

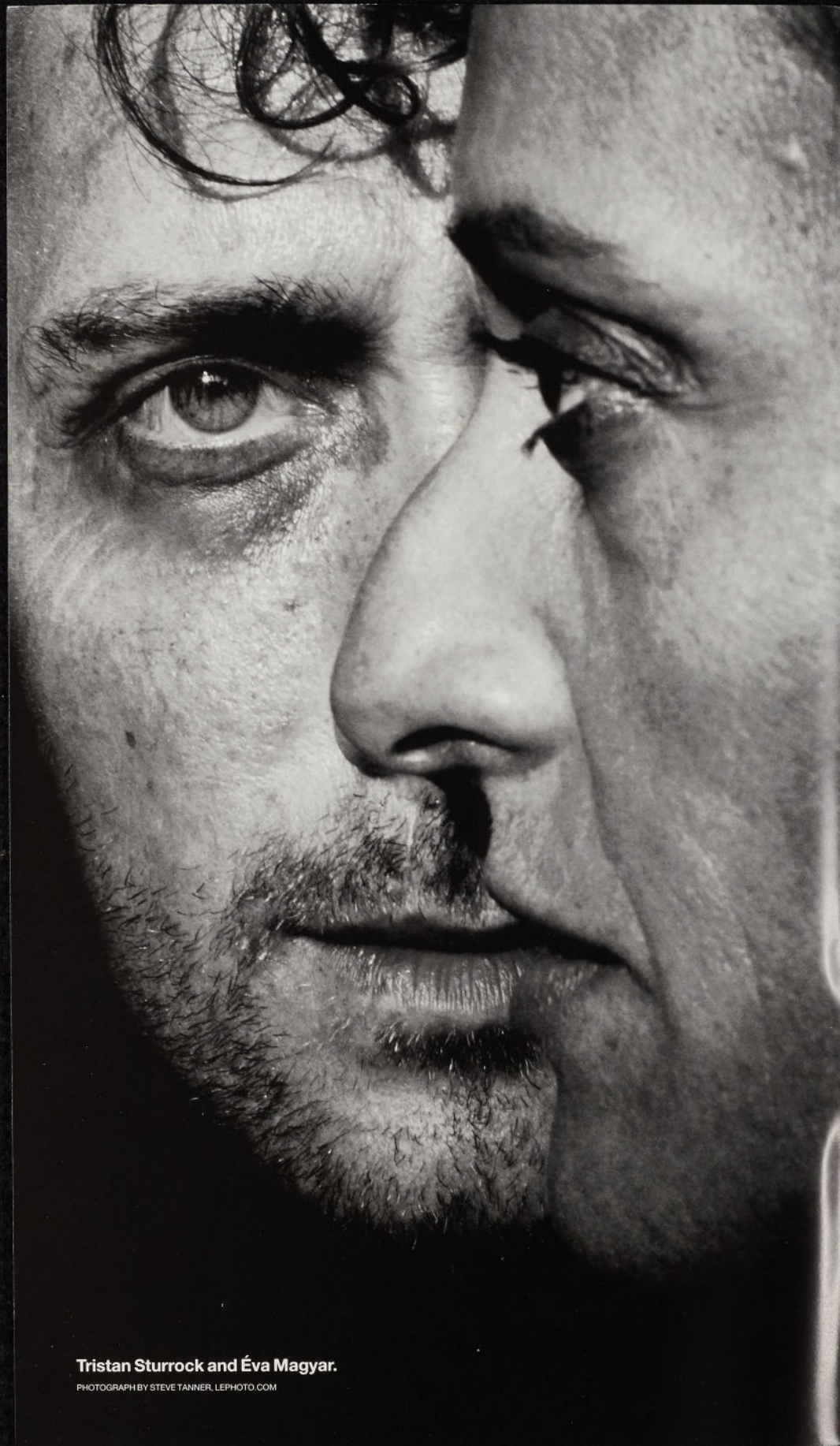
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A collaboration between the National Theatre and

Kneehigh Theatre

DIRECTED AND ADAPTED BY EMMA RICE
WRITTEN BY CARL GROSE AND ANNA MARIA MURPHY

Tristan & Yseult



NT Kneehigh Theatre

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TRISTAN & YSEULT

DIRECTED AND ADAPTED BY EMMA RICE

WRITTEN BY CARL GROSE AND ANNA MARIA MURPHY

Company:

Morholt/Brangian	CRAIG JOHNSON
Frocin	GILES KING
Whitehands	AMANDA LAWRENCE
Yseult	ÉVA MAGYAR
King Mark	MIKE SHEPHERD
Tristan	TRISTAN STURROCK
Musicians	STU BARKER DAN CANHAM SARAH MOODY ALEX VANN
Chorus	PIETER LAWMAN ANTHONY SHUSTER

**Yseult! – I will have her! I will make her mine!
Hell is close, Morholt, when all you can see is blood and darkness.
Can you hear me? Can the dead hear?**

(Tristan & Yseult)

OPENING: COTTESLOE THEATRE 12 APRIL 2005

LENGTH: ABOUT 2 HOURS 15 MINUTES, INCLUDING 15-MINUTE INTERVAL

NB This time is approximate. Please check with front-of-house staff for accurate timing.

Tristan Sturrock and Éva Magyar.

PHOTOGRAPH BY STEVE TANNER, LEPHOTO.COM

Director **EMMA RICE**
Designer **BILL MITCHELL**
Lighting Designer **ALEX WARDLE**
Music **STU BARKER**
Sound Designer **GREGORY CLARKE**
Company Voice Work **KATE GODFREY**

Production Manager **Katrina Gilroy**
Stage Manager **Ernest Hall**
Deputy Stage Manager **Angela Bissett**
Assistant Stage Managers **Mary O'Hanlon, Thomas Vowles**
Costume Supervisor **Carol Lingwood**
Dance Consultants **Graeme Puckett, Ann Peskett**
Fight Consultant **Terry King**
Dramaturg **Tom Morris**
Assistant to the Lighting Designer **Helen Holbrook**
Production Assistant **Ian Farmery**
Design Associate **Alan Bain**
Production Photographer **Steve Tanner**

For Kneehigh Theatre:
Artistic Director **Emma Rice**
Company Director **Mike Shepherd**
Associated Artist **Bill Mitchell**
General Manager **Victoria Hutchinson**
Production Manager **Alex Wardle**
Finance Coordinator **Ali Firth**
Tour Coordinator **Sarah Leigh**
Marketing and Publicity **Laura Eastwood**
Producer for *Tristan & Yseult* **Paul Crewes**

This production of *Tristan & Yseult* was originally co-commissioned
by Nottinghamshire County Council STAGES

The National Theatre would like to acknowledge the support of US partners
Bob Boyett and Ostar Productions

The National's workshops are responsible for, on this production:
Armoury; Costume; Props & furniture; Scenic construction; Scenic painting; Wigs

Poster, photograph of Eva Magyar and Tristan Sturrock by Steve Tanner, Lephoto.com, designed by Michael Mayhew
Programme designed by Stephen Cummiskey

On sale at the Cottesloe bookstall, and at the Bookshop in the main entrance:
a newly-published anthology of four plays by Kneehigh Theatre. Published by Oberon Books, the volume
features the playscript of *Tristan & Yseult*.

T: 020 7452 3456 F: 020 7452 3457 E: bookshop@nationaltheatre.org.uk W: nationaltheatre.org.uk

Copies of this cast list in braille or large print are available from the Cottesloe Box Office

Chronology of Kneehigh's

Tristan & Yseult



Summer 2003

Tristan & Yseult is co-commissioned by Nottinghamshire County Council STAGES and performed outside in Restormel Castle, Cornwall and Rufford Abbey, Nottinghamshire.

1 May 2004

Tristan Sturrock falls off a wall in Padstow and breaks his neck in three places.

Summer 2004

Tristan & Yseult is re-mounted with Anthony Shuster playing Tristan. It is performed in the open air at The Minack Theatre and The Eden Project, Cornwall.

Spring 2005

Tristan & Yseult is re-conceived for the Cottesloe: a collaboration between Kneehigh Theatre and The National Theatre. Tristan Sturrock returns to play the part of Tristan and Amanda Lawrence takes the part of Whitehands, originally played by Emma Rice.

Autumn 2005

A major national tour of *Tristan & Yseult* will visit venues such as The Lowry, Birmingham Rep, Nottingham Playhouse, West Yorkshire Playhouse and Bristol Old Vic.

Our thanks to Dave Mynne, John Voogd, Graham Jobbins, Fiona Hankey, Pete Hill, Lucy Gaskell, Karl Lappell, English Heritage, Dean Wills, Steve Fergus, Róbert Lucksay, Simon Harvey, Ami Mendes-Houlston, Dominic Bilkey, Adrian and Louise Snell, Sue Beresford, Melanie Matthews, Mrs Crowther, Stephanie Johnson and Penryn Boatyard for their part in the building of this show.

This production of *Tristan & Yseult*, however, is dedicated to Mr Tim Germon (surgeon) and all his team who managed to heal Tristan's wounds and put him back on the stage where he belongs.

Kneehigh & Cornwall

Mike Shepherd

I returned home to Cornwall over 25 years ago to make theatre. It was a place where you could make things happen. Kneehigh started as a company making work for children and their families, but we soon found ourselves creating challenging, accessible and anarchic theatre for a diverse local and national audience. We are based in a collection of barns on the south Cornish coast, they are at the top of a hill where the road ends and a vast horizon stretches far beyond Dodman Point. By their very nature the barns let the weather in and out again. A large multi-fuel burner needs to be stoked and fed for rehearsals; there is no mobile phone reception and nowhere to pop out for a cappuccino or a snack.

Kneehigh builds a team for each project. The isolation of the barns, and the need to cook and keep warm provides a real and natural focus for our flights of imagination. This is not a conceit; it is a radical choice that informs all aspects of our work.

Although much of our work is now co-produced with larger theatres, we always try to start the creative process at these barns, to be inspired by our environment and where we work. *Tristan & Yseult* started its life as an outdoor show, playing in epic but intimate spaces: Restormel Castle, The Minack, The Eden Project and Rufford Abbey. These elemental and charged spaces add a physical and vocal robustness to our performance style, which becomes further distilled when we work 'indoors'.

Kneehigh are an ever-changing ensemble, a kind of strange family, many of whom come from, or have chosen to live in, Cornwall: the extreme South West tip of the British Isles – outsiders, left-handers – engaging with the world with a sense of community and identity. As King Mark says in *Tristan & Yseult*, "We don't look inland there's not much point. No, outward, outward lies the way! Inland there's little to write home about and much less to say!"

The company changes for each project, there are those who have worked together for a long time and those who have just

My soul is in the rock, my blood in the rivers
This land a gift that the ocean delivers
We are fashioned by the wind and the sea
I'll not give up its freedom easily.
(Tristan & Yseult)



Kneehigh's barn
PHOTOGRAPH BY STEVE TANNER

arrived. We look to surprise each other, to take leaps in the dark but there is no given formula for making the work. If we were to have a manifesto it might include words like generosity, passion, bravery, humility, ambition, instinct and irreverence. These words have become the secret principles that guide our work. Kneehigh is 25 years old this year. I could never have planned this; I certainly could never have foreseen it. There has been no great plan. Kneehigh has survived because it has actively evolved. We have committed to our home, our craft, to each other and to change. It's a privilege to still be part of that journey.

© Mike Shepherd, Founder Member and King Mark in *Tristan & Yseult*

Tristan's Routes

Will Coleman

Now picture this country etched on a map.
Then regard what you see as nothing but crap.
Forget what you've been taught or think you know:
The centre of everything's here – Kernow.

Carl Grose/Anna Maria Murphy

Stories are maps.

Storytellers are cartographers.

With every retelling, every tweak of plot or adjustment of character, storytellers are saying, "Here's how I see the world. Here's a route plan through *my* cosmography."

The land we call 'Kernow' (*the Horn of Britain*) and the English call 'Cornwall' (*the Horn of Strangers*) is placed smack in the centre of the ancient Atlantic seaways. Our maps have always looked outward. From Celtic Saints through Mining Diaspora and Worldwide Cables, Cornwall has always been Connected.

But whose map of the universe are we exploring with a story as old as *Tristan*? Even the earliest surviving written versions are merely medieval reinterpretations of something far older. Through the dark glass of these romances we catch traces of truly ancient mystery.

To find the roots of *Tristan* we need to go back to when the ancient British language (the early ancestor of Cornish, Welsh and Breton) was first spoken here: 5000 years in fact, to Neolithic times.

For our tribal forebears, religion was entirely bound into the fabric of daily life, reverence for the natural world and the turning seasons. Across Europe the same elements emerge in annual rituals; the Old Year dies, the Young Sun is reborn, the Goddess is wed. Traces of these rites, suppressed, secretly passed on, strangely altered, still work their seasonal magic through our Mummers' Plays, 'Obby 'Oss and other calendar customs.

This sacred information of the Old Religion also became encoded in memorable storylines; the Old King succumbs to the Young Hero who wins the Beautiful Maiden. In *Tristan*, such motifs as the battle on the island, the sword between the sleepers and the severed head point to specific details of how the original rites were actually performed.

Now, we enter the realm of the earliest storytellers, plotting and shaping their tales for audience impact. Inevitably, the retellings



The view from Kneehigh's barn: Vault Beach, Gorran Haven

PHOTOGRAPH BY STEVE TANNER

develop around 'archetypal figures'; collectively constructed icons that represent real facets, not of the external world, but of the human psyche itself.

So, all those seeking an historical Tristan are unfortunately turning the wrong stones. The famous Tristan Stone and place names such as Tredrustan (Cornwall), Chapelizod (Ireland) and Penmarc'h (Ireland) are all evidence of the early, and widespread, importance of the story but *not* of historical characters.

At the time of the Anglo-Saxon invasion 1500 years ago, thousands left these islands for Armorica to form a 'Little Britain' or 'Brittany' (hence 'Great Britain' was also coined). They took with them their language, their saints, their place-names and their *stories*.

From across the 'Celtic' world came a mass of lore, myth and legend (known as the 'Matière de Bretagne') including a whole sweep of Tristan stories, local variants and unrelated incidents. Breton bards stitched the mess of fragments into one epic narrative and sang it out across Europe (this compilation process accounts for the strangely repetitive nature of the plot, including two Yseults). Once the medieval romancers had a hold of the tale it swept through the courts of Europe igniting the chivalric fancy of the age. 'Thomas of Britain' (c.1160), Eilhart von Oberge (c.1170) and Gottfried von Strasbourg (1210) all produced early epic poems as France, Germany, Italy and England all caught *Tristan* fever.

Some of the cultural treasure of the Matière de Bretagne was to make its way home to Cornwall again by a roundabout route. The Norman Conquest is known in Cornwall as the Armoric

Return. Many of the Bretons in William's following were granted lands and lordships back in the country of their ancestors, where they still spoke the same language. Plausibly, it was Robert de Cardinham (builder of Restormel Castle) who commissioned Beroul (c.1200) to plot the tale back into recognisably Cornish territory centred on the Fowey valley below his castle.

Over the next few centuries, the English nearly completed the suppression of language, religious practice and identity in Cornwall, assimilating the 'strangers' into the centralised Tudor state. The Cornish almost lost touch with their own history, language and stories. So the Englishman Malory (1485) drew his tales of high chivalry not directly from Cornish sources but from various trans-European versions.

The European flirtation with Tristan perhaps reached its zenith with Wagner's famous opera. Still theoretically set in Cornwall, *Tristan and Isolde* (1865) charted Wagner's own unconsummated passion (for a patron's wife) and changed the harmonic rule-book for ever.

Meanwhile, inspired by Malory, the Victorians Arnold, Tennyson and Swinburne were all able to retell Tristan as a quintessentially 'English' moral tale with varying degrees of judgement or sympathy for the lovers. Into the twentieth century Thomas Hardy, John Masefield, Sir Arthur Quiller-Couch, John Erskine, John Updike (and many others) took up the theme, each adding in their own way to the construct of Cornwall as somewhere 'romantic' and 'strange'.

Today, a Cornish backdrop is still used to explore 'otherness'. We now live with TV's *Wild West* and *Doc Martin*, complete with imported writer, cast and crew, and the usual stereotypes. As 'maps of Cornwall' these series are of no more use than *Jamaica Inn* or *Straw Dogs*. However, something is stirring in Kernow – a palpable resurgence of indigenous theatre, film, music and dance is emerging. We need distinctive, diverse, homegrown, multicultural, inspired storytellers to help us chart our course.

Here, in *Tristan and Yseult* we have an archetypal epic with an ancient Cornish provenance. Who better to make a new map and reclaim this venerable territory than our own champion cartographers of the Cornish cosmography, Kneehigh Theatre?

© Will Coleman

Lanlivery, Kernow, 2005

Will Coleman was a member of Kneehigh Theatre in the 1980s and 90s. He now works as a storyteller, film-maker and educational consultant in Cornwall.

Love Love Love

Emma Rice

Love potions, there are many.
Sweet wines that promise love, where love is not.
The scent of money, the promise of a throne
To lie in a King's bed,
Well, not exactly love potions, but the thought of them
Can sweeten a sour kiss,
Smooth a rough hand, firm a soft belly;
And that old seducer, power
Hurried love in corridors
Unsuitable words to make a nation gasp.
But in my experience, a love potion is just an excuse for wild
abandonment with one you already love.
(Tristan & Yseult)

I've always been good at love. I fell head-over-heels at 15 and was hooked. I loved the giddiness, the adrenalin, the gamble. And I was blessed, seeming to find love under every stone, round every corner. I drank in the sheer delight of fellow human beings. But then I won the double. I found myself in love with two people. I've heard many argue that this is not possible, but I know it is. Giddiness turned to anxiety, adrenalin to pain. I'd lost the gamble.

Tristan & Yseult began its journey nearly two years ago. As Cornwall's oldest and greatest story it was asking to be told; Kneehigh, the obvious answer. But I was not sure, I felt uneasy. I didn't want to make a show about romantic love, about the chosen ones – leave that to Hollywood. How could I take a story we all know so well and make it sing, chime with my own life? But I didn't know this story. As I began work, I realised that this ancient myth spoke straight to the dark heart of my own, 21st-century experience. This was not for Hollywood and happily ever after, this was for grown-ups. For those of us who know that love is a trap as well as a liberator, that the pain of choosing one person over another tears the soul and never quite heals.

This wonderful story tenderly and tragically tiptoes through love in all its guises. Crazy first love, unrequited love, married love, forbidden love; the list is as long as our own understanding. But at the heart of this telling are the unloved, the un-sung heroes of the piece. The chorus of 'love-spotters' are the witnesses, the Z-list, not even getting nominated for best supporting role. They have not been chosen, have not been swept away by fate. They are the reminder – the oh! so sobering reminder – if we have all known love and passion, we have also known the opposite...

And so, *Tristan & Yseult* is my letter to love. It speaks of longing and giving, abandon and obsession, loss and despair. It intoxicates, as I have been intoxicated and hurts as I have hurt. It tells how there is always a price, always a loser and always hope. It thanks love, it hates love and it celebrates love.

© Emma Rice, Director



Tristan Sturrock

REHEARSAL PHOTOGRAPHS BY STEVE TANNER

Éva Magyar

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Dan Canham

DAN CANHAM
Musician

Dan Canham is a recent drama graduate from The University of Exeter. His previous theatre experience includes *Palpitation* for Fran Barbe Dance, *Kissing Angels* and *They Shoot Horses, Don't They?* for the National Youth Theatre, *Hanging Around* for Kneehigh Theatre and the NYT, and *The Bacchae* for Kneehigh.

CRAIG JOHNSON
Morholt/Brangian

Craig Johnson has worked as a musician, puppeteer and performer in places ranging from New York City to the Shetlands, most notably with musical comedy trio Squeal Like A Pig and the Penzance-based company Theatre Of Fruit. He has also directed three shows for The Eden Project Theatre Company. For Kneehigh he has appeared in *Wolf*, *Fish Boy*, *Wild Jam*, *Quick Silver*, *Skulduggery*, *Tristan & Yseult* and *The Bacchae*.

GILES KING
Frocin

Giles King left Dartington College of Arts in 1987 and since then has worked extensively for Kneehigh, including touring *The Red Shoes* to China, Syria, Lebanon, Hungary, Monaco, Denmark and Norway. *Tristan & Yseult* and *The Bacchae*. He departed to steer the theatre ship Fitzcarraldo, travel the west coast of Europe and play in the band Bagattack.

PIETER LAWMAN
Chorus

Pieter Lawman trained at RADA. His work in theatre includes *The Canterbury Ghost*, *Head On*, *Three Musketeers* and *Tartuffe* at the Haymarket, Basingstoke; and *Release the Beat* at the Arcola. TV includes *Inspector Lynley*.

AMANDA LAWRENCE

Whitehands

Amanda Lawrence trained at Bretton Hall. Her work in theatre includes *The Wooden Frock* for Kneehigh; *The Firework Maker's Daughter* and *Playing the Victim* (at the Royal Court) for Told By An Idiot; *Joshua's Egg* for Theatre Centre; *Hello You, Ubu Roi*, *The Cherry Orchard*, *Fascinations from the Crowd*, 27 (Total Theatre Award), *Hamlet*, *Fallen Angels*, *The Pleasure Dome* and *Face to Face* for Fecund Theatre, *Haharmonics* for Why Not Company; *Why The Whales Came for Theatre Alibi*; *More Grimm Tales*, *Animal Farm*, *The Ballroom of Romance*, *A Clockwork Orange* and *Grimm Tales* for Northern Stage; and *The Tempest* and *Dr Faustus* for Compass. TV and film includes *The News Never Sleeps*, *Casualty*, *tabloid* TV and *Andout*.

ÉVA MAGYAR

Yseult

Éva Magyar trained at the Budapest Drama and Film Academy, then played the lead in the American film, *Understudy*. Now a director, actor and

choreographer, she runs her own company. The Shamans have been highly acclaimed in Hungary and internationally, winning numerous awards including: Best Actress (Poland), Best Director (Cairo), The Independent Award (California) and The Herald Angel (Edinburgh). In 2002 she performed in *Wild Bride*, a Shamans show directed by Emma Rice and designed by Bill Mitchell, and appeared previously in Kneehigh's *Tristan & Yseult* and *The Bacchae*.

SARAH MOODY

Musician

Sarah Moody studied Music and Related Arts at Southampton University. She has worked with numerous theatre companies including Travelling Light, Interplay, Horse + Bamboo, Polka, London Bubble, and with Kneehigh in *The Bacchae*. She started a music project with underprivileged children in Uganda, plays with different world music bands and has worked extensively with people with special needs.

MIKE SHEPHERD

King Mark

Mike Shepherd 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 and *Marat Sade* for Bristol Old Vic. Recent acting includes national and international touring in *The Red*

Shoes, *The Wooden Frock* and *The Bacchae*.

ANTHONY SHUSTER

Chorus

Anthony Shuster trained at RADA. His work in theatre includes *Tristan in Tristan & Yseult* for Kneehigh; *The World Cup Final* 1966 and *Jason and the Argonauts* at BAC; *The Al-Hamlet Summit* for Zaoum Theatre; *Macbeth* for En Masse Theatre; and *The Cure* at Troy for Floodtide. TV includes *The Brief* and *Broken Morning*.

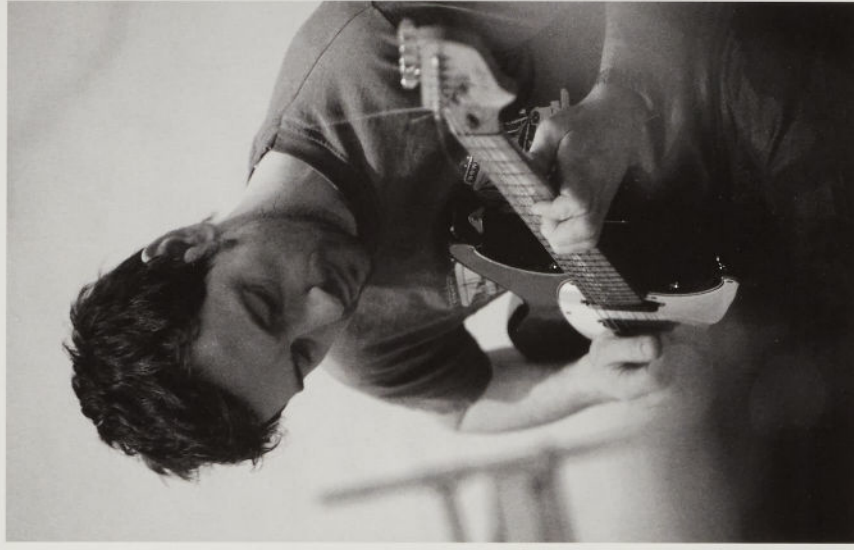
TRISTAN STURROCK

Tristan

Tristan Sturrock's recent work in theatre includes *The Riot* at the National; *Tristan & Yseult* at Restormel Castle in Cornwall; *The Mysteries* and *Spanish Tragedy* for the RSC; *As You Like It* and *Bring Me Sunshine* at the Royal Exchange; *Edward II* at Sheffield Crucible; *The Beaux Stratagem* and *Dolls Hear* at Bristol Old Vic; *Jerusalem Syndrome* and *Station at Soho Theatre*; and *Salome* at Riverside Studios. TV includes *Bad Girls*, *The Royal*, *The Project*, *Holby City*, *Bodyfly*, *Harm*, *Menace*, *Rescue Me*, *Doc Martin*, *The Bill*, *The New Adventures of Robin Hood*, *Liverpool One* and *Wycliffe*. Film includes *Saving Grace*. He has worked with Kneehigh for 10 years.

ALEX VANN
Musician

Alex Vann is a member of acoustic four-piece, Spiro, and has toured extensively throughout the UK and Europe, performing at venues including the Royal Festival Hall and the Barbican. His work as composer and musician for Exeter-based Theatre Alibi includes *The Swell*, *Shelf Life* and *The Freeze*.



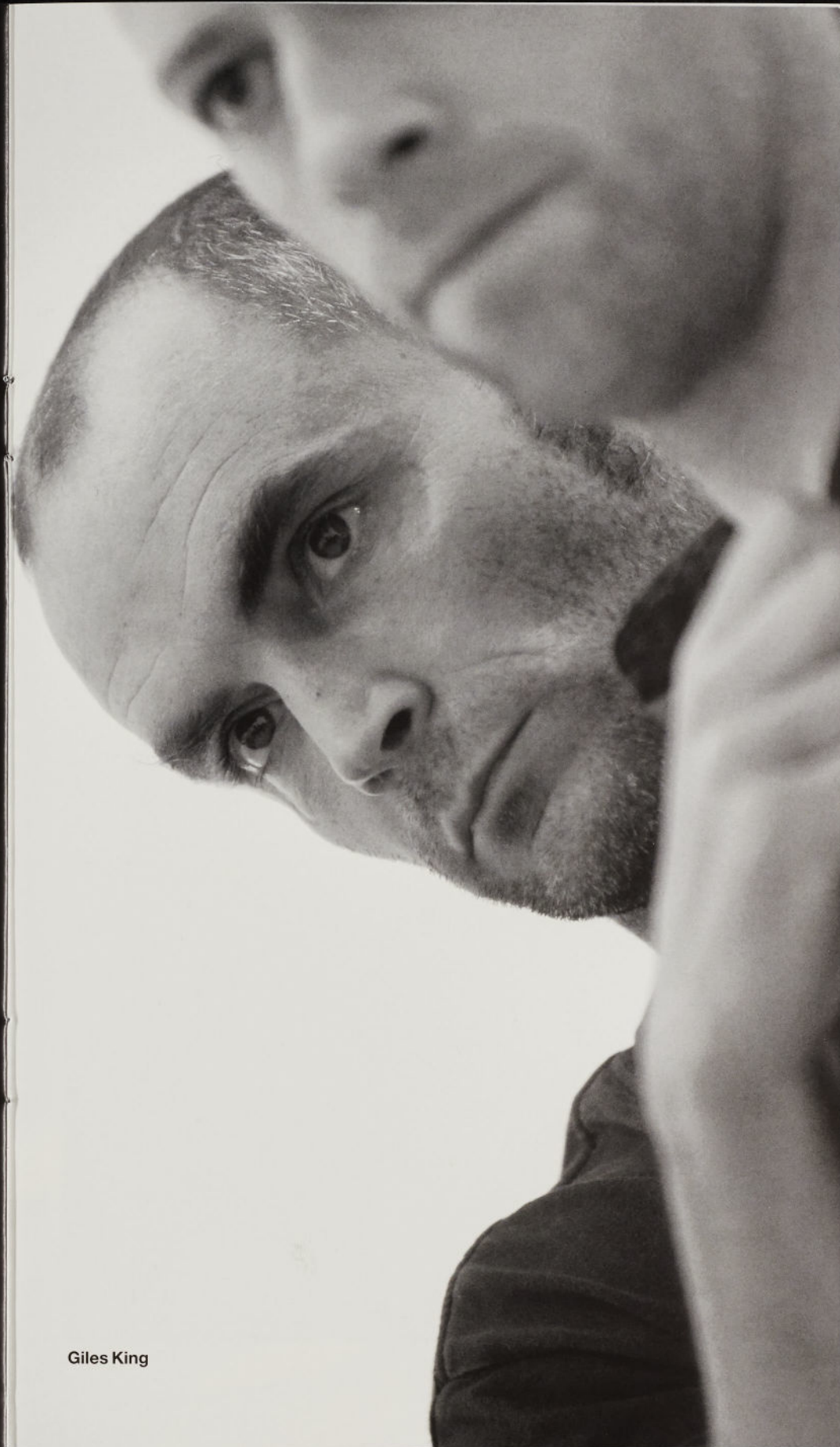
Alex Vann



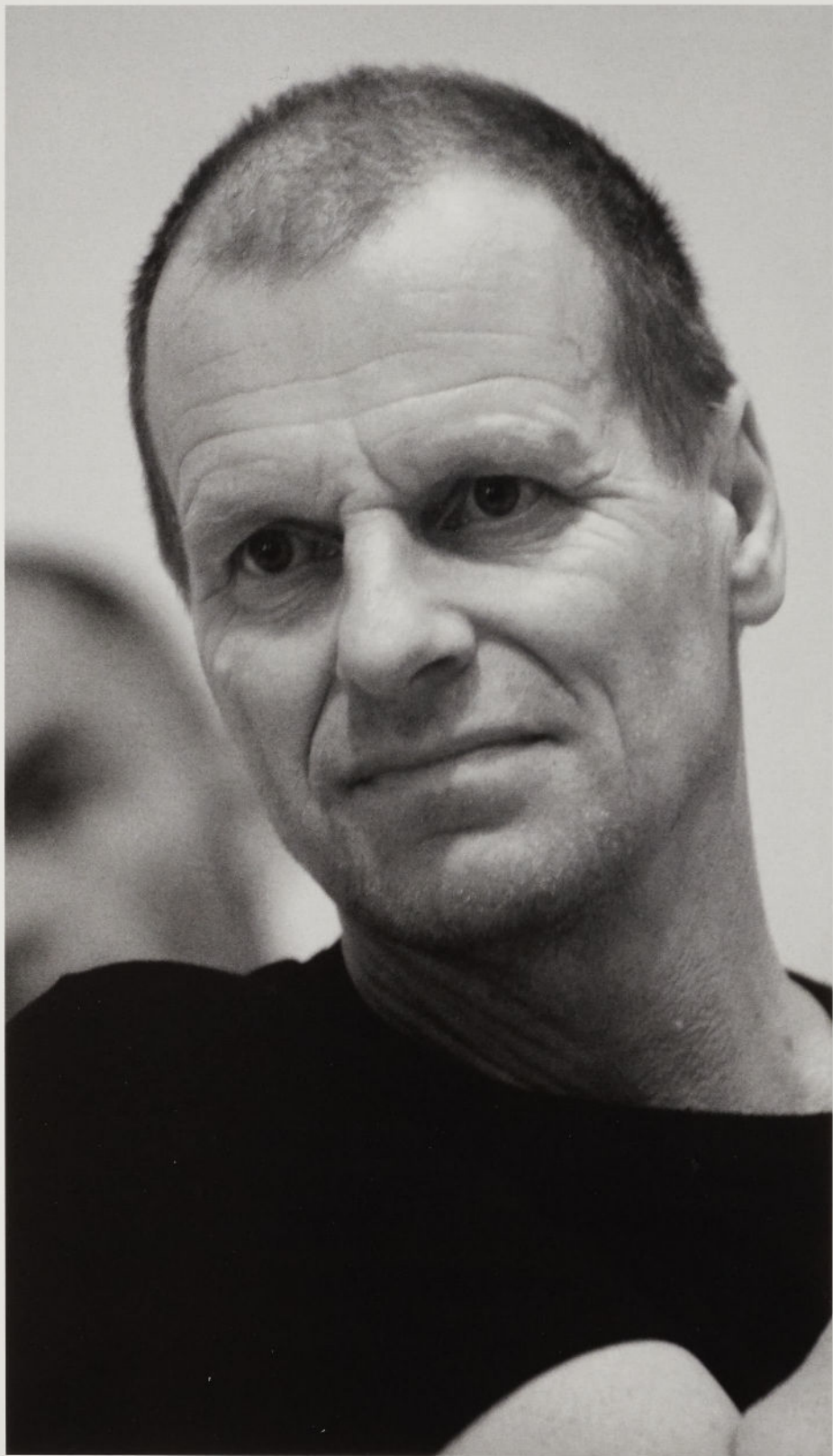
Anthony Shuster



Craig Johnson



Giles King



Mike Shepherd



Amanda Lawrence



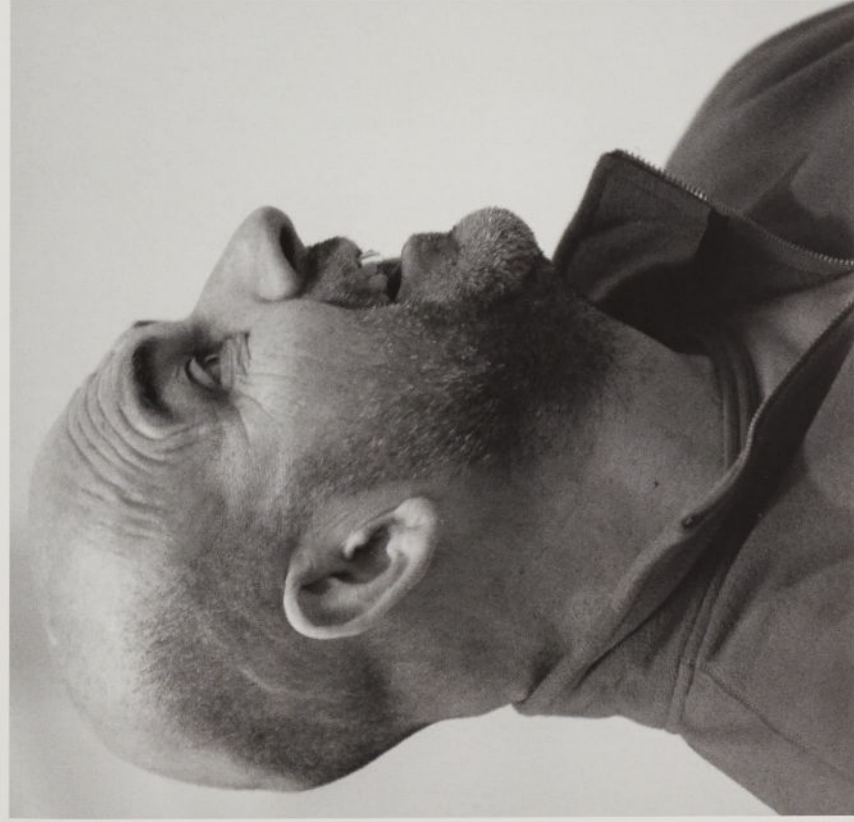
Pieter Lawman



Sarah Moody



Stu Barker



Bill Mitchell



Emma Rice

EMMA RICE**Adapter/Director**

Emma Rice trained at the Guildhall School of Music and Drama and the Gardzienice Theatre Association, Poland. She has worked extensively with Kneehigh Theatre, Theatre Alibi and Katie Mitchell. Choreography includes projects with the RSC, Welsh National Opera, Northern Stage and West Yorkshire Playhouse. Direction includes *The Itch*, *Pandora's Box* (co-produced with Northern Stage), *Wild Bride* (The Shamans, Budapest), *The Wooden Frock* (nominated for Best Touring Production 2004, TMA Theatre Awards), *The Bacchae*, *Tristan & Yseult* and *The Red Shoes*, for which she won Best Director 2002 in the Barclays TMA Theatre Awards. She has recently become Artistic Director of Kneehigh Theatre.

CARL GROSE**Writer**

Carl Grose has performed in many Kneehigh shows including *The King Of Prussia*, *The Riot*, *Pandora's Box*, *Skulduggery* and *Quick Silver*, which he also wrote. Other writing credits for the company include *Tristan & Yseult*, *The Bacchae* (with Anna Maria Murphy) and most recently *Wagstaffe The Wind-Up Boy* (with Mike Shepherd). He has also written for Plymouth Theatre Royal, BBC TV and Radio. He co-founded Cornish production company o-region, which produced his short films *Wormy Close* and *Kernow's Kick-Ass Kung Fu Kweens*. He is currently working on a new play (*49 Donkeys Hanged*) for the National Theatre Studio.

ANNA MARIA MURPHY**Writer**

Anna Maria Murphy first started writing for theatre to avoid playing a dog in a Kneehigh *Wild Walk*. Writing for the company includes *The Bacchae*, *The Red Shoes*, *Tristan & Yseult*, *Skulduggery*, *Doubtful Island*, *Ghost Nets*, *Women Who Threw the Day Away*, *Telling Tales*, *Wild Bride* (The Shamans), and the film *Flight*. She has also written for Theatre Alibi, Platform 4, Brainstorm Films, The Eden Project, and with Scavelan for Radio 4.

STU BARKER**Composer and Music Director**

Stu Barker has worked extensively for Kneehigh over the last ten years. Shows include *The Bacchae*, *The Wooden Frock*,

Tristan & Yseult, *Pandora's Box* and *The Red Shoes*. Other theatre includes *The Odyssey* for Bristol Old Vic; *Cloudland* and *Clown* for Travelling Light, and productions for Welfare State International, Horse + Bamboo, and Contact Theatre.

BILL MITCHELL**Designer**

Since 1989, Bill Mitchell has designed most of Kneehigh's shows, most recently *The Bacchae*, *The Wooden Frock* and *The Red Shoes*. He was artistic director of Kneehigh from 1995 until 2005. Recent directing work includes *A Very Old Man with Enormous Wings*, a large-scale site-specific project based on a story by Gabriel Garcia Marquez, which has been performed in Malta and Cyprus and will return to Cornwall this summer. Future projects include work for his own company, specialising in interactive site-specific events in non-theatre spaces, and further artistic collaborations with Kneehigh.

ALEX WARDLE**Lighting Designer**

Alex Wardle's lighting designs for Kneehigh Theatre include *Wagstaffe the Wind-Up Boy*, *The Wooden Frock*, *Cry Wolf*, *Tristan & Yseult*, *The Riot* and *The Red Shoes*. Other designs include *Etta Jenks* and *Achidi J's Final Hours* at the Finborough; *Smashed Blue Hills* at the New End; *Solace* at Southwark Playhouse; *Duck Hunting* for Man in the Moon; *Voyagers* at Croydon Warehouse; *Lonely Lives* at Union Theatre and BAC; and *Tempting Fate* and *Wife of Bath* for Trading Faces.

GREGORY CLARKE**Sound Designer**

Gregory Clarke's sound designs for theatre include *No Man's Land* at the National; *The Merry Wives of Windsor*, *Coriolanus* and *Tantalus* for the RSC and on tour; *National Anthems* at The Old Vic; *My Boy Jack* at the Yvonne Arnaud and on tour; several productions for the Regent's Park Open Air Theatre, Hampstead Theatre, Theatre Royal Bath and Chichester; *The Cherry Orchard*, *Demons* and *Dybbuks* and *The Black Dahlia* for Method and Madness; *Bajju Bawra* at Theatre Royal, Stratford East; *Dick Whittington* at Greenwich; *Paradise Lost* and *Relatively Speaking* at Northampton Theatres; *Krindlekrax* at Birmingham Rep; *The Hackney Office* at Druid Theatre, Galway;

and in the West End: *Whose Life Is It Anyway?*, *Journey's End*, *The Dresser*, *Betrayal*, *Abigail's Party*, *Mum's The Word*, *Lady Windermere's Fan*, *The Royal Family*, and *Song Of Singapore*.

KATE GODFREY**Company Voice Work**

Kate Godfrey trained at the Central School of Speech and Drama and now works at the Guildhall School of Music and Drama and the National Theatre, for whom she last worked on *A Dream Play*, *The Pillowman* (on tour), *Three Sisters*, *His Girl Friday* and *Dinner*. Other theatre companies for whom she has worked include Chichester Festival Theatre and BAC. She has taught voice workshops to actors and directors in Osaka and Kyoto, Japan, and has worked as dialogue coach to Fanny Ardant in Franco Zeffirelli's film about Maria Callas, *Callas Forever*. Her most recent work includes *Simply Heavenly* at the Young Vic.



Kneehigh Theatre

FRIENDS SCHEME

Kneehigh has always appreciated the loyalty of our supporters and have been looking for ways to bring them closer to the company. So we have launched an official friends scheme.

For a membership fee of just £10 a year you can enjoy exclusive privileges including early show information, newsletters, company updates, photography and competitions.

Whether you have been a long-term supporter or have just discovered the company we warmly welcome you to the world of Kneehigh Theatre.

Kneehigh Theatre

For more information, please contact Kneehigh Theatre on Tel: 01872 267910 or Email: office@kneehigh.co.uk
14 Walsingham Place, Truro, Cornwall. TR1 2RP

NT

National Theatre

Registered Charity No: 224223

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John Langley

In its three theatres – the Olivier, the Lyttelton and the Cottesloe – the National Theatre presents an eclectic mix of new plays and classics, with seven or eight productions in repertory at any one time. The National aims constantly to re-energise the great traditions of the British stage and to expand the horizons of audiences and artists alike. It aspires to reflect in its repertoire the diversity of the culture. At its Studio, the National offers a space for research and development for the NT's stages and the theatre as a whole. Through the NT Education Department, tomorrow's audiences are addressed. Through an extensive programme of Platform performances, backstage tours, foyer music, exhibitions, and free outdoor entertainment it recognises that the theatre doesn't begin and end with the rise and fall of the curtain. And by touring, the National shares its work with audiences in the UK and abroad.

Stage by Stage – an exhibition on the National's history – can be seen in the Olivier Gallery.

Food & Drink

nationaltheatre.org.uk/food&drink

There are bars throughout the building and plenty of places to eat and drink – from a quick snack to a three-course meal. Try pizza & salad for £5 in the Circle Café, a steak lunch in the Terrace Café for £10 (020 7452 3555), or book a table in Mezzanine on 020 7452 3600 for a two-course £15 dinner after the show. Groups/Functions 020 7452 3561. Offers subject to availability.

Membership

nationaltheatre.org.uk/join

Keep in touch with all that's happening at the National by joining T: 020 7452 3500.

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In accordance with Licensing Regulations: Persons shall not be permitted to stand or sit in any of the gangways intersecting the seating or to sit in any of the other gangways. In the auditorium, please, no smoking, photography, tape recording, or refreshments (though drinks may be taken in plastic glasses). We would like to remind you that the sound of coughing, rustling paper, and the bleep of digital watches may distract the actors and your fellow audience members. You are strongly advised not to leave bags unattended anywhere in the theatre.

ARTS COUNCIL
ENGLAND

Passionate PERFORMANCES

Nottinghamshire County Council congratulates Kneehigh Theatre
on its appearance at the National Theatre.



At Nottinghamshire County Council we are proud to have co-commissioned *Tristan and Yseult* as part of our Stages drama programme, bringing the best in touring theatre to venues across the length and breadth of the county.

Every year we stage one of the largest and most ambitious programmes of arts events and activities anywhere in the county, ranging from international orchestral concerts and world music to dance festivals and gallery exhibitions.



Nottinghamshire
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stages

We're passionately committed to the arts in Nottinghamshire. To find out more about our programme of events call 01623 821 385 or visit www.nottinghamshire.gov.uk

Image: *Tristan and Yseult*, Rufford Abbey, Nottinghamshire 2003