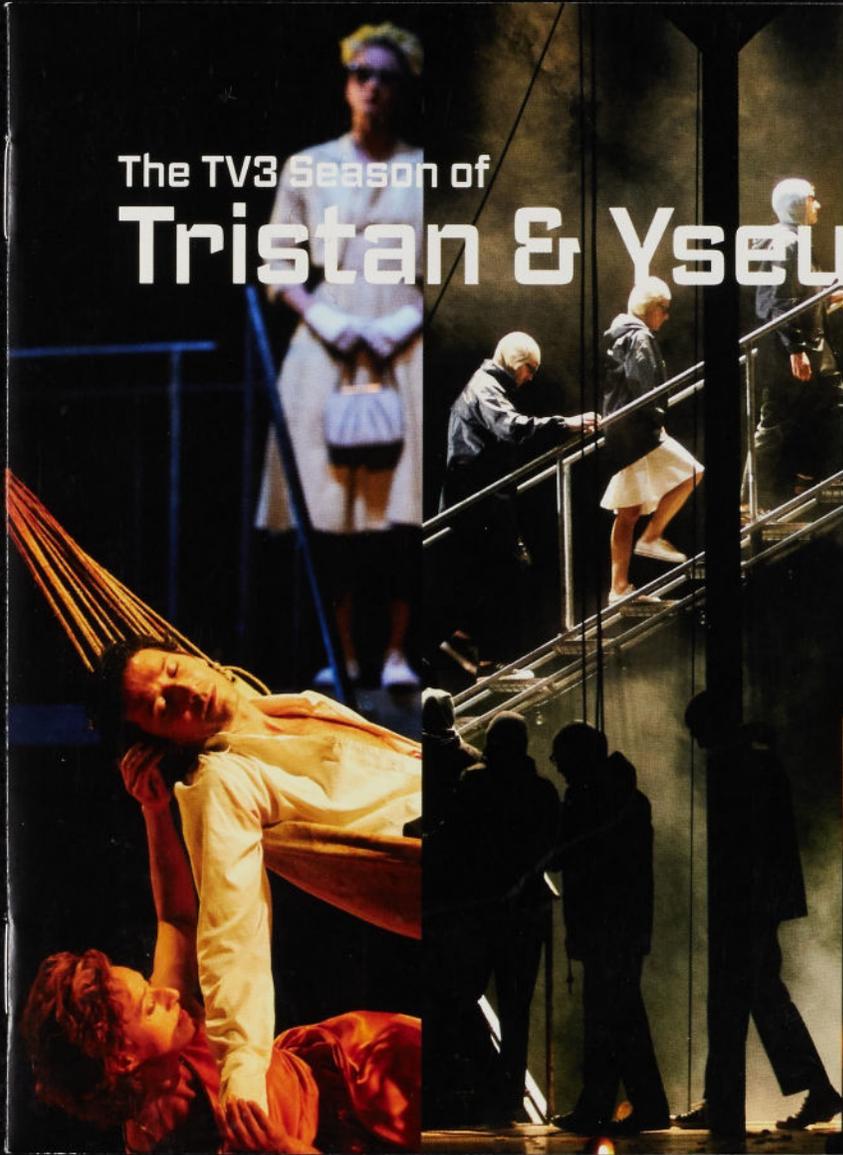


The TV3 Season of  
**Tristan & Yseult**



New Zealand  
International  
Arts Festival  
24 February - 19 March

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The TV3 Season of

# Tristan & Yseult

A collaboration between Kneehigh Theatre and The National Theatre

Morholt/Brangian: Craig Johnson

Frocin: Giles King

Whitehands: Katy Carmichael

Yseult: Sally Dexter

King Mark: Mike Shepherd

Tristan: Tristan Sturrock

Musicians: Fiona Barrow, David Brown,  
Eddy Jay, Alex Vann

Animateurs: Simon Harvey, James Traherne

**Kneehigh Theatre**

14 Walsingham Place, Truro, Cornwall, TR1 2RP, UK  
Ph: 00 44 0 1872 267910  
[www.kneehigh.co.uk](http://www.kneehigh.co.uk)

Director and Adapter: Emma Rice

Writers: Carl Grose and Anna Maria Murphy

Musical Director: Stu Barker

Designer: Bill Mitchell

Production Manager and Lighting  
Designer: Alex Wardle

Sound Designer: Gregory Clarke

Stage Manager: Thomas Vowles

Sound Technician: Dominic Bilkey

Assistant Stage Manager/Wardrobe:  
Ami Mendes-Houlston

Cover Photography: Steve Tanner

3 Mar and 5-7 Mar: 7pm

4 Mar: 2pm

4 Mar: 8pm

Opera House

2 hours 10 minutes (including interval)

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## A Message from TV3

TV3 is proud to once again be the television sponsor for the New Zealand International Arts Festival. This is our third festival, and each one surpasses the last for excellence in creativity and appeal. After establishing such a magnificent event, we find it quite astounding that the bar continues to be raised for each Festival. Congratulations to Artistic Director Carla Van Zon, Board of Trustees Chair the Honourable Fran Wilde and all the staff and volunteers for stretching even further to provide the citizens of Wellington and the rest of New Zealand with an amazing array of artistic excellence to challenge and entertain us. I certainly urge all of you to take in as many events as possible during the 24 days of the Festival.

*Nightline*, with its daily focus on the Arts, will be evident throughout the Festival, and we hope you'll take the opportunity to join the *Nightline* team for daily coverage.



**Rick Friesen**  
Chief Operating Officer,  
Canwest TVWorks

## A Message from The Festival

A rainy evening in London, another night at the theatre with jetlag setting in – all that was forgotten when we saw *Tristan & Yseult*. It was one of those nights when going to the theatre was truly a most wondrous experience. We warmly welcome Kneehigh Theatre to New Zealand and hope that all the Festival's audiences enjoy as much as we did this beautiful love story with its touches of anarchy, moments of sadness and pain and that dizzying feeling of love and laughter. A special thanks to Emma and Mike and the whole company for creating this fabulous work, and to Pádraig from the National Theatre for recommending it to us.

If you're a theatre junkie, this is definitely your year. There is a whole host of incredible award-winning shows, of which *Tristan & Yseult* is just one. So if you love theatre, you won't want to miss *The Dragons' Trilogy*, *Super Vision* and *The Holy Sinner*, to name but a few.

TV3 is the Festival's host broadcaster and we offer the company a huge thanks for getting the word about the Festival out there and for sponsoring *Tristan & Yseult* and *Instructions for Modern Living* by New Zealanders Duncan Sarkies and Nic McGowan.



**Carla van Zon**  
Artistic Director

**David Inns**  
Chief Executive

## Kneehigh Theatre

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, 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 is an ever-changing ensemble, a kind of strange family, many of whom come from, or have chosen to live in, Cornwall – 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 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 26 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, to 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*

## A Message from the National Theatre

I'm delighted that the National Theatre's collaboration with the remarkable Kneehigh Theatre is visiting New Zealand. *Tristan & Yseult* opened at the National in April 2005, and I'm confident that you will find this production as heart-stopping and innovative as we did.

**Nicholas Hytner**  
Director of the National Theatre

### The National Theatre

The National, founded in 1963, and established on the South Bank in London in 1976, has three theatres – the Olivier, the Lyttelton and the Cottesloe. It presents an eclectic mix of new plays and classics, with seven or eight productions in repertory at any one time. It aims constantly to re-energise the great traditions of the British stage and to expand the horizons of audiences and artists alike, and aspires to reflect in its repertoire the diversity of the nation's culture. At its Studio, the National offers a space for research and development for the NT's stages and the theatre as a whole; and through NT Education, tomorrow's audiences are addressed. With its extensive programme of Platform performances, backstage tours, foyer music, exhibitions, and free outdoor entertainment the National recognises that theatre doesn't begin and end with the rise and fall of the curtain. And by touring, it shares its work with audiences in the UK and abroad.

## Director's Note

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 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 really 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.

Simply, I love this production. It is one of those rare shows that became greater than the sum of its parts. It took on a life, a universality that touched and surprised me each time we performed. As the story unfolded, I realised there was not one person in the audience who didn't profoundly recognise something in the situation – to love someone that you shouldn't, to betray someone you love, to be betrayed, to be left and most painful – to be unloved. Suddenly this was not an epic tale of grand romantic love, held at arms length from

our own experience, but a tender unravelling of love in all its beautiful and painful forms. The chorus took us through the piece, a band of 'love-spotters', the unloved. These are the people who look in on life, who are not chosen to play the starring role – these are at the heart of this production, because, if we have all known love, 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.

When first devising the piece, I began by literally 'casting' the writers. I asked Carl, with his technical and verbal genius, to write for the court: King Mark and Frocin. I asked him to write in iambic pentameter as a reference to the great epic courts in literature. Anna, I asked to look at the 'heart-broken': Brangian, Tristan, Yseult. Her direct and emotional voice lending itself to the tender poetry of the desperate. As the piece emerged, we began to place the text alongside the action and music, working into the themes and characters. But, as with all good devising processes, the magic lies where the boundaries blur, where technician becomes lover and poet the aggressor.

We are left with a script rich in detail, simple in its telling and true to the heart of the ancient myth.

**Emma Rice**  
Artistic Director, Kneehigh Theatre



## The Process

### To start...

There is no formula to the way we make theatre. However, it always starts with the story. No, it starts before then. It starts with an itch, a need, an instinct.

Each story starts with an itch. Each one is raw, relevant and personal. Stories have an ability to present themselves, to emerge as if from nowhere. But they never are from nowhere. This is the seminal moment of instinct. This is when your subconscious stakes its claim and intervenes in your carefully ordered life. I sit up when a story taps me on the shoulder. I respect coincidence. I listen to impulse. One of my most hated questions when making theatre is: "Why?"

"Because," I want to answer. "Because..."

For me, making theatre is an excavation of feelings long since buried, a journey of understanding. Bruno Bettelheim in *The Uses of Enchantment*, his book about children's relationship to fiction, states that "our greatest need and most difficult achievement is to find meaning in our lives." He argues that by revealing the true content of folktales, children can use them to cope with their baffling and confusing emotions. My fascination with certain stories is fuelled by my own subconscious. *The Red Shoes* charts the pain of loss, obsession and addiction, *The Wooden Frock* follows the slow and faltering healing process, *Tristan & Yseult* is a poem to love and its madness and *The Bacchae* a terrifying glimpse at the beast in us all. These are

not children's themes but I often approach them in a childlike way. In my experience, our basic needs and desires are the same: to be communicated with, to be delighted, to be surprised, to be scared. We want to be part of something and we want to feel. We want to find meaning in our lives.

The event of live theatre is a rare chance to deliver all of these needs. We can have a collective experience, unique to the group of people assembled in the theatre. I don't want the fourth wall constantly and fearfully placed between the actors and their audience, I want the actors to speak to their accomplices, look at them, to respond to them. I want a celebration, a collective gasp of amazement. I want the world to transform in front of the audience's eyes and demand that they join in with the game. Theatre is nothing without the engagement of the audience's creativity. Theatre takes us right back to Bruno Bettelheim and his belief in the therapeutic and cathartic nature of stories. We tell them because we need them.

### To continue...

Months before rehearsals begin, I start work with the creative team. Designer Bill Mitchell and I gaze at books and films, sketch and begin to form a concept; an environment in which the story can live, in which the actors can play. This physical world holds meaning and narrative, it is as much a storytelling tool as the written word. Musical director and composer Stu Barker and I exchange music we have heard that inspires us or just feels right. We talk of themes and feelings. From

## How do all the strands of your work fit together?

these conversations he creates a musical palette of melodies and soundscapes. With the writer or writers, we talk and dream. We map out the structure and the overall shape of the piece. They go away and write collections of poems or lyrics or ideas. Each writer works in a different way but what none of them do is to write a script or a scene in isolation.

It is this fertile palette of words, music and design that we bring to the rehearsal room. As I said, Kneehigh is a team. The shared imagination is greater than any individual's so we begin the rehearsal process by returning to the story. We tell it to each other, scribble thoughts on huge pieces of paper, relate it to our own experience. We create characters, always looking to serve and subvert the story. Actors like Mike Shepherd and Craig Johnson delight with their deft improvisation, breathing life and naughtiness into the bones of the story, performers like Bec Applebee and Éva Magyar use their painfully eloquent bodies to create physical poetry and story. Giles King and Tristan Sturrock tickle and disarm with their tragic clowns. Stu's music is used to help create the world, to guide and inform improvisation and release feeling. Lighting is used from day one, the design is developed with ideas coming from the devising team. The writers are in rehearsal. They watch and inspire, feeding in their poetry, their lyrics. They respond to improvisation and craft scenes and characters alongside the actors. Layer upon layer the world is created, the story released. We lay the foundations, then we forget them. If you stay true to the

fundamental relationship between yourself, your team and the subject matter, the piece will take on a life of its own. Armed with instinct, play and our building blocks of music, text and design, Kneehigh do fearless battle. One of our most used phrases in the process is 'hold your nerve'. There is no room for neurosis or doubt, these will only undermine the process. Hold your nerve, stay open and delight in the privilege of making theatre.

### To end...

Each of the writers - Anna Maria Murphy, Carl Grose and Tom Morris - bring their own beautiful and distinctive voice to the work. But remember, these texts represent just one layer of the worlds that Kneehigh creates. As you read, close your eyes from time to time. Let a tune drift back from your childhood or recall a painting that made your heart pound. Remember falling in love or losing control, leaving a loved one or laughing 'til you cried. Now the work lives. Now there is a connection. Now there is meaning.

### Emma Rice

Artistic Director, Kneehigh Theatre

## The location of some New Zealanders in the world G-H.

Gabès, Tunisia  
Gaborone, Botswana  
Gagnoa, Côte d'Ivoire  
Gainesville, USA  
Gajuwaka, India  
Galati, Romania  
Gandia, Spain  
Garanhuns, Brazil  
Garden Grove, USA  
Garoua, Cameroon  
Gauhati, India  
Gävle, Sweden  
Gaya, India  
Gaziantep, Turkey  
Gazipur, Bangladesh  
Gdynia, Poland  
Gebze, Turkey  
Geel, Belgium  
Geelong, Australia  
Gela, Italy  
Geldrop, Netherlands  
Geneva, Switzerland  
Genova, Genua, Italy  
George, South Africa  
Geraldton, Australia  
Gibraltar  
Givatayim, Israel  
Giza, Egypt  
Gjilane, Kosovo  
Gladstone, Australia  
Glasgow, Scotland  
Glendale, CA, USA  
Gliwice, Poland  
Glossop, England

Glostrup, Denmark  
Goa, India  
Gold Coast, Australia  
Gomel', Homel', Belarus  
Goondiwindi, Australia  
Gorrie, Canada  
Gosford, Australia  
Gothenburg, Sweden  
Grand Rapids, MN, USA  
Grass Valley, CA, USA  
Grayling, FL, USA  
Grays, England  
Graz, Austria  
Gr'azi, Russia  
Greasby, England  
Greater Taree, Australia  
Greensboro, NC, USA  
Greenville, SC, USA  
Greenwich, Australia  
Grenoble, France  
Griffith, NSW Australia  
Groningen, Newfoundland  
Guadelupe, Mexico  
Guangzhou, China  
Guernica, Argentina  
Guildford, England  
Gujranwala, Pakistan  
Gujrat/Baroda, India  
Gumi, Kumi, South Korea  
Gurgaon, India  
Gurué, Mozambique  
Gusau, Nigeria  
Gütersloh, Germany  
Gweru, Zimbabwe

Haarlem, Netherlands  
Haarlemmermeer, Netherlands  
Hachioji, Japan  
Hafar al-Batin, Saudi Arabia  
Hafizabad, Pakistan  
Hagen, Germany  
Hai Phong, Vietnam  
Haifa, Israel  
Ha'il, Saudi Arabia  
Hakodate, Japan  
Half Moon Bay, CA, USA  
Halifax, Canada  
Halifax, England  
Halmstad, Sweden  
Hama, Hamah, Syria  
Hamadan, Iran  
Hamamatsu, Japan  
Hamburg, Germany  
Hameln, Germany  
Hamilton, Bermuda  
Hamilton, Canada  
Hamilton, England  
Hangchou, China  
Hania, Greece  
Happy Valley, Australia  
Happy Valley, Hong Kong  
Harare, Zimbabwe  
Harbin, China  
Harlow, England  
Hurlingham, England  
Harrogate, England  
Harrow, England  
Hartford, CT, USA  
Harvey, Australia

Haryana, India  
Hasilpur, Pakistan  
Haskovo, Bulgaria  
Hassan, India  
Hasselt, Belgium  
Hawalli, Kuwait  
Hawkesbury, Australia  
Hereford, England  
Hermosillo, Mexico  
Hertfordshire, England  
Higashiosaka, Japan  
Highfields, Australia  
Hillcrest, South Africa  
Hilversum, Netherlands  
Hims, Homs, Syria  
Ho Chi Minh City, Vietnam  
Holenbury St Mary, UK  
Holland, MI, USA  
Holmbury St Mary, England  
Hong Kong  
Honolulu, Hawaii  
Horsham, England  
Hot Springs, AS, USA  
Houstoun, Texas, USA  
Hsintien, Taiwan  
Hua Hin, Thailand  
Hudson, Quebec, Canada  
Huntington Beach, CA, USA  
Huntsville, USA  
Hurlingham Argentina  
Hurricane, WV, USA  
Hyderabad, India  
Hyères, France  
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Connecting the million or so New Zealanders living globally is a goal of the website [www.nzedge.com](http://www.nzedge.com) – through inspiration, ideas, stories, and a better set of myths organized around the edge metaphor. Every world has its edge. There is a reason why many of the world's leading innovators, scientists, artists, designers and film-makers come from Aotearoa. We are the Edge. Discover the New Zealand Edge at [www.nzedge.com](http://www.nzedge.com).



### Emma Rice

Artistic Director and Adapter

Emma Rice is the Artistic Director of Kneehigh Theatre and for the company has directed *The Itch*, *Pandora's Box* (co-produced with Northern Stage), *Wild Bride* (The Shamans, Budapest), *The Red Shoes*, for which she won Best Director 2002 in the Barclays TMA Theatre Awards; *The Wooden Frock* (nominated for Best Touring Production 2004, TMA Theatre Awards); *The Bacchae* (winner of the TMA Best Touring Production 2005), *Tristan & Yseult* and *Nights at the Circus* (a Lyric Hammersmith and Bristol Old Vic production in association with Kneehigh Theatre). Rice trained at the Guildhall School of Music and Drama and the Gardzienice Theatre Association, Poland. She has also worked extensively with Theatre Alibi and Katie Mitchell. Choreography includes projects with the RSC, Welsh National Opera, Northern Stage and West Yorkshire Playhouse. In spring 2006 Rice will direct *Cymbeline* for Kneehigh, commissioned by the RSC for the Complete Works Festival at Stratford-upon-Avon.

### Carl Grose

Writer

Carl Grose has performed in many Kneehigh shows including *The King Of Prussia*, *The Riot*, *Pandora's Box*, *Skulduggery*, *Quick Silver* and *Wagstaffe the Wind-up Boy*, 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 the Cornish production company

o-region, which has recently toured its new show *Laughing Gas*. He is also 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 Scavel an Gow for Radio 4.

### Stu Barker

Composer and Musical 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 and Bamboo and Contact Theatre.

### Bill Mitchell

Designer

Bill Mitchell has designed most of Kneehigh's shows since 1989, most recently *The Bacchae*, *The Wooden Frock* and *The Red Shoes*.

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He was Artistic Director of Kneehigh from 1995 until 2005 and has now set up his own company, WildWorks, specialising in interactive, site-specific events. 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, Cyprus and Cornwall. Future projects include work for his own company and further artistic collaborations with Kneehigh.

### Paul Crewes

Producer

Until August 2005 Paul Crewes was the producer for Metal, working with Jude Kelly on a number of projects including the Olympic bid for 2012. Until July 2004 he was Producer of the West Yorkshire Playhouse in Leeds where he programmed the Quarry and Courtyard Theatre, alongside the Artistic Director. He was responsible for setting up 12 productions a year, including co-productions with Kneehigh Theatre, Improbable Theatre Company, the international collaboration of Homage to Catalonia with Northern Stage and Teatro Roma. He also co-produced commercial and West End transfers. Before working at the Playhouse he was at Theatre Royal Plymouth, Royal Academy of Dramatic Art, London Contemporary Dance Theatre, Paines Plough Theatre Company and Bristol Old Vic and Bristol Hippodrome where he started his career in 1985. Crewes is on the advisory board for Scottish Dance Theatre and a 'Thinker' for Improbable Theatre. As well as now working with Kneehigh he also has his own company, which has recently completed a successful regional tour of a new production called *Doorman*.

### 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*, *Dybbuks* and *The Black Dahlia* for Method and Madness; *Baiju 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; *Whose Life Is It Anyway?* and *Journey's End* at the Comedy; *The Dresser* at Duke of York's; *Betrayal* at the Duchess; *Abigail's Party* for the New Ambassadors and Whitehall theatres; *Mum's The Word* at the Albery; *Lady Windermere's Fan* and *The Royal Family* at Theatre Royal, Haymarket; and *Song of Singapore* at Mayfair Theatre.

## Cast

### Fiona Barrow

Musician

Fiona Barrow began playing the piano as soon as she could sit up and began learning violin at seven. After touring Australia with Hampshire Youth Orchestra in 1988 she moved to Ireland to play traditional music in pub sessions, in between travelling around Europe and beyond with various busking outfits and street shows. She toured with Travelling Light's *Into the West* including a sell-out run on Broadway. Barrow also composes and has written for shows with Same Sky, Sly Fox Storytellers, Passion Dance Collective and ACTA. This is Fiona's second tour with Kneehigh after *Pandora's Box* in 2002.

### David Brown

Musician

David Brown has worked as a musician for more than 20 years. He has toured extensively around Europe and Ireland and is currently working with jump jive swing band and cabaret troupe Swervy World which has recently completed a UK tour. This is his first production working with Kneehigh Theatre.

### Katy Carmichael

Whitehands

Katy Carmichael has worked extensively in theatre, television and film. Her theatre work includes playing opposite Steven Berkoff in his *Sturm Und Drang* and *Brighton Beach Scumbags* (Riverside Studios),

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*The Count of Monte Cristo*, *The Fall Guy*, *Isolated Children* (Manchester Royal Exchange), *The Beaux Stratagem* (Bristol Old Vic) and *Happy Valley* (Liverpool Everyman) *Leatherface* (The Gate). Television work includes: *Cutting It*, *Coronation Street*, *Hex*, *Spaced*, *Clocking Off*, *The Infinite Worlds of HG Wells*, *Liverpool One*, *Karaoke*, *Casualty*, *Death of A Salesman*, *Sunnyside Farm*, Paul Merton/ Galton & Simpson's *The Suit* and *Clerical Error*, *Men of The World*, *Six Pairs of Pants*, *Independent Man*, *And The Beat Goes On* and *Bread*. Film work includes: *Dead Babies*, *In The Bleak Midwinter*, *Bookcruncher*, *Thursday Already*. This is Carmichael's first production with Kneehigh.

### Sally Dexter

Yseult

Sally Dexter trained at LAMDA. Her theatre performances include *The Devil and the Good Lord* (Lyric Hammersmith), *Once upon a Mattress* (Watermill), *Desire Under the Elms* (Watford), *Duchess of Malfi* (Bristol Old Vic), *Maths Tutor* (Hampstead), *Oliver!* (Olivier Nomination, Palladium), *Old Masters* (Comedy), *Macbeth* (Queens). For the Royal National Theatre: *Love for Love*, *Threepenny Opera*, *Dalliance* (Olivier Award), *The American Clock*, *Winters Tale*, *A Midsummer Night's Dream*, *Closer* (Olivier Nomination), *Theatre of Blood*. She has also worked extensively with the Royal Shakespeare Company in *King Lear*; *Last Days of Don Juan*; *Troilus and Cressida*; *The Lion, the Witch and the Wardrobe*. Television work includes *Night and Day*, *Touch of Frost* and *Dalziel and Pascoe*. Dexter has also performed on the CDs of Thomas Hardy's *Wessex*, *Oliver!* and *Karma Sutra*. This is her first production with Kneehigh.

## Simon Harvey

Animateur

Simon Harvey graduated from Dartington College of Arts in 1997. He is a co-founder and co-artistic director of o-region and is involved in all of the company's output, from running film screenings, publishing a magazine to producing film and theatre projects. Recent work includes directing *Laughing Gas* by Nick Darke and Carl Grose and performing in *Wagstaffe the Wind-up Boy* and *Tristan & Yseult* for Kneehigh Theatre. Harvey is about to direct his first short film *One step forward, two steps back* through the digital shorts scheme.

## Eddy Jay

Musician

Eddy Jay has been a member of Live Music Now, a prestigious charity for young musicians, for nearly four years. He has also worked with other community music charities, such as TAPS (Traditional Arts Projects) and The Lost Chord Project. Jay's duo Newfolks has played at Bryn Terfel's Faenol Festival, 2003 and 2004, supporting a whole host of stars including José Carreras, Jools Holland and Jamie Cullum. He has also played at events in the Millennium Centre, The National Eisteddford, Chichester Festival and Henley Regatta and made numerous UK festival appearances. He has also worked in theatre with London Bubble's *Cinderella* and the American Drama Group's *Christmas Carol* and has recorded extensively as a session musician for EMI. This is Jay's first production with Kneehigh Theatre.

## 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 *Tristan & Yseult, The Bacchae*, and toured *The Red Shoes* to China, Syria, Lebanon, Hungary, Monaco, Denmark and Norway. He departed for a while to steer the theatre ship Fitzcarraldo, travel the west coast of Europe and play in the band Bagattack.

## 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, *Marat Sade* (Bristol Old Vic) and *Antigone at Hell's Mouth* for The National Youth Theatre. Recent acting includes national and international touring in *The Red Shoes, The Wooden Frock* and *The Bacchae*.

## Tristan Sturrock

Tristan

Tristan Sturrock's recent work in theatre includes *The Riot* and *Tristan & Yseult* at the National for Kneehigh Theatre; *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 Heart* 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, Bodily Harm, Menace, Rescue Me, Doc Martin, The Bill, The New Adventures of Robin Hood, Liverpool One* and *Wycliffe*. Film includes *Saving Grace*. Sturrock has worked with Kneehigh for 20 years.

## James Traherne

Animateur

James Traherne trained at Rose Bruford College. His theatre work includes *The Thieves Carnival* (The Watermill), *Nicholas Nickleby* (Red Shift), *Twelfth Night* and *The Hired Man* for Theatre By The Lake. *Junk* and *Johnny Blue* (Oxford Stage Co.), *Caledonian Road* (Almeida), *Gulliver's Travels* (Group K at the Riverside), *Beauty and the Beast* and *The Jungle Book* (Trinity Theatre), *Of Mice and Men* and *Animal Farm* (Snap), *Squealin* (OTTC). He has also toured Europe with The English Teaching Theatre. TV and Film includes *Go Now* (BBC2), *Jump* (ITV), *Jenner* (ITV), *The Bill* (ITV) and *Dream Team* (Sky). Traherne is also a keen singer and songwriter and has composed for Kazzum, OTTC and Theatre By The Lake.

## 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*.

## Kneehigh Team

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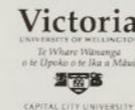
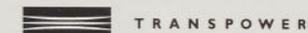
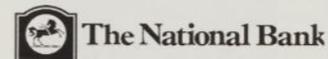
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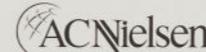
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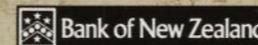


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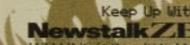
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