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# The Red Shoes

Kneehigh Theatre



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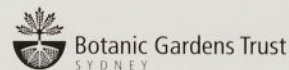
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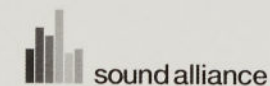


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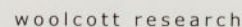
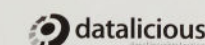
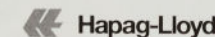


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Festival Philanthropy

Sydney Festival launched the Director's Circle, a philanthropic program, for the 2008 Festival.

This program has grown from strength to strength, providing supporters with personal insights that come out of a close relationship. Funds generated are of great assistance to the staging of the Festival and are expected to be of increasing importance in the future.

Membership of the Director's Circle is by invitation, nevertheless anyone interested in supporting the Festival in a philanthropic manner please contact Malcolm Moir on 02 8248 6521 or by email malcolm.moir@sydneyfestival.org.au



A.R. Rahman, Photo: Prudence Upton©

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**sydney festival 2011**

Sydney Festival in association with Arts Projects Australia presents

# The Red Shoes

Kneehigh Theatre

Based on a fairytale by Hans Christian Andersen



Photo: Steve Tanner

York Theatre, Seymour Centre

January 18 - 30

1hr 30mins, no interval



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Welcome to Sydney Festival 2011 and thank you for being one of many people who make this great celebration of creativity bigger and brighter every year.

The depth and diversity of events in this year's program demonstrate again that Sydney Festival is truly one of the greatest festivals in the world.

The Festival begins with *Festival First Night*, which has become a favourite in Sydney's calendar. This free night gives us an opportunity to experience our beautiful city while enjoying an extraordinary line-up of fantastic acts from all over Australia and the world. It is a perfect taste of the Festival to come.

This year's program again extends the footprint of the Festival from the Sydney CBD to Parramatta, Penrith and Campbelltown, with a wonderful range of events that are both ticketed and free. *Festival Inside Out*, a major outdoor performance event, will be held for the first time in Penrith and Parramatta.

Sydney Festival's program has events to inspire, excite and amaze us all and is a great reason to celebrate January in Sydney.

I thank the Festival's Director, Lindy Hume, and the Sydney Festival team for producing a rich, contemporary program of quality work from Australia and overseas, which is both accessible and affordable for locals and visitors to this city.

I also thank Sydney Festival's new Principal Sponsor Zip Industries, and all the sponsors and supporters, who, along with the State Government and the City of Sydney, make Sydney Festival possible.

Finally, thank you all for being part of another wonderful Sydney Festival in 2011.

**Kristina Keneally MP**  
NSW Premier



Welcome to Sydney Festival 2011 – three weeks celebrating our city in summer, in all its vitality, diversity and exuberant energy.

Sydney Festival welcomes everyone, from the very young to the old and those in between. It offers an extraordinary mix of high art, street performance, discussion and debate. Or take your pick of physical theatre, circus, big band performances, cabaret, contemporary dance and exhibitions.

It all begins on January 8 when *Festival First Night* opens the streets and laneways of Sydney. There will be all-in music-making and vaudeville in Hyde Park, a stunning multi-media installation in Chifley Square, and a tribute to indigenous artist Ruby Hunter and the American bluegrass of Emmylou Harris rocking The Domain.

From there, the Festival spreads across our City, outdoors and indoors.

Hundreds of artists from 15 countries will perform for an audience of one million-plus Sydneysiders and visitors, celebrating the creativity that helps define us as individuals, as an urban community and as a global city.

It is made possible by a unique partnership between the City of Sydney, the NSW Government and our corporate sponsors.

Its accessibility to all is underscored by the number of free events – including the fabulous Domain concert series – as well as the *Tix for Next to Nix* booth, offering \$25 tickets to most shows, and by many affordably-priced events and performances.

The Festival works to reduce its environmental impacts on all fronts, and we urge patrons to make the most of their Festival by walking, cycling or taking public transport to the City.

On behalf of the City of Sydney, I wish you all a terrific time at Sydney Festival 2011.

**Clover Moore MP**  
Lord Mayor of Sydney





Sydney Festival is a brimming fountain of cultural pleasure that launches the New Year throughout our beautiful harbourside city.

The 2011 program delivers performers as iconic as John Malkovich and Paul Kelly, musicians as esteemed as Philip Glass and Emmylou Harris, and shows as award-rich as *Smoke & Mirrors* and *Invisible Atom*, happily consorting with dance acts like *Food Chain* and *Entity*, old silent movies like *Dracula* and the trailblazing jazz of Tomasz Stańko.

It is a honeymoon experience of night life, good eating, great friends and stupendous sunrises that visitors will never forget.

It is our city in summer.

There's something about Sydney that ever since the 2000 Olympics has displayed to the world an immediately recognisable quality – relaxed, welcoming, calm, safe and refreshing in its cultural vibrancy.

Sydney Festival now ranks with Edinburgh, Venice and Buenos Aires, and the free concerts in The Domain are unrivalled anywhere.

And it just keeps getting better.

Welcome to Sydney Festival. Enjoy.

*Virginia Judge*

**Virginia Judge MP**  
NSW Minister for the Arts



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Photo: Steve Tanner





Photo: Steve Tanner



Photo: Steve Tanner

# The Red Shoes

Based on the wondertale by  
Hans Christian Andersen  
Poetry by Anna Maria Murphy  
Adapted and directed by Emma Rice

Our girl can't resist her red shoes. They make her dance with delight, spin with possibilities. But what happens when she can't get them off? What happens when she can't stop dancing? She dances past love, life and death and at last turns to the butcher to rid her of her heart-stoppingly beautiful red shoes.

Surreal and sensuous, quirky and profound, bloody and bare – Cornwall's Kneehigh bring you a cracked cabaret where anything is possible and nothing is probable. With music to make your toes twitch, images to make your mouth water and a story to make your heart pound, the menacing world of the fairy story is revealed.

## Cast

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

## Production

Director . . . . . Emma Rice  
Assistant 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



Photo: Steve Tanner



Photo: Steve Tanner

# Director's Note

"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's 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." **Emma Rice, 2000.**

## The Red Shoes 2010

"I got a shock when I looked back at these program notes for *The Red Shoes*. Ten 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

# Writer's Note

To write for Kneehigh is an adventure.

To be asked to write a poem that may inspire a vision, a dance, an idea, is a dream commission for me.

This is what I was asked to do for *The Red Shoes*.

One dance was not enough for our heroine, The Girl, and one poem was not enough for me. As I wrote they danced their way out onto the page.

We've all seen things we wish we'd never seen and this was to be our starting point; a chorus of characters who had seen horrors they wish they hadn't. For me, it was the memory of the stories my grandfather told from the trenches and my father of the landings at Dunkirk.

The mud.

The dirt.

The blood.

Everything in this company's work tells the story: the actors, the set, the music, the costume, the props. A living script grows with Emma and the actors, through devising, improvisation and the poems. Each plays an equal part.

I say living, as it's always changing and we all own it.

**Anna Maria Murphy**  
Writer

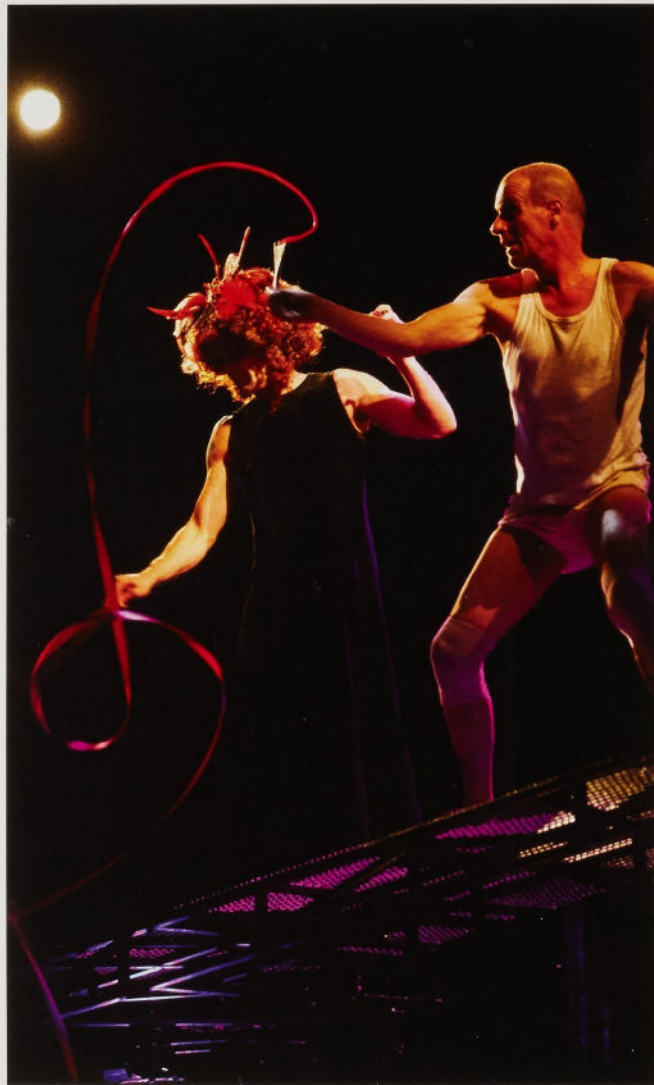


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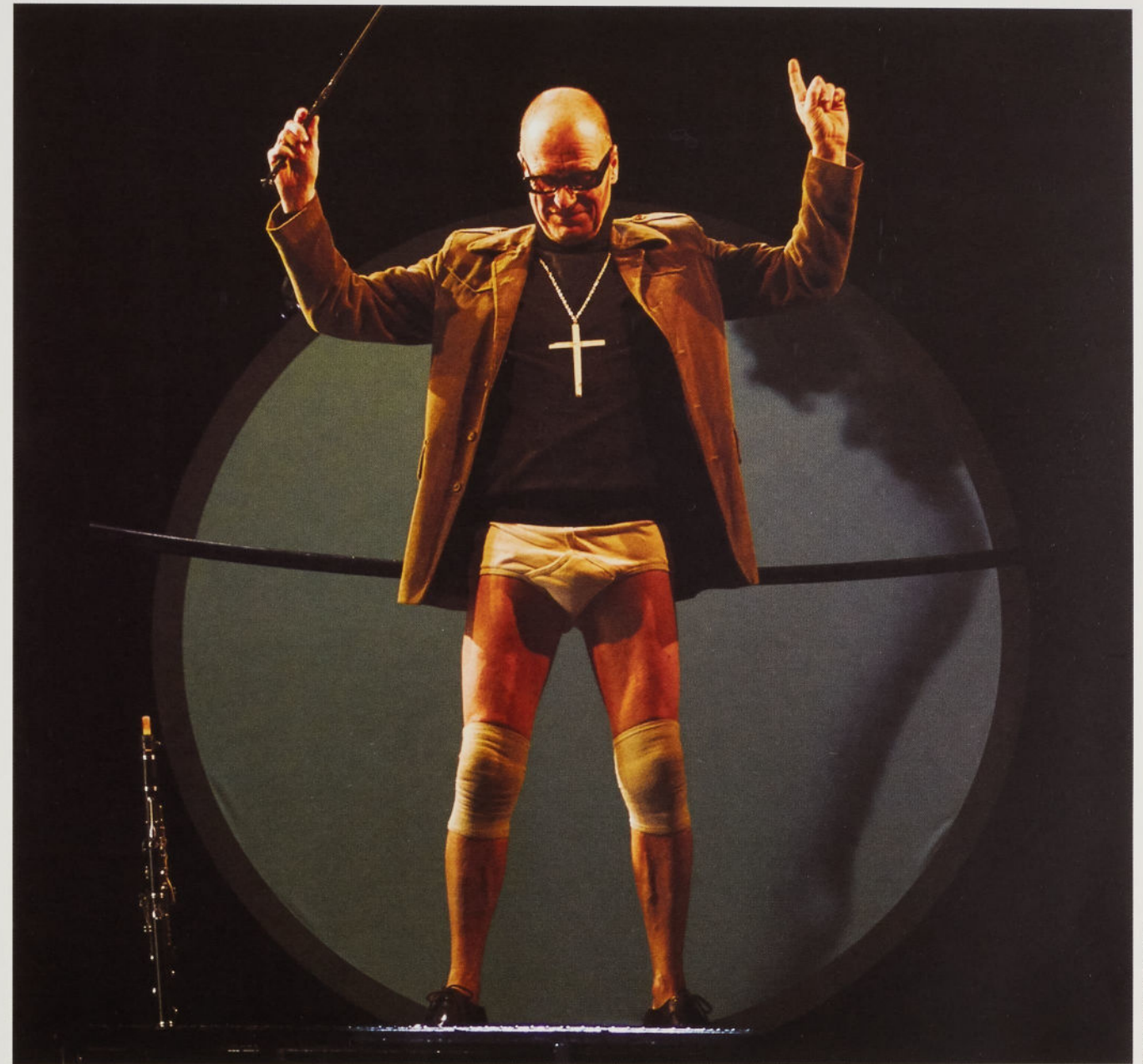


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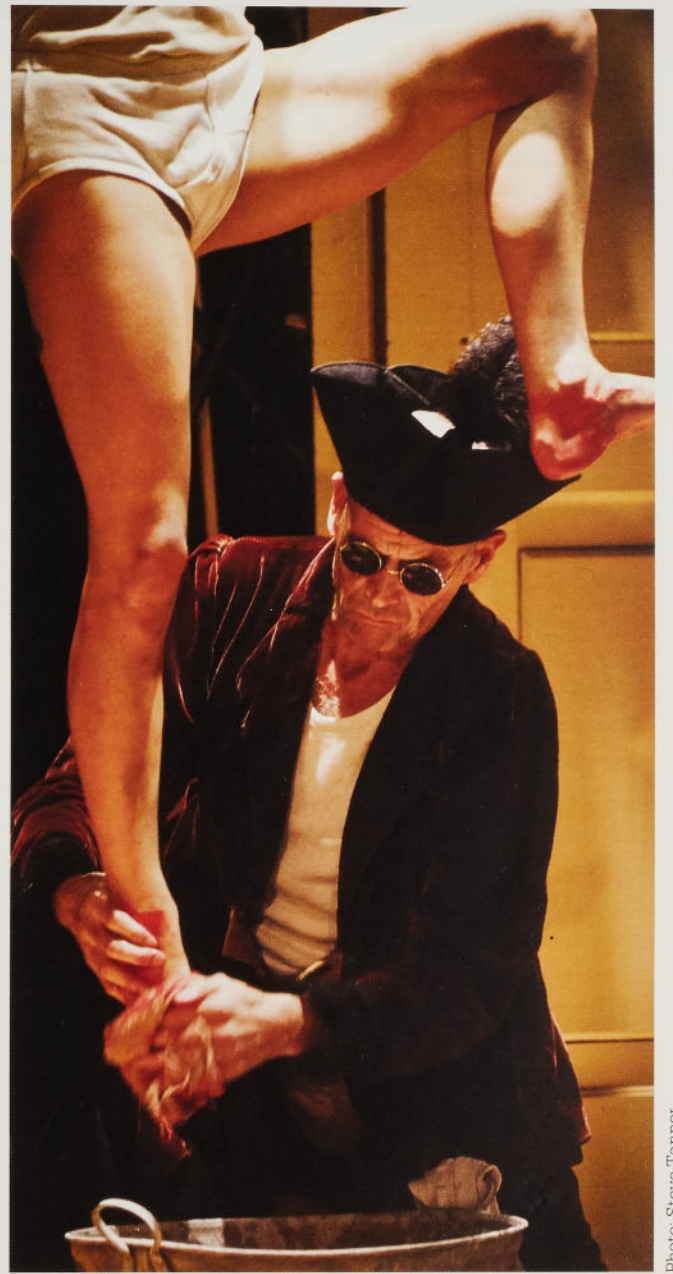


Photo: Steve Tanner

# Biographies

## **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* in 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 It* and *The Tempest* (BAM/Old Vic/Bridge Project 2010), *The Real Thing* (Old Vic), *Late Middle Classes* (Donmar), *La Bête* (Comedy).

## **Stu Barker** Performer / Composer

Stu has worked extensively for Kneehigh over the last 14 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 & Yseult* in Australia and the US, *Cymbeline* (Royal Shakespeare Company, UK tour, South America), *Rapunzel* (Battersea Arts Centre, UK tour, New York), *Don John* (UK tour, Spoleto Festival USA) and *Brief Encounter* (UK Tour). 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 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.

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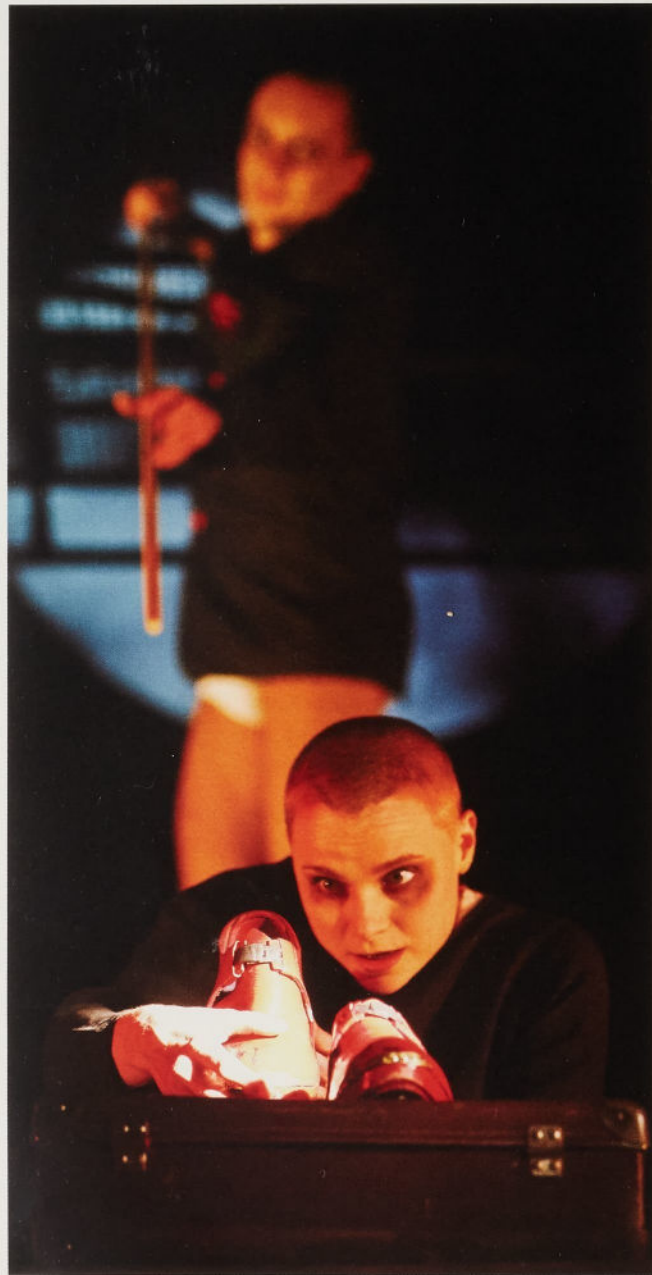


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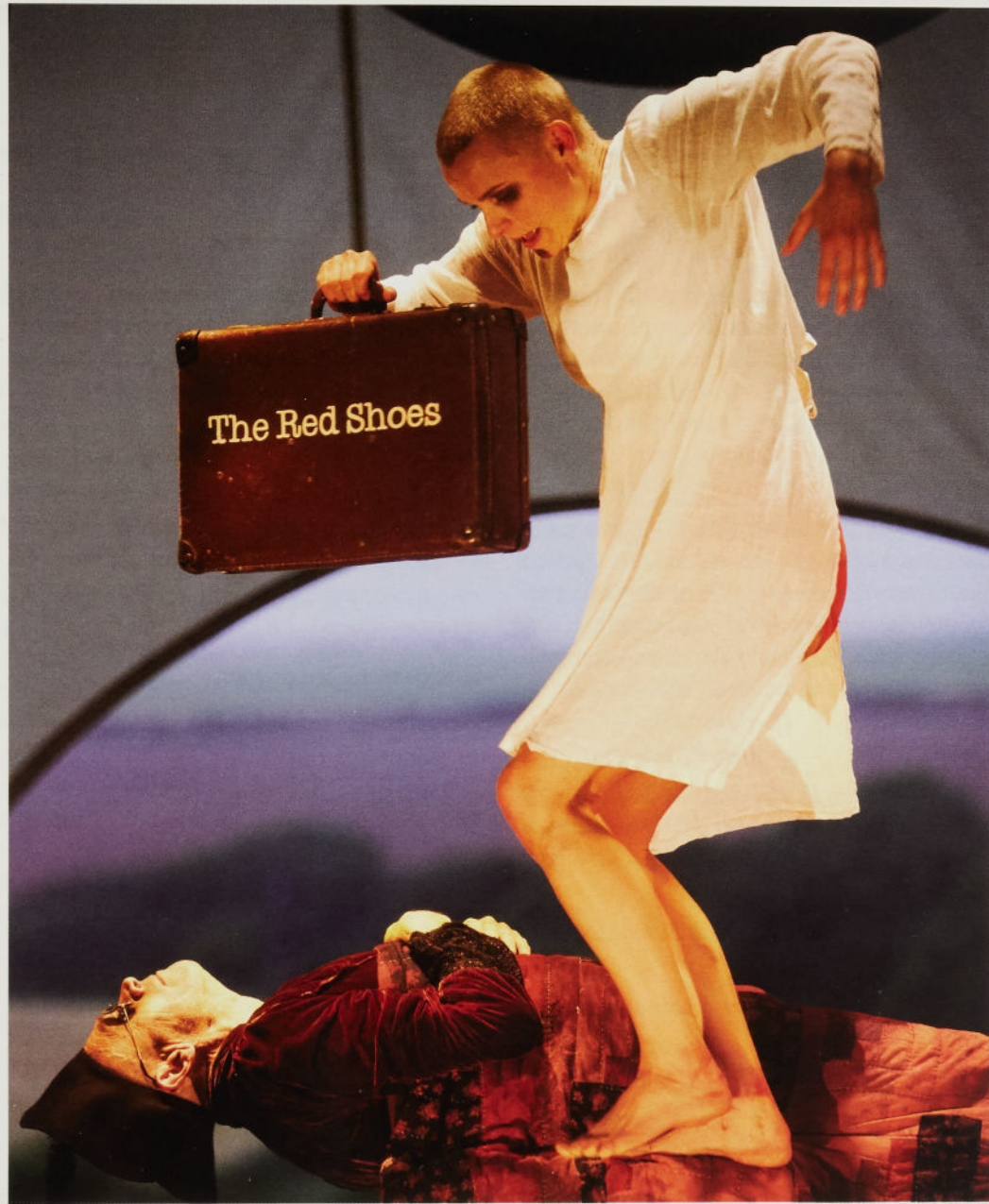


Photo: Steve Tanner

# Biographies

## 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 TV 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), which 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, was awarded the Jury Prize at the Cornwall International Film Festival 2009. *My Name is Zac*, a documentary, was 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 1980s. Between then and now he has performed in over 33 local, national and international tours including *The Red Shoes*, *The King of Prussia*, *The Bacchae*, *Tristan & 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, and forming the theatre band, Bagattack.

During the last three years he has trained as a draftsman, had Lola Rose, and 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 won an award for Best Actor at the international festival in Brno. He was a company member of the Jokai Theatre in Komarno (Slovakia) and later with Barka Theatre in Budapest, Hungary.

His first appearance for Kneehigh was in 2004 when he played Dionysus in *The Bacchae*. Since then he has worked at The Globe Theatre in London, played Pericles in *Pericles* in 2005, and appeared with the National Theatre London in 2006 as a member of the company in *A Matter of Life and Death*. For Kneehigh Theatre Company he played Lachimo and Jupiter in *Cymbeline* in 2006 as part of Shakespeare's Complete Works Festival at the RSC in Stratford upon Avon. At the Theatre Royal, Bath, Robert played Uncle Drosselmeier in *The Nutcracker*.

Robert is also a member of the ensemble for Theatre Rites as well as Gecko Theatre.

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Photo: Steve Tanner



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Photo: Steve Tanner



Photo: Steve Tanner





# Biographies

## **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 & 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 two-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 & 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 written *Oh Mary* for Bec Applebee's one-woman show and, at the same time, she completed and broadcast 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 obtained 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 ballet LORENT, most recently *Designer Body* and *Blood, Sweat and Tears*.

Photo: Steve Tanner



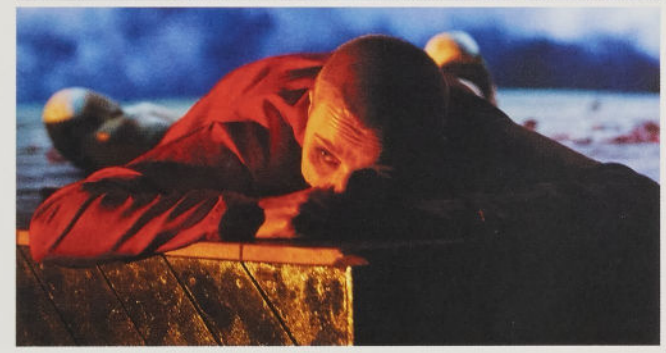
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# Biographies

## 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 an 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 & 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 Sade* (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* and *Don John*. Mike directed *Kneehigh*'s recent show *Hansel & Gretel* (UK tour).



Photo: Steve Tanner



Photo: Steve Tanner

# Kneehigh Company

## Background

From its home in Cornwall, Kneehigh Theatre has built a reputation for creating vigorous and popular theatre for audiences throughout the UK and beyond. In Cornwall, 1980, a village school teacher began to run theatre workshops in his spare time. In due course a mixture of people became involved, a farmer, the sign writer from Tesco, several students, a thrash guitarist from a local band, an electrician. No actors...nobody who had been trained. The workshops took place in the spirit of cheerful anarchy and casually slipped into performance, and finally the production of shows.

There were no theatres or arts centres in Cornwall; Kneehigh created theatre for families in locations within their communities, village halls, marquees, harbour sides... and less conventional places. They created theatre on cliff-tops, in preaching pits and quarries, amongst gunpowder works and arsenic wastes, up trees, down holes, where the river meets the sea and where woodland footpaths end.

The company now finds itself celebrated as one of Britain's most exciting touring theatre companies. They create vigorous, popular theatre for a broad spectrum of audiences, using a multi-talented group of performers, directors, designers, sculptors, engineers, musicians and writers. They use a wide range of art forms and media as their 'tool kit' to make new and accessible forms of theatre. A spontaneous sense of risk and adventure produces extraordinary dramatic results. Themes are universal and local, epic and domestic.

Cornwall is their physical and spiritual home. They draw inspiration from its landscapes, history, people and culture.

Their rehearsal base is a National Trust barn on the cliffs near Mevagissey and their office is in Truro, the administrative centre of Cornwall. They take pride in their Cornish identity, and seek to inspire 'pride of place' in our Cornish audiences. Cornwall has a long and lively history of international trade and cultural exchange. For a county so distant from the capital, it boasts remarkably cosmopolitan and global influences and culture. Kneehigh are proud to be an active part of this tradition.

# Who are Kneehigh?

Kneehigh are one of the UK's most exciting touring theatre companies who specialise in visually stunning, adventurous theatre, ensemble playing and beautiful music; bringing a real sense of joy and spontaneity to everything they do.

Kneehigh productions include: *Don John* (National tour 2008/9) *Brief Encounter* (West End 2008, National tour and USA tour 2009); *A Matter of Life and Death* (National Theatre 2007); *Rapunzel* (BAC, National tour and New York 2007/8); *Cymbeline* (National and International tour

2007/2008); *Tristan & Yseult* (National Theatre and National tour 2006).

*The Red Shoes* saw Artistic Director Emma Rice win a TMA Award for Best Director Award (2002).

This production features members of the company who have been involved for a long time: Founder Mike Shepherd, (co-founder) Dave Mynne and long standing company member Giles King.

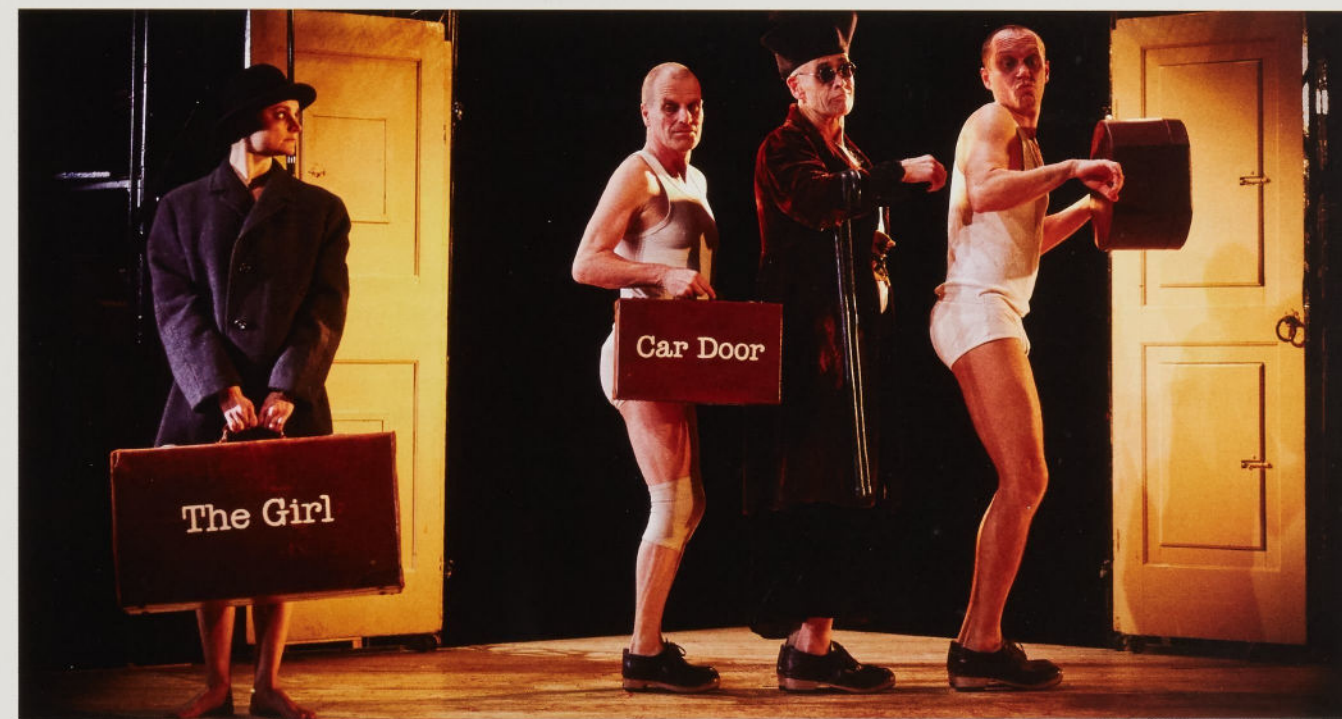


Photo: Steve Tanner

# Kneehigh People

## Kneehigh ON TOUR

### Our Team

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Joint Artistic Director ..... Mike Shepherd  
Producer ..... Paul Crewes  
General Manager ..... Charlotte Bond  
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Major projects include WOMADelaide, the Australian Performing Arts Market, the Australian International Documentary Conference and ongoing seasons of performing arts touring.

In 2011 APA is producing tours by Kneehigh Theatre *The Red Shoes*, Wayne McGregor | Random Dance *Entity*, Kronos Quartet and Wu Man *Ghost Opera* and A Chinese Home, *Dracula*, Bette Bourne & Mark Ravenhill *A Life in Three Acts*, Gúna Nua/Civic Theatre *Little Gem*, Afro Celt Sound System & The Abbey Theatre *Terminus*.

Recent tours have included *The Walworth Farce* (Druid Theatre), *Traces* (Les Sept Doigts de le Main), *Sizwe Banzi is Dead*, *Fragments* and *Eleven and Twelve* (Peter Brook and CICT), Tim Supple's Indian production of *A Midsummer Night's Dream* and Groupe F's *A Little More Light*.

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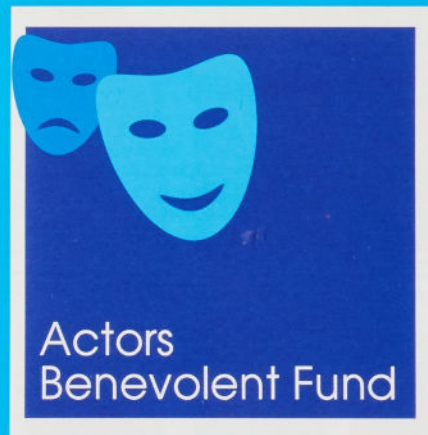
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