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Sydney Festival and Company B present a Kneehigh Theatre production

TRISTAN & YSEULT

The Seymour Centre

January 7-February 19 2006

A collaboration between Kneehigh Theatre and the National Theatre



Sydney Festival celebrates its 30th anniversary this year. Like the city itself, it has changed much in 30 years and is now synonymous with the energy and diversity of one of the world's most beautiful cities.

The Festival happens in the holiday month of January. It is a relaxed and informal summer celebration notable for its characteristic free outdoor events. The appearance each year of the canopy in The Domain is a promise of pleasures in store for all.

The Festival has always drawn on Sydney's cultural diversity. In recent years, the extension of its activities to Western Sydney and the program of events it has developed in Parramatta are welcome initiatives that embrace the geographic breadth of modern Sydney.

In developing his first program, Festival Director Fergus Linehan has ensured that the Festival will continue to appeal to young audiences. Seasoned arts lovers, young adults and families seeking relaxation and entertainment will all find in this year's program a host of events to enjoy.

I am proud that the State Government is one of the Festival's inaugural supporters. I also thank the City of Sydney, Principal Sponsor the Nine Network, and the many other corporate sponsors who help to make this great event.

MORRIS IEMMA, MP
Premier and Treasurer



As Sydney Festival has been declaring across its promotional material for the 2006 program, *this is our city in summer* – and what an amazing city this is! January is Festival time and the perfect time for people to enjoy all that Sydney has to offer.

Through my role as Lord Mayor of Sydney I also have the opportunity to Chair the Festival Board, and I am delighted to be associated with an event that encapsulates so many of the wonderful aspects of Sydney.

2006 marks the first year of Fergus Linehan's stewardship as Festival Director and in shaping his program he has drawn on his extensive knowledge from around the world, as well as his astute appreciation of the Australian scene. The result is inspiring and I am certain that you will find the experience exhilarating.

Sydney Festival has a wonderful tradition of presenting free outdoor events including the much-loved Domain concert series. This year there is a new series of concerts at Darling Harbour, especially programmed for families. In our beautiful Hyde Park there is an ingenious installation created by the renowned artist, Tony Oursler. Events like these encapsulate the spirit of Sydney Festival and speak to a broad range of Sydneysiders, along with an array of theatre, music and dance presented in a multitude of venues – from the iconic Sydney Opera House to our very own City Recital Hall.

The City of Sydney is proud of its partnership with Sydney Festival. We have been a principal supporter since its inception and now, in its 30th anniversary year, we are particularly pleased to continue our long and fruitful association.

I look forward to seeing you at Sydney Festival 2006.

CLOVER MOORE MP
Lord Mayor of Sydney



COMPANY B AND SYDNEY FESTIVAL PRESENT
A KNEEHIGH THEATRE PRODUCTION

TRISTAN & YSEULT

Directed & Adapted by Emma Rice

Written by Carl Grose and Anna Maria Murphy

**A collaboration between Kneehigh Theatre and
the National Theatre**

The Sydney season of *Tristan & Yseult* opened on
January 11 2006 at the York Theatre, The Seymour Centre

WITH

Katy Carmichael
Sally Dexter
Simon Harvey
Craig Johnson
Giles King
Mike Shepherd
Tristan Sturrock
James Traherne

Whitehands
Yseult
Animateur
Morholt/Brangian
Frocin
King Mark
Tristan
Animateur

MUSICIANS

Fiona Barrow
Dave Brown
Eddy Jay
Alex Vann

Stu Barker	Composer & Musical Director
Bill Mitchell	Designer
Alex Wardle	Production Manager & Lighting Designer
Gregory Clarke	Sound Designer
Paul Crewes	Producer
Thomas Vowles	Stage Manager
Dominic Bilkey	Sound Technician
Ami Mendes-Houlston	Assistant Stage Manager/Wardrobe

Production Photography: Steve Tanner, Lephoto.com

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, 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 Theatre, 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; 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 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. This year, Kneehigh is 25 years old. 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
Company Director
Kneehigh Theatre

KNEEHIGH OFFICE TEAM

14 Walsingham Place, Truro,
Cornwall, TR1 2RP, UK
Tel: (01872) 267910 Fax: (01872) 267 919

Producer	Paul Crewes
General Manager	Victoria Hutchinson
Marketing	Laura Eastwood
Finance Officer	Alison Firth
Tour Coordinator	Sarah Leigh



TELLING STORIES

Kneehigh is, and always has been, a team.

We have been telling stories for 25 years.

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.

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 all of us. 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 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, to 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.

Months before rehearsals begin, I start work with the creative team. Bill Mitchell (designer) 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 story-telling tool as the written word. Stu Barker (musical director and composer) and I exchange music we have heard, that inspires us or just feels right. We talk of themes and feelings. From these conversations he creates a musical palette of melodies and sound-scapes. 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.

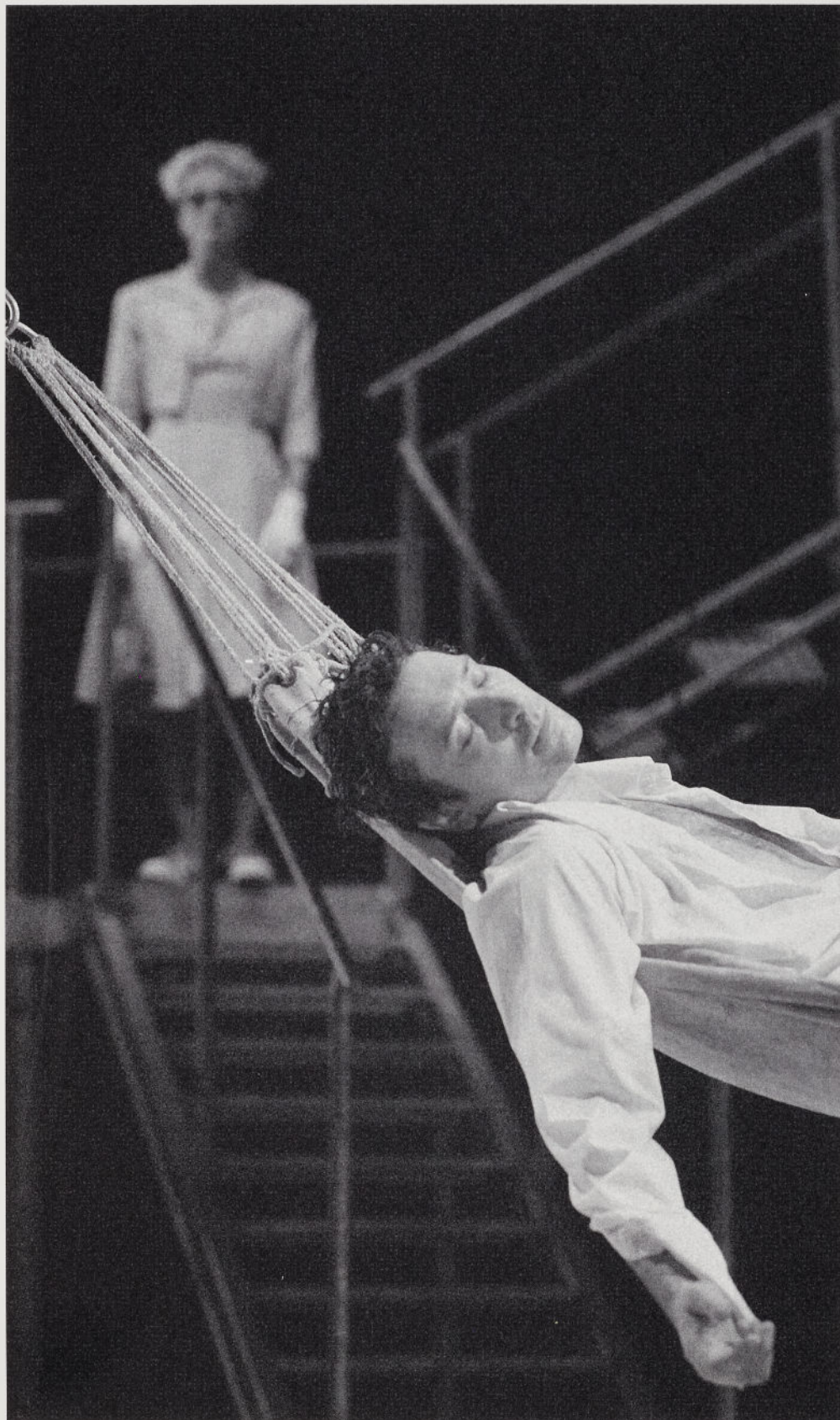
It is this fertile palette of words, music and design that we bring to the rehearsal room. As I said, Kneehigh is a team. The shared imagination is greater than any individuals so we begin the rehearsal process by returning to the story. We tell it to each other, scribble thoughts on huge pieces of paper, 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. 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.

Emma Rice
Artistic Director
Kneehigh Theatre





DIRECTOR'S NOTES

INTRODUCTION TO *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 three years ago. As Cornwall's oldest and greatest story it was asking to be told; Kneehigh was 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
Director



CHRONOLOGY OF KNEEHIGH'S TRISTAN & YSEULT

Summer 2003

Tristan & Yseult is co-commissioned by Nottinghamshire County 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 UK

A major tour of *Tristan & Yseult* visits Bristol Old Vic, Warwick Arts Centre, Nottingham Playhouse, Plymouth Theatre Royal, West Yorkshire Playhouse, The Lowry and Birmingham Rep.

January 2006

Tristan & Yseult opens in Sydney with Sally Dexter playing Yseult, who was originally played by Éva Magyar, and Katy Carmichael as Whitehands.



BIOGRAPHIES

STU BARKER

COMPOSER AND MUSICAL DIRECTOR

Stu 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.

FIONA BARROW

MUSICIAN

Fiona 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. Fiona 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.

DAVE BROWN

MUSICIAN

Dave has worked as a musician for over twenty years. He has toured extensively around Europe and Ireland and is currently working with jump jive swing band and cabaret troupe Swervy World who are have recently completed a UK tour. This is his first production working with Kneehigh Theatre.

KATY CARMICHAEL

WHITEHANDS

Katy 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), *The Count of Monte Cristo*, *The Fall Guy*, *Isolated Children* (Manchester Royal Exchange), *The Beaux Stratagem* (Bristol Old Vic), *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* and *Thursday Already*. This is Katy's first production with Kneehigh.



GREGORY CLARKE

SOUND DESIGNER

Gregory'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; *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; *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.

PAUL CREWES

PRODUCER

Until August 2005 Paul 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 Company, 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. He 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*.

SALLY DEXTER

YSEULT

Sally trained at L.A.M.D.A. 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) and *Macbeth* (Queens). For the Royal National Theatre she has appeared in *Love for Love*, *The Threepenny Opera*, *Dalliance* (Olivier Award), *The American Clock*, *The Winter's 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*, *A Touch of Frost* and *Dalziel and Pascoe*. Sally has also performed on the CDs of Thomas Hardy's *Wessex*, *Oliver!* and *Karma Sutra*. This is Sally's first production with Kneehigh.

CARL GROSE

WRITER

Carl 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 *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 their new show *Laughing Gas*. He is also working on a new play, *49 Donkeys Hanged*, for the National Theatre Studio.

SIMON HARVEY

ANIMATEUR

Simon 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* for Kneehigh Theatre. Simon is about to direct his first short film *One step forward, two steps back* through the digital shorts scheme.

EDDY JAY

MUSICIAN

Eddy has been a member of Live Music Now, a prestigious charity for young musicians, for nearly 4 years. He has also worked with other community music charities, such as TAPS (Traditional Arts Projects) & The Lost Chord Project. Eddy'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 Eisteddfod, Chichester Festival and Henley Regatta and numerous UK festival appearances. Eddy 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 his first production with Kneehigh Theatre.

CRAIG JOHNSON

MORHOLT/BRANGIAN

Craig 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 also appeared in *Wolf*, *Fish Boy*, *Wild Jam*, *Quick Silver*, *Skulduggery* 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 and performing in *The Bacchae*. He departed for a while to steer the theatre ship *Fitzcarraldo*, travel the west coast of Europe and play in the band Bagattack.

BILL MITCHELL

DESIGNER

Bill has designed most of Kneehigh's shows since 1989, most recently *The Bacchae*, *The Wooden Frock* and *The Red Shoes*. 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 performed in Malta, Cyprus and Cornwall. Future projects include work for his own company and further artistic collaborations with Kneehigh.

ANNA MARIA MURPHY

WRITER

Anna Maria first started writing for theatre to avoid playing a dog in a Kneehigh Wild Walk. Other writing for the company includes *The Bacchae*, *The Red Shoes*, *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.

EMMA RICE

DIRECTOR & ADAPTER

Emma is the Artistic Director of Kneehigh Theatre and for them has also 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), and *Nights at the Circus* (a Lyric Hammersmith production in association with Kneehigh Theatre). Emma 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 Emma will direct *Cymbeline* for Kneehigh, commissioned by the RSC for the Complete Works Festival at Stratford-upon-Avon.

MIKE SHEPHERD

KING MARK

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, *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's recent work in theatre includes *The Riot* 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 *Doll's 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*. Tristan has worked with Kneehigh for 20 years.

JAMES TRAHERNE

ANIMATEUR

James 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). James is also a keen singer and songwriter and has composed for Kazzum, OTTC and Theatre By The Lake.

ALEX VANN

MUSICIAN

Alex 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 WARDLE

LIGHTING DESIGNER

Alex's other lighting designs for Kneehigh Theatre include *Wagstaffe the Wind-up Boy*, *The Wooden Frock*, *Cry Wolf*, *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.



COMPANY B BELVOIR

Company B Belvoir sprang into being out of the unique action taken to save the Nimrod Theatre building from demolition in 1984. Rather than lose a performance space in inner city Sydney, more than 600 arts, entertainment and media professionals as well as ardent theatre lovers, formed a syndicate to buy the building. The syndicate included nearly every successful person in Australian show business.

Company B is one of Australia's most celebrated theatre companies. Under the artistic leadership of Neil Armfield, the company performs at its home at Belvoir St Theatre in Surry Hills, Sydney and from there tours to arts centres and festivals, regionally, nationally and internationally. Company B engages Australia's most prominent and promising playwrights, directors, actors and designers to present an annual artistic program that is razor-sharp, popular and challenging.

Belvoir St Theatre's greatly loved Upstairs and Downstairs stages have been the artistic watering holes of many of Australia's great performing artists such as Geoffrey Rush, Cate Blanchett, Jacqueline McKenzie, Noah Taylor, Richard Roxburgh, Max Cullen, Bille Brown, David Wenham, Deborah Mailman and Catherine McClements.

Sellout productions like *Cloudstreet*, *The Judas Kiss*, *The Alchemist*, *Hamlet*, *The Small Poppies*, *Waiting for Godot*, *The Underpants*, *Gulpilil* and *Stuff Happens* have consolidated Company B's position as one of Australia's most innovative and acclaimed theatre companies.

Company B also supports outstanding independent theatre companies through its annual B Sharp season. Belvoir St Theatre is currently undergoing a major renovation to provide Company B with a state of the art home for the future whilst retaining the charm of the original building. From July 2005 until late August 2006, Company B and B Sharp will be resident at The Seymour Centre, Chippendale.

For more information visit
www.belvoir.com.au

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B Keepers are a unique group of individuals whose financial support is a reflection of their passion for, and commitment to, Company B. The B Keeper program is one of the ways the company can continue to create the kind of theatre that we love and that has attracted and inspired audiences at Belvoir, around Australia and across the world. Company B gratefully acknowledges its B Keepers for their loyal and generous support.

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Company B is grateful to accept all bequests, donations and legacies of support. Your gift can be directed towards the Building Redevelopment or to our foundation which will be used to further the artistic goals and provide opportunities for the artists of Company B. Donations over \$2 are tax deductible.

If you would like to consider making a bequest or donation, or would like further information about becoming a B Keeper, please call Company B's Development Manager on (02) 8396 6209 or email supporter@belvoir.com.au

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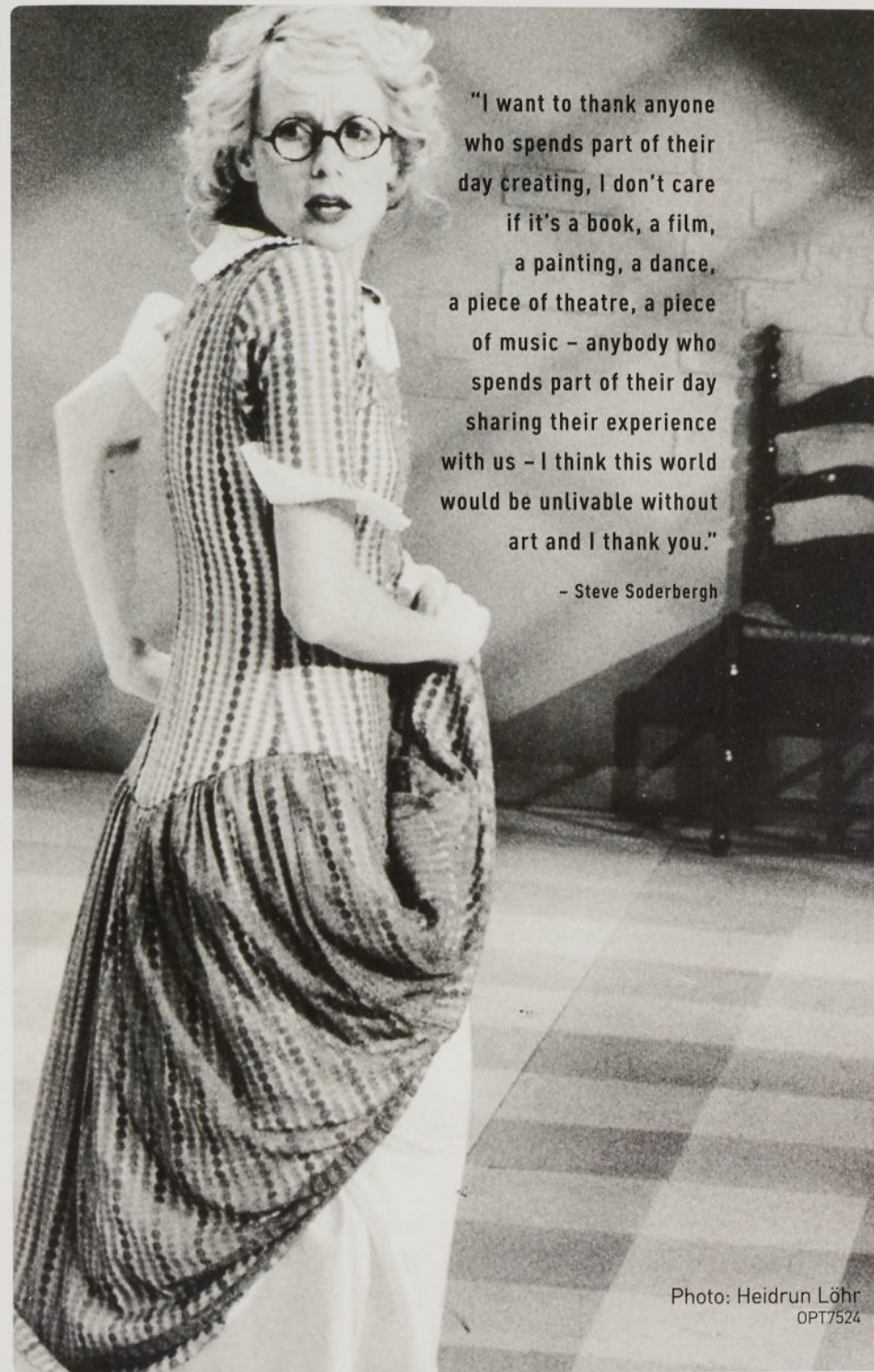
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