



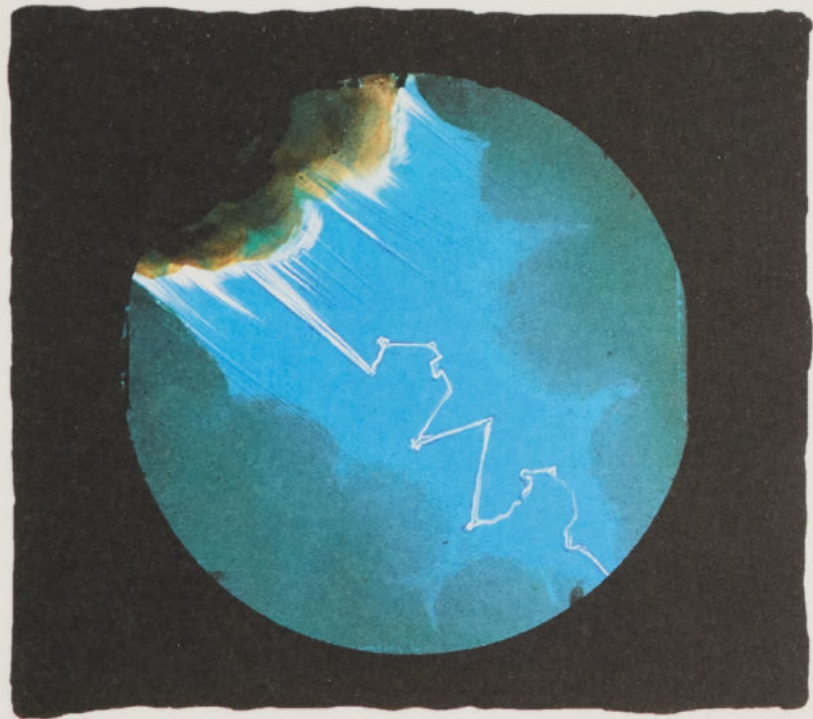
Kneehigh Theatre & BAC

in association with  
West Yorkshire Playhouse

# The Wooden Frock



For all those who have endured  
and all those who have cleaned up afterwards.





Why Kneehigh's obsession with folk stories?

Our dear friend and collaborator, the late Charles Causley, said this about poetry:

"All poems have a kind of secret life. The simpler they look, the more should be going on underneath, like underneath a stone – when you lift it up, there are all sorts of ghastly things crawling about underneath – and that, of course, is the business of a poem. People always ask me what poems mean. The business of a poem is to ask questions. It's the listener, the audience who decides what it's all about and what the answer is: all the answers can be different, and they can all be right. This is why poetry is a complete waste of time in the examination system."

At Kneehigh we feel the same way about folk stories.

Nursery Rhyme of Innocence and Experience



I had a silver penny  
And an apricot tree  
And I said to the sailor  
On the white quay

'Sailor O sailor  
Will you bring me  
If I give you my penny  
And my apricot tree

'A fez from Algeria  
An Arab drum to beat  
A little gilt sword  
And a parakeet?'

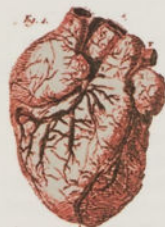
And he smiled and he kissed me  
As strong as death  
And I saw his red tongue  
And I felt his sweet breath

'You may keep your penny  
And your apricot tree  
And I'll bring your presents  
Back from sea.'

O the ship dipped down  
On the rim of the sky  
And I waited while three  
Long summers went by

Then one steel morning  
On the white quay  
I saw a grey ship  
Come in from sea

Slowly she came  
Across the bay  
For her flashing rigging  
Was shot away



All round her wake  
The seabirds cried  
And flew in and out  
Of the hole in her side

Slowly she came  
In the path of the sun  
And I heard the sound  
Of a distant gun

And a stranger came running  
Up to me  
From the deck of the ship  
And he said, said he

'O are you the boy  
Who would wait on the quay  
With the silver penny  
And the apricot tree?

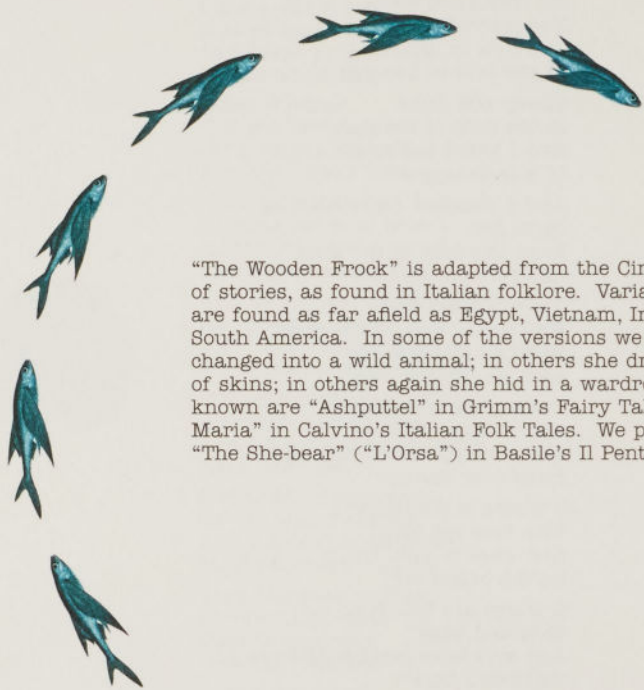
'I've a plum-coloured fez  
And a drum for thee  
And a sword and a parakeet  
From over the sea.'

'O where is the sailor  
With bold red hair?  
And what is that volley  
On the bright air?

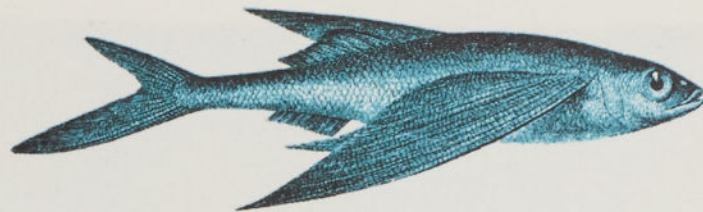
'O where are the other  
Girls and boys?  
And why have you brought me  
Children's toys?'

Charles Causley

From 'Collected Poems' published by Macmillan



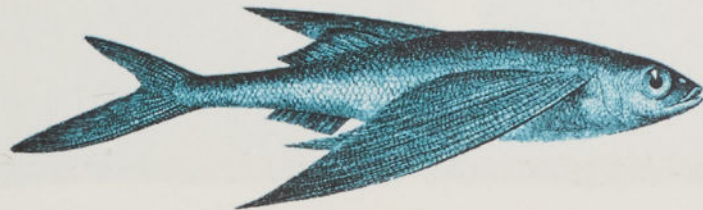
"The Wooden Frock" is adapted from the Cinderella family of stories, as found in Italian folklore. Variations on the tale are found as far afield as Egypt, Vietnam, India, Russia and South America. In some of the versions we read, the girl changed into a wild animal; in others she dressed in a coat of skins; in others again she hid in a wardrobe. The best known are "Ashputtel" in Grimm's Fairy Tales and "Wooden Maria" in Calvino's Italian Folk Tales. We particularly liked "The She-bear" ("L'Orsa") in Basile's *Il Pentamerone*.



#### Why "The Wooden Frock"?

Again, the late Charles Causley encapsulates the central themes of innocence, experience and hope:

"I have always been fascinated by this tug between innocence and experience, those two bundles or layers we have to carry on our backs through life. One should always travel hopefully on the journey through life: all the things you really long for, all the things you really want to happen, they will happen if you work hard enough at the thought, if you pray hard enough, if you do whatever is needed to bring you to that point. It will probably happen at the wrong time for you, but it will happen."





#### Company

<b>Mary:</b>	Amanda Lawrence
<b>Nurse/Prince:</b>	Mike Shepherd
<b>Mother/Stupid Peter:</b>	Bec Applebee
<b>Ronald/Prince's Mother:</b>	Alex Murdoch
<b>Father/Rex:</b>	John Surman
<b>Direction:</b>	Emma Rice
<b>Adaptation:</b>	Tom Morris and Emma Rice
<b>Design:</b>	Bill Mitchell
<b>Costume Design:</b>	Emma Rice with Vicki Mortimer
<b>MD and Original Music:</b>	Stu Barker
<b>Lighting Design:</b>	Alex Wardle
<b>Video Design:</b>	Mic Pool
<b>Production Managers:</b>	Suzi Cabbage & Alex Wardle
<b>Stage Manager:</b>	Jack Morrison
<b>Technical Stage Manager:</b>	Rachel Bowen

Set, Props and Costumes built by West Yorkshire Playhouse

Thanks to Sin Lim for creating the original Charlestone Stroll, Chris Rice for music research, Oliver Berry, Dave Mynne and Victoria Whitworth.

Special thanks to Gary and Sara Boon for dance training and Mervyn Heard for magic times with lanterns.

### Emma Rice

trained at the Guildhall and the Gardzienice Theatre Association, Poland. She has worked extensively with Kneehigh, Theatre Alibi and Katie Mitchell. Emma recently directed "Wild Bride" with The Shamen company in Budapest. Her choreography work includes projects with the RSC, Welsh National Opera, Northern Stage and West Yorkshire Playhouse. She has directed several shows for Kneehigh, including "The Itch", "Pandora's Box", "Tristan & Yseult" and "The Red Shoes", for which she won the Barclays TMA Best Director award in 2002.

### Bill Mitchell

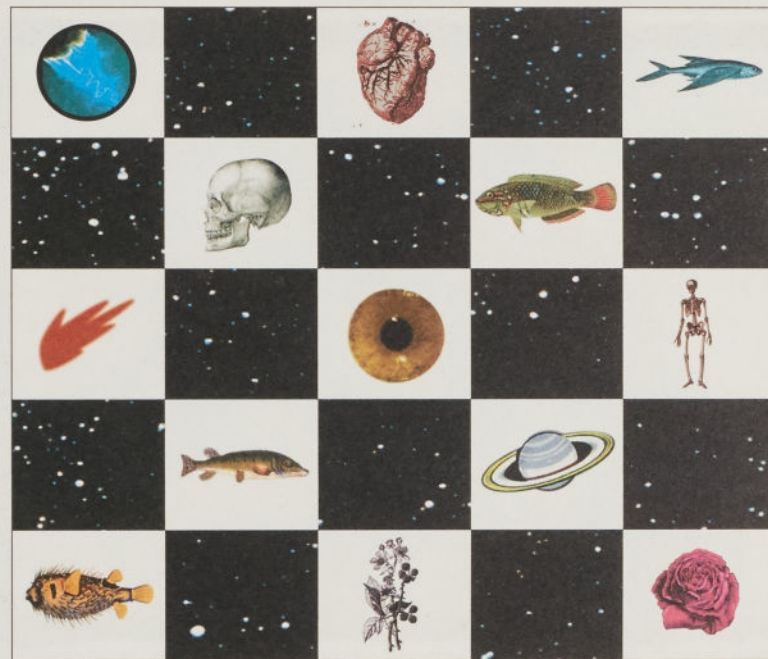
is the designer of "The Wooden Frock" and artistic director of Kneehigh Theatre. Bill has designed most of Kneehigh's shows since Tregeagle in 1989. Recent projects include "The Red Shoes", "Tristan and Yseult", and a production of "Wild Bride" with The Shamen company in Budapest. He has just directed a large site-specific project in Malta based on a Gabriel Garcia Marquez short story, "A Very Old Man with Enormous Wings", which will be performed in Cornwall in 2005.

### Bec Applebee

trained at Liverpool Polytechnic and the Fooltime Theatre School. She has worked with Kneehigh for the last twelve years and performed in many of their shows, including recent productions "The Red Shoes", "Pandora's Box", and "A Very Old Man With Enormous Wings" in Malta. Bec's film work includes "Wormy Close" and "The Virgin, The Carpenter & The Wardrobe", and she has just completed her second album with Dalla, "Move Salt".

### John Surman

has toured locally, nationally and internationally with Kneehigh on productions of "The Riot", "The Itch" and "The Red Shoes". He has also worked extensively in Theatre in Education and Theatre for Young People. His film work includes "Field of Fish", "Maisie's Catch", "Croupier" and "I'll Sleep When I'm Dead", and his television appearances include "Vanity Fair", "Tricky Business" and "The Mayor of Casterbridge".





#### Amanda Lawrence

trained at Bretton Hall College. She has performed in many productions by Fecund Theatre including "Hamlet", "27", "The Cherry Orchard" and "Hello You", and has also worked with Compass Theatre Company, Theatre Centre, the Northern Stage Ensemble, Theatre Alibi, and Jane Mason Dance. She recently appeared in "Playing the Victim" for the Royal Court / Told By An Idiot, and the short film "Andout". This is her first show with Kneehigh.

#### Alex Murdoch

trained at the École Philippe Gaulier and the National Theatre Studio. She works regularly for her own company Cartoon de Salvo; productions include "Here Be Dragons", "Bernie & Clive", "Meat & Two Veg", "Ladies & Gentlemen, Where Am I?" and "The Chaingang Gang". Her recent work includes Keith Waithe's "126 Flutes", Guy Dartnell's "Unsung" (co-directed with Tom Morris) and live impro with the Comedy Store Players. Alex appeared for Kneehigh in "Ghost Nets 2" and "Roger Salmon".

#### Stu Barker

trained in Fine Art at Goldsmiths College, London and has since worked as a professional musician and composer. He has provided the music for many of Kneehigh's shows, from the early days of "Tregeagle" and "Arabian Nights" through to the more recent productions of "The Red Shoes", "Pandora's Box" and "Tristan & Yseult". He has also worked with Travelling Light, Liverpool Unity and Horse & Bamboo, and performs in several bands based in Bristol, including Ovak, Vladimir Steamboat and Fuzz Against Junk.

#### Mike Shepherd

founded Kneehigh Theatre in 1980 and has worked as director, actor, teacher and manager ever since, including directing for Kneehigh at the National Theatre and as actor/manager on the worldwide tour of "The Red Shoes". Work as a director and actor has encompassed large and small scale shows, established theatres and non-theatre spaces (i.e. ruined abbeys, disused quarries, factories etc.), site specific work and events.



### West Yorkshire Playhouse

Since opening in 1990, the West Yorkshire Playhouse has established a reputation both nationally and internationally as one of Britain's most exciting and active producing theatres, winning awards for everything from its productions to its customer service. The Playhouse provides both a thriving focal point for the communities of West Yorkshire and theatre of the highest standard for audiences throughout the region and beyond. It produces up to 16 of its own shows each year in its two auditoria and Leeds schools and stages over 1,000 performances, workshops, readings and community events, watched by over 250,000 people. Alongside this work on stage the Playhouse has an expansive and groundbreaking programme of education and community initiatives and is engaged in the development of culturally diverse art and artists.

2004 brings together a number of exciting collaborations for the West Yorkshire Playhouse. As well as with Kneehigh Theatre, we are also working with Teatre Romea and Northern Stage on "Homage To Catalonia" – a production that will visit Paris, Newcastle and Barcelona – "Vodou Nation" with UK Arts International – a project created in Haiti and touring nationally – and "Batboy The Musical", a co-production that originates from America and will hopefully find a future life in the UK.

The relationship with Kneehigh Theatre has developed over the last two years, starting with "Pandora's Box" and bringing "The Red Shoes" and "Cry Wolf" to a growing and enthusiastic audience for their work. "The Wooden Frock" has given us the opportunity to develop that relationship further, collaborating in the creation of the production by sharing resources practically, financially and artistically.

### Management Team

Ian Brown: Artistic Director & Chief Executive

Daniel Bates: Executive Director

Paul Crewes: Producer

Caroline Harrison: Finance Director

Sam Perkins: Head of Arts Development

Kate Sanderson: Director of Communications

Box Office: 0113 213 7700

[www.wyp.org.uk](http://www.wyp.org.uk)

### Tom Morris

Tom was Artistic Director of BAC from 1995 to 2004 and is now Associate Director at the National Theatre.

His directing credits include Guy Darnell's "Unsung", Stephen McNeff's "Passions", Richard Thomas's "Kombat Opera Songbook", "The Borrowers" with Kazuko Hoki and Helen Chadwick's "Home". He is currently developing and directing "Newnight The Opera" and David Glass's "Disembodied".

### BAC

"There is very little of real interest in British theatre, from Improbable Theatre to 'Jerry Springer – The Opera' that hasn't passed through BAC," The Guardian

"BAC's consistently original, intelligent and risk-taking approach is an extraordinary and vital force in London theatre," The Evening Standard

"Gets to the heart of what defines theatre," The Independent.

BAC is a hothouse for new forms of theatre, allowing work to develop gradually through public performances while it is being made.

BAC is delighted to be co-producing with Kneehigh, whose unique way of creating a show is one of the unsung treasures of British theatre. The company is an inspiration for BAC and the artists we work with. At their wonderful home in Cornwall, each theatrical idea is patiently pursued through an open collaborative process pooling the skills of actors, designers, stage management and creative team. Working with them, there is a distinctive sense that anything is possible and everything is contributing to the same purpose.

At BAC we like to involve the audience in that collaboration too. Every live piece of theatre is a collaborative game played between the artists onstage and you, the audience. Wherever you see this show, we'd love to hear your side of the story.

Find us at [www.BAC.org.uk](http://www.BAC.org.uk).

"BAC delivers tomorrow's theatre for today's audiences," Guardian Guide.



Salton Window Fishon Station Storm against Granite Goodbye will see you soon Ticket to the City  
Train To London Dream of Bright Lights Dream of Home.  
Pavement's On City Grinds On City Pavement's On City Grinds On City Pavement's On City Grinds On City

Train Poem

Annamaria Murphy

as a special thanks to First Great Western Travel



Kneehigh Office Team

General Manager Melanie Matthews

Administrator Laura Eastwood

Finance Ali Firth

Tour Co-ordinator Sarah Leigh

Kneehigh Theatre

WY PLAY HOUSE



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