Slovakia. He trained at the University of Arts in Bratislava. He has won an award for best actor at the international festival in Brno. He was company member of the Jokai Theatre in Komarno (Slovakia) and later in Barka Theatre in Budapest (Hungary). His first appearance in for Kneehigh was in *The Bacchae* where he played Dionysus in 2004. Since then he worked at The Globe theatre in London played *Pericles* in *Pericles* in 2005, National Theatre London member of the company in *Matter Of Life And Death* 2006, Kneehigh Theatre Company in *Cymbeline* played Lachimo and Jupiter in 2006 part of Shakespeare's Complete Works Festival at the RSC in Stratford upon

## Artists/Creative Team (Contintued)

Avon. At Theatre Royal Bath in *The Nutcracker* Robert played Uncle Drosselmeier. Robert is also a member of the ensemble for Theatre Rites as well as Gecko Theatre.

**BILL MITCHELL** (Designer) Bill was part of the Kneehigh team from 1987 to 2005, as Artistic Director from 1997 to 2005. He directed many shows including *Tregeagle*, *Carmen* and *Ghost Nets* and as designer *King of Prussia*, *Tristan and Yseult*, *A Matter of Life and Death*, *The Bacchae* and *Nights at the Circus*. He first designed *The Red Shoes* 10 years ago. In 2005 he created his own landscape theatre company WildWorks making *A Very Old Man with Enormous Wings*, then *Souterrain* in 2006/7 and *The Beautiful Journey* in 2009. At the moment his company is enjoying a 2-year residency in Kensington Palace with the much-acclaimed *Enchanted Palace*. Bill is an Honorary Fellow of University College Falmouth.

**ANNA MARIA MURPHY** (Writer/ Poet) Anna is a long term member of Kneehigh, latterly as a writer for the company penning adaptations of phenomenal stories including *Tristan and Yseult* (with Carl Grose), *The Red Shoes* and *Don John*. She has also written for BBC Radio 4, Cornish Dance Company Cscape, Rogue Theatre and many more. Most recently she has wrote *Oh Mary*, for Bec Applebee's one woman show, at the same time she completed and broadcasted her third afternoon play for Radio 4 titled *Scummow*.

**DAVE MYNNE** (Performer) Dave is a founder member of the company and has worked on many Kneehigh shows, as a maker and actor, from the very beginning up until about eight years ago. He retired from performing and took up his original trade as a graphic designer and now produces Kneehigh's print. He was invited to perform again (in *Don John*) and leapt at the chance of playing on the stage once again. Since then he has got his bus pass and hopes this will save him money on *The Red Shoes* tour!

**EMMA RICE** (Adaptor/ Director/ Chief Executive) Emma is the Joint Artistic Director of Kneehigh Theatre. She has directed for Kneehigh *The Red Shoes* (2002 Theatrical Management Association [TMA] Theatre Award for Best Director), *The Wooden Frock* (2004 TMA Theatre Award nomination for Best Touring Production), *The Bacchae* (2005 TMA Theatre Award for Best Touring Production), *Tristan & Yseult* (2006 TMA Theatre Award nomination for Best Touring Production), *Cymbeline* (in association with the Royal Shakespeare Company for The Complete Works festival), *A Matter of Life and Death* (Royal National Theatre production in association with Kneehigh Theatre), *Rapunzel* (in association with Battersea Arts Centre), *Brief Encounter* (UK Tour, West End and Broadway; a David Pugh and Dafydd Rogers Production in association with Kneehigh Theatre), and *Don John* (in association with the Royal Shakespeare Company and Bristol Old Vic). Emma was nominated for the 2009 Olivier Award for Best Director for *Brief Encounter*.

**MALCOLM RIPPETH** (Lighting Designer) Malcolm has worked with Kneehigh since 2002, lighting *Brief Encounter*, *Don John*, *Cymbeline*, *Nights at the Circus*, *The Bacchae*, *Antigone at Hell's Mouth* and *Pandora's Box*. Other recent work includes *Six Characters in Search of an Author* and *Calendar Girls* (West End); *Spur of the Moment* (Royal Court); *The Devil Inside Him* (National Theatre Wales); *His Dark Materials* (Birmingham Rep); *The Winslow Boy* (Bath Theatre Royal); *Faustus* (Headlong); *Homage to Catalonia* (West Yorkshire Playhouse); *The Bloody Chamber* (Northern Stage); *Armida* (Garsington Opera); *Seven Deadly Sins* (WNO); *Carmen Jones* (Royal Festival Hall); and numerous productions for balletLORENT, most recently *Designer Body and Blood, Sweat and Tears*.

## Artists/Creative Team (Contintued)

**IAN ROSS** (Performer) Ian Ross is a multi instrumentalist with around 12 years experience as a performer and composer. With Bristol based ska-hip-hop phenomenon Babyhead and the inimitable high tea lovelies The Zen Hussies. Ian has had extensive performance history ranging from New York fashion week to the Jazz world stage at Glastonbury festival. For Kneehigh: *Brief Encounter* (musician), *Don John* (musician) and *Hansel and Gretel* (Musician and co-composer).

**MIKE SHEPHERD** (Joint Artistic Director/ Performer) Mike started Kneehigh in 1980 and has worked almost exclusively for the company ever since. Other work includes directing and acting in *The Riot* for the National Theatre, *Marat Sad'* (Bristol Old Vic) and *Antigone at Hell's Mouth* and *Fastburn* for The National Youth Theatre. In the past few years he has toured with Kneehigh to China, Hungary, Syria, Lebanon, Norway, Denmark and as part of major world festivals in Australia, New Zealand, the USA, Colombia and Brazil. He has recently appeared in *The Red Shoes*, *The Wooden Frock*, *The Bacchae*, *Tristan & Yseult*, *A Matter of Life and Death*, *Cymbeline*, *Rapunzel & Don John*. Mike directed Kneehigh's recent show *Hansel & Gretel* (UK Tour).

## Kneehigh Team

Chief Executive /Joint Artistic Director **Emma Rice**

Joint Artistic Director **Mike Shepherd**

Producer **Paul Crewes**

General Manager **Charlotte Bond**

Company Stage Manager **Steph Curtis**

Communications Manager **Anna Mansell**

Assistant Director **Simon Harvey**

Finance Officer **Sarah Comacchio**

Project Administrator **Liz King**

Development Officer **Matt Armstrong**

Office Administrator **Chloe Rickard**

Photography **Steve Tanner**

Design **Dave Mynne**

Illustration **Swiftie**

## Kneehigh Board

David Jubb (Chair), Peter Cox, Kim Conchie, Victoria Vyvyan, Simon Williams

## Thanks To

TR2 (dress makers and set construction), Walkley Clogs, Linda Plimley, Mariners Supply Company, Bec Applebee, Luis Santiago

# Kneehigh: The Asylum

## The Asylum...

This summer, 12 months planning, 3 years fundraising and 30 years dreaming, we launched The Asylum. Our new home, a magical, nomadic touring theatre tent. A space for sanctuary, madness and refuge. A home within which we were able to offer our Cornwall audiences a night of pure, unadulterated Kneehigh entertainment. A Kneehigh knees-up if you will.

The arrival of this glorious new structure was as exciting and emotional for those new to Kneehigh as it was to those who have been around for all our 30 years. Opening in our home county, to warm, supportive and dedicated Kneehigh audiences, we were able to offer everyone a night out that included dancing, live music, good food, drink and more. When Mike Shepherd, founder and Joint Artistic Director of Kneehigh, was asked if 30 years ago he had envisaged all this he replied "Absolutely, I didn't think it would take us this long!"

The thing is the Asylum changes things for us. No longer are we just a theatre company visiting other people's venues, now we are a theatre company visiting other people's venues – and our own. We are a theatre company with a permanent home, albeit one that can be pitched on any surface in any location at a drop of the proverbial hat.

This presents us with challenges and opportunities in equal measure. The future of Kneehigh and our Asylum has to remain open to opportunity so that we can remain the creative force upon which our reputation has been built, but we also have to secure the immediate future and the plans that allow us to realise our dreams. Dreams that fundamentally involve the Asylum.

So what of these plans? 2010 was obvious, we were in Cornwall. In our home county, to an audience of friends known and unknown. We were so very proud that, with the vital help of these friends, family, local government, trusts, foundations and several very generous donors – we were able to build the Asylum. We were also very grateful to our board who approved and supported the 'risk' we wanted to take and encouraged us, despite the advice from many who said "It is a time of recession...", "Why not tread water for a while and see how things turn out" or more stridently "You're fools! Don't do it!"

In 2011 we intend to take the Asylum to Bristol and collaborate with our friends and colleagues there. This will see us working with Bristol Old Vic in a new way. We hope to present our own work, but also host work created by other theatre makers and artists that have relationships with both the Old Vic and ourselves. Once again, we will return to Cornwall to present a summer programme of events.

In 2012 we are exploring many options, but we are in conversation with our friends at the RSC and we are looking to work with them on celebrating the Olympics coming to the UK. Of course, 2012 is no different to the first two years, we will return to Cornwall.

Throughout these plans, we will continue to work throughout the UK to regional theatres as well as touring work abroad.

Ultimately, the Asylum is a chance for us to play, present, celebrate and champion all things Cornish. It's a chance for us to develop new work, give people a true Kneehigh experience. The Asylum also offers us a chance to collaborate with more people, to build relationships with new and exciting artists. Potentially, even to commission, curate and programme seasons of work that may otherwise not be seen.

The Asylum is a compliment to our partner venues in the UK and beyond. It is another string to our bow. It is a chance for new and old audiences to join in, take risks if they want to, be part of the family – it is a chance for the Kneehigh personality to really shine through. We are excited about the future; we hope that with this small insight – you will be too.

Thank you, we hope you stick with us on the ride.

# Kneehigh: FRIENDS

Without the support of members of the Kneehigh FRIENDS, we wouldn't be able to make our bold and big-hearted work and share it with our wonderful audiences.

## Thanks especially to our Champions:

Anon  
Leigh & Emma Bagnall  
Mike Beard  
Kevin Brice  
Archie Burnham  
Sally Caudle  
Jyoti Chandola  
Marielaine Church  
Robbie Clymo  
John Doble  
Martin & Annabel Dunn  
Val Dunning  
Ian Ellis & Charmaine Fernando  
Ann Gray  
Sheila Hancock  
Chris Law  
Aidan Lawrence  
Anthony & Jane Lawton  
Chris Martin  
Clare Martin  
Mary Mestecky  
Jeremy Metson  
Deborah Richards at Crellow  
Jane Rogers  
Jon & NoraLee Sedmak  
Clive Shaw  
Simon Shute  
Pat Smith  
Richard Lumley Smith  
Trish Stone  
Chris Tiley  
Richard Toombs  
Jane Turnbull  
Andy Ward

## And to the fantastic members of the Kneehigh FAMILY:

Anon  
Francine M. Austin  
Angela Bissett  
Glenn & Wendy Carter  
Tracey Carter  
Brownie Hardman  
Guy Heath  
Elizabeth Lindsay  
Dave Mynne  
Hayley Taylor  
Karen Townshend  
David Trenberth

## Kneehigh FRIENDS (Continued)

Kneehigh is celebrated as a bold and big-hearted theatre company committed to creating magical, transporting, inventive and entertaining theatre for all!

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

Join our revamped Friends Scheme and be part of the Kneehigh journey – it's even more fun when you climb aboard!

### Become a Friend

Give £2.50 a month or £30 a year

Keep up-to-date with Kneehigh news by receiving regular updates and access to our website's Members Area.

### Become an Accomplice

Give £5 a month or £60 a year

Friends benefits plus enjoy priority booking for seasons in our magical theatre tent the Kneehigh Asylum.

### Become a Champion

Give £15 a month or £180 a year

Accomplice benefits plus a treasure ticket that entitles you to a goody bag of Kneehigh treats upon your first visit to the Kneehigh Asylum. We'll invite you to special events and thank you personally in our programmes and on our website.

We would love to speak to you about how you could give more and become even more involved with the company by becoming a treasured member of the Kneehigh FAMILY. For more information, please contact Matt Armstrong on +44 (0)1872 267910 / [matt@kneehigh.co.uk](mailto:matt@kneehigh.co.uk)

### To Join

#### By phone

Ring our office +44 (0)1872 267910 (09.30 – 17.00 / Monday – Friday). Please have your debit or credit card details to hand.

#### Online

You can donate by debit or credit card via our website: [www.kneehigh.co.uk](http://www.kneehigh.co.uk)

#### By post

Pick up a Kneehigh FRIENDS flyer, complete the form and send it back to us.

"Unbelievably good"

—THE TELEGRAPH

"an ingeniously simple  
and hopeful piece of work,  
turning loneliness into  
communion"

—THE INDEPENDENT

"Funny, poignant,  
richly observant"

—THE SCOTSMAN

St. Ann's Warehouse presents

AMERICAN PREMIERE

# DANIEL KITSON THE INTERMINABLE SUICIDE OF GREGORY CHURCH

JAN 6–JAN 30



The show to see at the 2009 Edinburgh Fringe Festival, British Stand up comedian and storyteller, Daniel Kitson, brings the story of Gregory Church to St. Ann's Warehouse for its American Premiere.

*Gregory had fifty seven letters to write. He'd never written that many letters, not in one go. In fact, he'd never written a single letter and it was taking significantly longer than he'd anticipated. He'd started, full of optimism, curiously enough, at 9 am and now here he was 8 hours later half way through letter twenty four. He glanced at his watch and then at the noose hanging over his head.*

*Gregory sighed.*

*Had he known how long suicide letters take, he thought, he wouldn't have cancelled the milk for the morning.*

A story of a death postponed by life.

# Join the St. Ann's Community

Entering our tenth season in DUMBO, St. Ann's Warehouse has been the home of some extraordinary and popular productions, many of which would never have otherwise made it to our shores here on the Brooklyn Waterfront – Mark Rylance in the Globe's *Measure for Measure*, *Black Watch*, *Brief Encounter*, to name a few. For many sold-out shows, tickets are at a premium. To avoid missing out, Become a Member of St. Ann's Warehouse and book the best seats in the house in advance of the general public. And you won't have to worry if your plans change -- As Members, you are invited to exchange your tickets for free.

But Membership is about more than just tickets. It's about a community. When you become a Member of St. Ann's Warehouse, you join a "super-informed" group of theater lovers who are the first to learn about new shows, added performances and special opportunities to get to know our artists and team at special, behind-the-scenes events.

What's more, as a Member, you can tailor your Member benefits to maximize your engagement with St. Ann's Warehouse! **SELECT THE BENEFITS THAT MEAN THE MOST TO YOU.** The more you give, the more you'll receive!



Everyone who becomes a Member for \$50 or more receives the **Essential Benefits Package:**

## Essential Benefits:

- \* The opportunity to purchase tickets in advance of the general public (book the best seats now!)
- \* Waived ticket service fees (normally \$3/ticket)
- \* Free ticket exchanges (subject to availability)
- \* Access to our Member Hotline (talk to a live person who will help address your personal needs)
- \* Access to the Patron's Bar (get drinks and snacks in plenty of time for the show)
- \* Virtual backstage access on our Members Only web page (Be the first to know about new shows and special events and join in Members Only discussions)

When you make a gift of \$120, \$300 or \$600, in addition to our **Essential Benefits Package**, you can select one, two or all three additional **Essential Perks:**

## Essential Perks

- \* "Bring Your Friends" discount (20% off orders of 4 or more – introduce your friends to St. Ann's)
- \* Priority seating (subject to availability)
- \* Complimentary posters from every production

\$120		All Essential Benefits plus any ONE Essential Perk
\$300		All Essential Benefits plus any TWO Essential Perks
\$600		All Essential Benefits plus all THREE Essential Perks

**Become Even More Engaged: Join the Inside Circle!** When you make a gift of \$1,300 or more, you will join a cherished group of our highest-level Patrons who gather for private parties, exclusive dinners and other behind-the-scenes events. You will receive personalized customer service and many opportunities to interact with St. Ann's artists, staff and fellow theater lovers throughout the season.

## Inside Circle Perks:

- \* Invitations to Opening Nights and other behind-the-scenes events with artists
- \* The opportunity to purchase House Seats even when shows are sold-out
- \* Complimentary drinks from the Patron Bar (avoid long lines at the Bar!)

\$1,300		All Essential Benefits, all Essential Perks, ONE pair of complimentary House Seats, plus any ONE Inside Circle Perk
\$3,000		All Essential Benefits, all Essential Perks, TWO pairs of complimentary House Seats, plus any TWO Inside Circle Perks
\$6,000		All Essential Benefits, all Essential Perks, complimentary House Seats to each production, plus all THREE Inside Circle Perks



# St. Ann's Warehouse



Photo: Etienne Frossard

For over three decades, St. Ann's Warehouse has commissioned, produced, and presented a unique and eclectic body of innovative theatre and concert presentations that meet at the intersection of theatre and rock and roll. Since leaving its original home in the landmark Church of St. Ann and the Holy Trinity, in 2000, the organization has helped vitalize the Brooklyn Waterfront in DUMBO, where St. Ann's Warehouse at 38 Water Street has become one of New York City's most important and compelling live performance destinations.

Among the many acclaimed St. Ann's productions are Lou Reed and John Cale's *Songs for 'Drella*, Marianne Faithfull's *Blazing Away* and *The Seven Deadly Sins*, Artistic Director Susan Feldman's *Band in Berlin*, Carter Burwell, Charlie Kaufman and the Coen Brothers' *Theater of the New Ear*, The Royal Court Theatre's *4:48 Psychosis*, The Wooster Group's *Hamlet*, *The Emperor Jones*, *House/Lights*, *To You*, the Birdie, The Globe Theatre's *Measure for Measure*, Gate Theatre London's *Woyzeck*, Antony's *Turning*, Mabou Mines *DollHouse*, Lou Reed's *Berlin*, Cynthia Hopkins' *Accidental Trilogy*, Les Freres Corbusier's *Hell House*, *Druid's The Walworth Farce* and *The New Electric Ballroom*, TR Warszawa's *Macbeth*, The National Theatre of Scotland's *Black Watch*, Kneehigh Theatre's *Brief Encounter*, Young@Heart/No Theater's *End of the Road*.

"An inspiring laboratory and a sleek venue where its super-informed audience charges the atmosphere with hip vitality"  
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