

 world's stage
at Chicago Shakespeare Theater

Kneehigh's
**Tristan
&
Yseult**

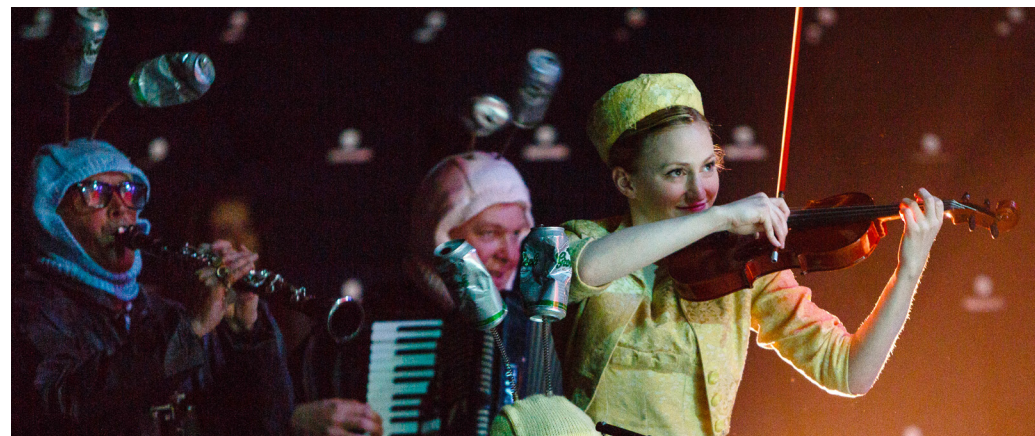


chicago
shakespeare
theater
on navy pier

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“Experience is a jewel,
and it had need be so,
for it is often purchased
at an infinite rate.”

—*The Merry Wives of Windsor*



Chicago Shakespeare Theater
800 E. Grand on Navy Pier
Chicago, Illinois 60611

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www.chicagoshakes.com

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ARTISTIC DIRECTOR: Barbara Gaines
EXECUTIVE DIRECTOR: Criss Henderson

PICTURED, COVER AND ABOVE:
Andrew Durand, Patrycja Kujawska and
ensemble from *Tristan & Yseult*, photos by
Steve Tanner

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“O earth, I will
befriend thee.”
—W.S.

Welcome

DEAR FRIENDS,



Through the World's Stage Series at Chicago Shakespeare Theater, audiences are introduced to the astounding artistry of theater makers from across the globe. In the past decade alone, we have shared our stages with over 600 artists from 17 countries spanning 5 continents—and counting!

We are thrilled to present the long-awaited Chicago debut of Kneehigh from Cornwall, England. For over 30 years, this ever-changing ensemble of performers, artists and musicians have employed a multi-disciplined creative process—yielding theater of humanity on both an epic and intimate scale. Their retelling of the *Tristan & Yseult* legend, a love story that dates back to the twelfth century, has captured the imagination of the world, garnering international recognition and great critical acclaim.

Thank you for joining us for this theatrical adventure. Each season at CST, we produce and present a broad body of work that connects us all. We are proud to serve as the leading presenter of international theater in Chicago—a global theater for our global city. ■

Barbara Gaines
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About CST

A global theatrical force, Chicago Shakespeare Theater (CST) is known for vibrant productions that reflect Shakespeare's genius for storytelling, language, and empathy for the human condition. The Theater has evolved into a dynamic company, producing award-winning plays at its home on Navy Pier, throughout Chicago's schools and neighborhoods, and on stages around the world. CST serves as a partner in literacy to Chicago Public Schools, working alongside English teachers to help struggling readers connect with Shakespeare in the classroom, and bringing his text to life on stage for 40,000 students every year. And each summer, 17,000 families and audience members of all ages welcome CST's free Chicago Shakespeare in the Parks into their neighborhoods across the far north, west and south sides. Reflecting the global city we call home, CST is the leading producer of international work in Chicago and has toured its plays abroad to Africa, Asia, Australia and Europe.

The Theater's tradition of excellence and civic leadership has been honored with numerous national and international awards, including the Regional Theatre Tony Award, three Laurence Olivier Awards, and seventy-seven Joseph Jefferson Awards. CST was the 2012 recipient of the Folger Shakespeare Library's national Shakespeare Steward Award for its innovative teaching of Shakespeare in American classrooms. Among its many international engagements, CST participated in the Royal Shakespeare Company's 2006 Complete Works Festival and was selected to represent North America at the Globe to Globe festival as part of London's 2012 Cultural Olympiad. ■

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On the Boards



Olivier-nominated director Christopher Luscombe makes his Chicago debut with Shakespeare's *Henry V* this May. The play that marked Chicago Shakespeare Theater's founding performance in 1986 at the Red Lion Pub is now presented for the first time in the Jentes Family Courtyard Theater. Similar to CST Artistic Director Barbara Gaines, Luscombe began his career as an actor, including numerous roles with the Royal Shakespeare Company, before shifting to directing over the past decade. His work includes *The Merry Wives of Windsor* at Shakespeare's Globe, and this fall will mark his directorial debut at the RSC. With its production of *Henry V*, Chicago Shakespeare is proud to continue its tradition of cultural exchange, uniting leading international artists with Chicago's world-class creative community.



This summer's *A Midsummer Night's Dream* marks the third annual Chicago Shakespeare in the Parks tour, a citywide initiative that partners CST, Chicago Park District and neighborhood arts groups to bring free, professional performances to local parks. Mayor Rahm Emanuel has endorsed this broad civic initiative as a new summer tradition for Chicago, featuring the tour as a centerpiece for the city's Night Out in the Parks series of programming. Already in its first two years, Chicago Shakespeare in the Parks has brought together more than 27,000 friends, families, neighbors and visitors to enjoy Shakespeare's rich language and vivid storytelling. From Portage Park to Humboldt Park, Austin and South Shore, Shakespeare will come alive on stage again this summer.



The stories told by Australian artists one step at a time like this unfold throughout city streets rather than stages. In 2011, intrepid Chicago theatergoers found themselves at the center of *en route*, an interactive excursion that came as part of CST's World's Stage Series. Now, CST has deepened its partnership with this artistic collective from across the globe to co-create an experience inspired by Shakespeare's *Measure for Measure*. Using music, text messages, video, and live performance—complemented by the cutting-edge technology of the latest Motorola smartphones—this encounter will blur the lines between the virtual and physical worlds, inviting each traveler to follow in the footsteps of Shakespeare's characters. This collaboration will receive its world premiere in Chicago this summer.



On March 13, CST was honored to host a special evening with Stephen Sondheim and John Weidman for The Dramatists Guild of America, the professional association of playwrights, composers and lyricists. The Guild has more than 6,000 members nationwide, from early-career writers to the most prominent authors represented across the country. Sondheim and Weidman, both former Dramatists Guild Presidents, reflected on their collaborative process and the making of their musical *Road Show* in a conversation moderated by Douglas Post, Dramatists Guild Chicago Regional Representative. After the discussion, members attended the first performance of *Road Show* directed by CST Associate Artistic Director Gary Griffin in a new production, now running in the Thoma Theater Upstairs at Chicago Shakespeare through May 4. ■

photo credits: Christopher Luscombe (2013); audience members of Chicago Shakespeare in the Parks *The Comedy of Errors* (2013); *en route* attendee in downtown Chicago (2011); ensemble from *Road Show* (2014); photos by Chuck Osgood, Eric Y. Exit and Liz Lauren

UP AND COMING IN 2014

NOW THROUGH MAY 4, 2014

ROAD SHOW

music and lyrics by Stephen Sondheim
book by John Weidman
directed by Gary Griffin
Upstairs at Chicago Shakespeare



NOW THROUGH APRIL 13, 2014
FROM CORNWALL, ENGLAND

KNEEHIGH'S TRISTAN & YSEULT

A World's Stage Production from England
Presented in association with
Berkeley Repertory Theatre
adapted and directed by Emma Rice
writers: Carl Grose and Anna Maria Murphy
in CST's Courtyard Theater



ON TOUR TO SCHOOLS
THROUGH APRIL 25, 2014

SHORT SHAKESPEARE! A MIDSUMMER NIGHT'S DREAM

by William Shakespeare
adapted and directed by David H. Bell



APRIL 29-JUNE 15, 2014

HENRY V

by William Shakespeare
directed by Christopher Luscombe
in CST's Courtyard Theater



JULY 5-AUGUST 17, 2014

SEUSSICAL

music by Stephen Flaherty
lyrics by Lynn Ahrens
book by Lynn Ahrens and Stephen Flaherty
co-conceived by Lynn Ahrens, Stephen Flaherty
and Eric Idle
based on the works of Dr. Seuss
directed by Scott Weinstein
musical direction by Michael Mahler
in CST's Courtyard Theater



JULY AND AUGUST 2014

CHICAGO SHAKESPEARE IN THE PARKS A MIDSUMMER NIGHT'S DREAM

by William Shakespeare
adapted and directed by David H. Bell
Free performances throughout Chicago



JULY 28-30, 2014 SHAKESPEARE'S GLOBE ON TOUR HAMLET

A World's Stage Production from England
by William Shakespeare
directed by Dominic Dromgoole and Bill Buckhurst
designed by Jonathan Fensom
in CST's Courtyard Theater
Tickets on sale later this spring

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presents

KNEEHIGH'S TRISTAN & YSEULT

in association with **BERKELEY REPERTORY THEATRE**

adapted and directed by **EMMA RICE**

writers: **CARL GROSE** and **ANNA MARIA MURPHY**

March 30–April 13, 2014

Designer
BILL MITCHELL

Lighting Designer
MALCOLM RIPPETH

Composer
STU BARKER

Musical Director
IAN ROSS

Sound Designer
GREGORY CLARKE

Associate Sound Designer
HELEN ATKINSON

Producer
PAUL CREWES

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There will be one 15-minute intermission.

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MAJOR SEASON SUPPORTERS



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Cast

Brangian/Morholt
Frocin
Whitehands
Yseult
King Mark
Tristan
Musicians

Lovespotters, Brutes and Animators

CRAIG JOHNSON
GILES KING
CARLY BAWDEN
ETTA MURFITT
STUART GOODWIN
ANDREW DURAND
IAN ROSS, PAT MORAN, RUSS GOLD, LIZZY WESTCOTT
RÓBERT LUČKAY, GARETH CHARLTON

Production Team

Production Manager for Kneehigh
Production Manager for BRT
Company Stage Manager
Stage Manager
Lighting Associate for BRT
Sound Associate for BRT
Prop Maker
Costume Supervisor
Costume Assistant

DAVID HARRAWAY
TOM PEARL
ALED THOMAS
CYNTHIA CAHILL*
STEPHANIE BUCHNER
BRENDAN AANES
SARAH WRIGHT
ED PARRY
RUTH SHEPHERD

*denotes member of Actors' Equity Association, the Union of Professional Actors and Stage Managers.

From the Director

I love this production. It is one of those rare shows that is greater than the sum of its parts. It has taken on a life, a universality that touches and surprises me each time we perform it. As the story unfolds, I realize there is not one person in that audience who doesn't profoundly recognize 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 of all—to be unloved. This suddenly is not an epic tale of grand romantic love, held at arm's length from our own experience, but a tender unravelling of love in all its beautiful and painful forms. The chorus takes us through the piece, a band of "love-spotters," or 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.

—Emma Rice, 2013

Director/Kneehigh Joint Artistic Director

Milestones

A mile from Fowey, a harbor town in Cornwall, stands the Tristan Stone. There the lovers were buried side by side and from their graves sprang two plants, the wild hazel and the yellow honeysuckle, forever intertwined. This milestone has stood since the 6th century. Is it possible to shift a milestone?

The past informs the future and it's with a fresh wave of excitement that we return to *Tristan & Yseult*, one of the world's oldest stories. A "milestone" show in the company's history, which took us from the epic outdoors of Restormel Castle, the Minack and Eden in Cornwall, to the National Theatre and then onward across the seas to Australia and America. At its heart the show will remain the same, but in true Kneehigh form, it will have to shift slightly. We need to reflect our understanding of the world now, and our understanding of love now.

Coincidentally (or perhaps not) rehearsals for this relaunch of *Tristan & Yseult* started with a party at the Kneehigh barns to celebrate a milestone birthday of my own. It was a wild and wonderful celebration of Kneehigh—past, present and future fused into one. Generations of family and friends feasted in sunshine and danced 'til dawn in the light of a full moon, it was the perfect way to return afresh to the world's greatest love story.

As we start to tell this story again I hear that the Tristan Stone is to be moved to make way for a Wainhomes housing estate. Is this a myth? Surely it can't be true. Some milestones should never be moved.

—Mike Shepherd, 2013

Kneehigh Joint Artistic Director

Profiles



CARLY BAWDEN

(*Whitehands*) Theatrical credits include: Eliza Doolittle in *My Fair Lady* (Crucible Theatre); Susan in *The Lion, the Witch and the Wardrobe* (Kensington Gardens); Catherine in

Pippin (Menier Chocolate Factory); Genevieve in *Umbrellas of Cherbourg* for Kneehigh (Curve Theatre and Gielgud Theatre); Belle in *Sleeping Beauty* (Theatre Royal Wakefield); Swallow in *Whistle Down the Wind* and the Mistress in *Evita* (Theatrical Management Associate Award nomination, Bill Kenwright No 1 Tours). Radio credits include: Mary in *The Colour of Milk*, Lily in *Glass Eels*, Mary in *The House in the Trees* (BBC Radio 4); and Iris in *Black Dirt* (BBC Radio 3). Workshop credits include: *The Beggar's Opera* (Kneehigh); *Stephen Ward* (Andrew Lloyd Weber); *Pride and Prejudice* (Sonia Freidman); *From Here to Eternity* (Lee Menzies Ltd); and *The Light Princess* (Royal National Theatre). Ms. Bawden graduated in 2009 from the Guildford School of Acting.



GARETH CHARLTON

(*Lovespotter/Brute/Animator*) Theatrical credits include: *Chariots of Fire* (Hampstead Theatre and Gielgud Theatre); *The Umbrellas of Cherbourg* for Kneehigh (Gielgud

Theatre); *Don Giovanni*, *The Tales of Hoffman* (English National Opera); *Crazy for You* (Kilworth House Theatre); *Chitty Chitty Bang Bang* (UK tour); Stephen Fry's *Cinderella* (Old Vic); Matthew Bourne's *Edward Scissorhands* (Sadler's Wells and international tour); *The Taming of the Shrew*, *Macbeth* (Chapterhouse Theatre Company); and Matthew Bourne's *Nutcracker* (US tour). Film credits include *The Muppets Most Wanted* directed by James Bobin. Workshop credits include *The Umbrellas of Cherbourg* directed by Emma Rice (Kneehigh). Mr. Charlton trained at the London Studio Centre.



ANDREW DURAND

(*Tristan*) Mr. Durand appears in his third Kneehigh adventure, after appearing as The Devil in *The Wild Bride* (St. Ann's Warehouse and Berkeley Repertory Theatre) and as

Guy in *The Umbrellas of Cherbourg* (West End).

Broadway credits include Albert Narracott in *War Horse* and Georg in *Spring Awakening*. Regional and off Broadway credits include: *Yank!* (York Theatre Company); *The Burnt Part Boys* (Playwrights Horizons); *The Unauthorized Autobiography of Samantha Brown* (Goodspeed Musicals). This summer Mr. Durand will be performing in *Love's Labour's Lost* in the Public Theater's Shakespeare in the Parks.



RUSS GOLD

(*Musician*) Mr. Gold's performing experience includes work with musicians as diverse as Gary Lyons (producer of Rolling Stones and the Grateful Dead), Johnny

Colla of Huey Lewis and the News, Seth Justman of the J. Giles Band, and jazz greats Tom Scott, Sam Rivers, George Coleman, Dave Douglas, Vinx and Howard Johnson. He has toured extensively throughout the United States, Europe, Africa and Asia, performing with jazz, rock, fusion, and theater groups in the acclaimed musicals *Wicked*, *Jersey Boys* and *Rent*. Mr. Gold has earned endorsements from Sabian cymbals, ProMark sticks, Fishman transducers and Kurzweil synthesizers.



STUART GOODWIN

(*King Mark*) Back again with the company of amazing idiots and beautiful fools that is Kneehigh. Following on from the hugely popular *The Wild Bride* (San

Francisco, New York, New Zealand and UK). Mr. Goodwin gets another go at dressing-up and showing off relishing the opportunity to get his lips around the majestic and emotive words of *Tristan & Yseult*. When not performing Mr. Goodwin is mad busy on building the small farm vision he shares with his wife, hosting events, workshops and fundraisers to share the dream and support this community initiative. Most recently he has been having a ball recording *The Wild Bride* (BBC Radio 4).



CRAIG JOHNSON

(*Brangian/Morholt*) For the last thirteen years Mr. Johnson has been a member of Kneehigh, performing in major national and international tours, including *Tristan &*

Yseult, Cymbeline, Don John, A Matter of Life and Death and *The Bacchae*, as well as small-scale village hall shows, including directing and acting in *Journey to the Centre of the Earth*. Recent credits include: *Alaska* (Blackfish Theatre); *One Darke Night* (o-region); and the short Cornish language films *An Jowl Yn Agas Kegin* directed by Brett Harvey, and *KoninHa Pryv* directed by Laura Hardman. Mr. Johnson has also created and directed several theater performances for the Eden Project, Cornwall. As a solo artist he performs under the name Squashbox Theatre, creating marvellous, quirky and inventive shows that incorporate puppetry, storytelling, natural history, live music and comedy.



GILES KING

(*Frocin*) Mr. King has worked with Kneehigh since 1987, and has been involved in more than thirty national and international indoor and outdoor productions. This spring he produced and performed Blackfish Theatre's *Alaska* with Craig Johnson, Carl Grose and Simon Harvey which will be re-touring in 2014. Mr. King is a full-time member of the Kneehigh Ramblers Association: watch out for their return this year! Recent credits include: *Stremov* in *Anna Karenina* directed by Joe Wright (Working Title Films); Lady Lydia in *The Red Shoes* directed by Emma Rice, *Hansel & Gretel* directed by Mike Sheperd, *Frocin* in *Tristan & Yseult* directed by Emma Rice (Kneehigh); *My Cousin Rachael* and *The King of Prussia* directed by Clare Grove (BBC Radio 4). He played Frocin "not Frockin!" in the original *Tristan & Yseult* ten years ago and is very excited and pleased to be revisiting this signature show.



RÓBERT LUČKAY

(*Lovespotter/Brute/Animator*) Theatrical credits include: Judas and Aloysius in *Master and Margarita* (Complicite); Much in *The Heart of Robin Hood* (Royal Shakespeare Company); *The Red Shoes*, Dionysus in *The Bacchae* (Kneehigh); *The Overcoat* (Gecko Theatre); *A Matter of Life and Death* (National Theatre and Kneehigh); Iachimo in *Cymbeline* (Royal Shakespeare Company and Kneehigh); Pericles in *Pericles*, Adam in *Man Falling Down*

(Shakespeare's Globe); Maxim in *Tale about the Dead Princess* (Jokai Theatre, Slovakia); Baron Firulet in *Operetta*, Vershinin in *Three Sisters*, Prophet Ilja, *Six Characters in Search of an Author* (Barka Theatre, Hungary); *The Devil and Sweet Anna* (Jokai Theatre, Slovakia). Television credits include *Strike Back* (Sky) and *Foreign John* (Channel 4). Radio credits include *Solo Behind the Iron Curtain* (BBC Radio 4). Mr. Lučkay trained at the University Of Arts in Bratislava, Slovakia.



PAT MORAN

(*Musician*) Mr. Moran is a multi-instrumentalist and composer fluent in a wide range of styles. He has composed original music and lyrics for more than a dozen professional theater productions, and has been resident composer/lyricist/music director for the San Francisco Mime Troupe since 2007. In addition to extensive live performance experience, Mr. Moran is a regular composer for film and television. He is an active and passionate educator and believes strongly in arts education as a means to address issues of social injustice. He has been an artist-in-residence at University of San Francisco, University of Miami in Ohio and California State University, Fresno. He received an MFA performer composer degree from the California Institute for the Arts and a BFA in philosophy with a concentration in ethics and public policy from Clark University.



ETTA MURFITT

(*Yseult*) is the associate director of Matthew Bourne's company New Adventures. She has performed in most of Bourne's productions, including *Nutcracker*, *Cinderella*, *Car Man* and *Edward Scissorhands*. Choreography credits include: *A Chorus of Disapproval* directed by Trevor Nunn (Harold Pinter Theatre); Rufus Norris's *Sleeping Beauty* (Birmingham Repertory Theatre); *Rosencrantz & Guildenstern Are Dead* directed by Sir Trevor Nunn (Chichester Festival Theatre and Theatre Royal Haymarket); *Le Nozze di Figaro* directed by Martin Lloyd-Evans (Holland Park Opera); *The Way of the World* directed by Selina Cadell (Wilton's Music Hall); and *A Midsummer Night's Dream* with Dawn French and directed by Matthew Francis (Albery Theatre).

Kneehigh credits include: *Steptoe and Son*, *The Umbrellas of Cherbourg*, *The Wild Bride* and *Midnight's Pumpkin*. Ms. Murfitt recently performed as The Woman in *The Wild Bride* for Kneehigh in Berkeley and New York. She is delighted to be performing once again with Kneehigh.



IAN ROSS

(*Musical Director/Musician*) Mr. Ross is a Bristol-based multi-instrumentalist with thirteen years experience as a musician and composer. Theatrical composer credits include: *Hansel & Gretel* (Kneehigh); *A Very Old Man with Enormous Wings* (Kneehigh and Little Angel Theatre); *Frankenspine*, *Mayday Mayday*, *Orpheus and the Furies* (Theatre Damfino); *When the Shops Shut* (Cscape Dance Company); and *Universearama* (Squashbox). Theatrical musician credits include: *Brief Encounter*, *Don John*, *Hansel & Gretel*, *The Red Shoes*, *The King of Prussia*, *Midnight's Pumpkin*, *The Wild Bride* (Kneehigh); and *Peter Pan* (Bristol Old Vic). Film composer credits include *Weekend Retreat* (o-region).



LIZZY WESTCOTT

(*Musician*) Ms. Westcott is a Bristol-based musician and composer. Scores and musical direction credits include: *Traces*, a dance film (Twisted Theatre); *Good Clown Bad Clown*, *Hey Diddle Diddle*, *Savage Children* (Bristol Old Vic); *Circus Britannica*, *The Little Prince*, *A Midsummer Night's Dream* (Bike Shed Theatre); and most recently, a series of original songs for *In Cider Story* (Theatre Orchard and Adam Peck). Ms. Westcott has performed as violinist for Improbable Theatre's improvised show *Animo* and with several south-west groups, including Nuala and the Alchemy Quartet, Pepino and Show of Hands. She is currently co-writing *Death and Treason*, *Rhyme and Reason*, a song-cycle for adults based on the dark and dirty origins of nursery rhymes. This is Ms. Westcott's first show with Kneehigh.



EMMA RICE

(*Adapter/Director*) is the joint artistic director of Kneehigh. Productions for Kneehigh include: *The Red Shoes*, *The Wooden Frock*, *The Bacchae*, *Tristan & Yseult*, *Cymbeline* (in association with the Royal Shakespeare Company), *A Matter of Life and Death* (Royal National Theatre in association with Kneehigh), *Rapunzel* (in association with Battersea Arts Centre), *Brief Encounter* (a David Pugh and Dafydd Rogers Production in association with Kneehigh); *Don John* (in association with the Royal Shakespeare Company and Bristol Old Vic); *Midnight's Pumpkin*, *The Wild Bride*, *Wah! Wah! Girls* (with Sadler's Wells, Theatre Royal Stratford East for World Stages) and *Steptoe and Son*. Ms. Rice's other work includes the West End production of *The Umbrellas of Cherbourg*, *Oedipussy* for Spymonkey and *The Empress* for the Royal Shakespeare Company.



CARL GROSE

(*Writer*) has worked extensively with Kneehigh for the past seventeen years as both a writer and an actor. His writing for Kneehigh includes: *Quick Silver*, *Tristan & Yseult*, *The Bacchae*, *Wagstaffe*, *The Wind-Up Boy*, *Blast!*, *Cymbeline* and *Hansel & Gretel*. Mr. Grose has also written for BBC TV and Radio, Vesturport, Told by an Idiot, o-region, Spymonkey, the Royal Shakespeare Company and the National Theatre. His plays include *Grand Guignol*, *Superstition Mountain*, *49 Donkeys Hanged*, *Gargantua and Horse Piss for Blood*. Mr. Grose is currently writing shows for Bristol Old Vic, the National Theatre and the Royal Shakespeare Company, and a new version of *The Beggar's Opera* for Kneehigh.



ANNA MARIA MURPHY

(*Writer*) is a long-term member of Kneehigh, latterly as a writer for shows including: *Tristan & Yseult* with Carl Grose, *The Red Shoes*, *Don John* (Royal Shakespeare Company) and *Midnight's Pumpkin*. She has also worked for Cscape Dance Company, Theatre Alibi, Rogue Theatre and BBC Radio 4. Most recently she has written for Little Angel Theatre in association with Kneehigh for A

Very Old Man with Enormous Wings and *If the Shoe Fits* for Cscape. She is lead artist in Kneehigh's Rambles Program, working with young people and communities, and has been walking the roads less travelled in Cornwall for the last three years collecting, reinventing and exaggerating stories heard on the way. Her travels culminated in a show called *Kneehigh Rambles* and a story app.

BILL MITCHELL

(Designer) Mr. Mitchell was artistic director of Kneehigh from 1995 to 2005, where he worked on many shows including *The Red Shoes*, *Tristan & Yseult* and *The Wild Bride*. In 2005 he created his own company WildWorks to experiment and develop his passion for landscape theater and site-specific work internationally. WildWorks credits include: *A Very Old Man with Enormous Wings* by Gabriel García Márquez; *Souterrain*, an international version of the Orpheus myth; *The Beautiful Journey*, a telling of Homer's *Odyssey*; the acclaimed *Enchanted Palace* at the request of Kensington Palace; *Babel*; and *The Passion of Port Talbot* with Michael Sheen and National Theatre Wales, which won him the Theatrical Management Association's Director of the Year Award. Mr. Mitchell is an honorary fellow of Falmouth University.

MALCOLM RIPPETH

(Lighting Designer) Mr. Rippeth has been working with Kneehigh since 2002, where his highlights include: *The Wild Bride*, *Brief Encounter*, *The Red Shoes*, *Nights at the Circus*, *Don John*, *Wah! Girls and The Umbrellas of Cherbourg*. Other favorite works include: *The Empress* (Royal Shakespeare Company); *The Dead* (Abbey Theatre); *Spur of the Moment* (Royal Court Theatre); *The Promise* (Donmar Warehouse); *Six Characters in Search of an Author* (West End); *West Side Story* (Sage Gateshead); *Decade* (Headlong Theatre at St. Katharine Docks); *The Birthday Party* (Royal Exchange Theatre in Manchester); *H.M.S. Pinafore* (Guthrie Theater); *London* (Paines Plough); *Stones in his Pockets* (Tricycle Theatre); *His Dark Materials* (Birmingham Repertory Theatre); *Refugee Boy* (West Yorkshire Playhouse); *The Bloody Chamber* (Northern Stage); *Copenhagen* (Edinburgh Royal Lyceum); *La Nuit Intime* (balletLORENT); *Tutti Frutti* (National Theatre of Scotland) and *The Devil Inside Him* (National Theatre Wales). His lighting design for *Brief Encounter* was awarded the whatsonstage.com Theatregoer's Choice Award in London, an OBIE in New York,

and was nominated for an Outer Critics Circle Award on Broadway.

GREGORY CLARKE

(Sound Design) Theatrical credits include: *The Doctor's Dilemma*, *Misterman*, *Twelfth Night*, *No Man's Land*, *Tristan & Yseult*, *The Emperor Jones*, *Earthquakes in London* (National Theatre); *The Heart of Robin Hood*, *Great Expectations*, *Coriolanus*, *The Merry Wives of Windsor*, *Tantalus*, *Cymbeline*, *The Merchant of Venice*, *A Midsummer Night's Dream* (Royal Shakespeare Company); *The Philanthropist*, *A Voyage Round My Father*, *The Silence of the Sea* (Donmar Warehouse); *The Seagull* (Headlong); *My Perfect Mind* (Young Vic); *In the Beginning Was the End* (dreamthinkspeak); *Journey's End* (Drama Desk Award, Broadway); *Equus* (Tony Award, Broadway and Gielgud Theatre); *Pygmalion*, *The Philanthropist* (New York), *DruidMurphy*, *Penelope*, *The Hackney Office*, *The New Electric Ballroom* (Druid Theatre Company), *Our Boys*, *Goodnight Mr. Tom*, *The Vortex*, *Some Girls*, *Waiting for Godot*, *The Dresser*, *Amy's View*, *You Never Can Tell*, *A Flea in Her Ear*, *National Anthems*, *Six Degrees of Separation*, *Betrayal* and *Abigail's Party* (West End).

HELEN ATKINSON

(Associate Sound Designer) Associate designer credits include: *DruidMurphy* (Druid Theatre Company); *Misterman* by Enda Walsh with Landmark Productions (National Theatre, New York and Galway Arts Festival); and *The Convicts Opera* with Out of Joint (UK tour). Sound designer credits include: *1001 nights* (Unicorn Theatre); *Mr. Whatnot*, *A Christmas Carol* (Northampton Theatre Royal); *L'Orfeo* (Silent Opera); Mark Thomas's *Bravo Figaro* (Traverse Theatre and UK tour), *You'll see [me sailing in Antarctica]* with Non Zero One (National Theatre's InsideOut Festival); *Elegy* (Transport Theatre); *Of Mice and Men* (Watermill Theatre); and *Cheek by Jowl's Macbeth* (international tour). Production engineer credits include international tours for Complicité's *Disappearing Number* and *Cheek by Jowl's Troilus and Cressida*, as well as productions for the National Theatre and Regents Park Open Air Theatre.

STU BARKER

(Composer) Mr. Barker has worked extensively as composer/musical director with Kneehigh over the last sixteen years. Composer/musical director credits with Kneehigh

include: *A Matter of Life and Death*, *Tristan & Yseult* (National Theatre); *Brief Encounter* (Broadway and West End); *Cymbeline*, *Don John* (Royal Shakespeare Company); *Hansel & Gretel* (Bristol Old Vic); *The Bacchae*, *The Wooden Frock* (West Yorkshire Playhouse); *Nights At The Circus*, *The Red Shoes* (Lyric Hammersmith); *The Wild Bride*, *Rapunzel* (Battersea Arts Centre); *Pandora's Box* (Northern Stage); and *Midnight's Pumpkin*. Other composer/musical director credits include productions with: Shakespeare's Globe, Bristol Old Vic, Donmar Warehouse, Welfare State International, Contact Theatre, Liverpool Lantern Company, Travelling Light and Horse + Bamboo. Recently Mr. Barker has been touring as trombonist with C. W. Stoneking & His Primitive Horn Orchestra.

ALED THOMAS

(Company Stage Manager) After graduating from the Royal Welsh College of Music and Drama, Mr. Thomas started out touring with regional and national Welsh-language theater companies. He has worked on operas with Music Theatre Wales on the award-winning productions, *Greek* and *In the Locked Room/Ghost Patrol*, a co-production with Scottish Opera. Moving from Wales, Mr. Thomas undertook a season with English Touring Opera before joining Frantic Assembly for *Lovesong*, and then the wonderful theater makers Kneehigh for *Steptoe and Son*, the UK tour of *Tristan & Yseult*, and beyond.

CYNTHIA CAHILL

(Stage Manager) has been working as a professional theater artist in the Bay Area, New York City, and around the country for more than eighteen years. Berkeley Repertory Theatre credits include: production stage manager for *Dear Elizabeth*, *Let Me Down Easy*, *Doctor in Spite of Himself* and *Arabian Nights*, among many others. Broadway credits include *Passing Strange*. Off Broadway credits include productions with Second Stage, Public Theater and The Culture Project. Regional credits include productions with Arena Stage, Shakespeare Theatre Company, DC, Yale Repertory Theatre, Guthrie Theater, McCarter Theatre, ACT, Hartford Stage, Kansas City Repertory and Lookingglass Theatre Company. Directing credits include: *If You Could See: The Alice Austen Story* (Sundog Theatre); *Fete* (Midtown International Theatre Festival); and *Brides of the Moon* (Common Ground Theatre).

PAUL CREWES

(Producer) Before working with Kneehigh, Mr. Crewes worked as producer at the West Yorkshire Playhouse, Leeds, where he set up over forty productions, including collaborations with: Kneehigh (*The Wooden Frock* and *The Bacchae*), Improbable Theatre, Teatre Romea, National Theatre and with commercial and West End producers. Other work includes: the UK tour of *Doorman* with his own company; associate producer for the Lowry (including King Cotton); and working for *Metal* with Jude Kelly. Mr. Crewes has worked for Kneehigh since 2005, where he has produced: *Tristan & Yseult* (UK, Sydney, New Zealand, UK and US tours); *Cymbeline* (UK, Columbia and Brazil tours); *Rapunzel* (UK and US tours); *Don John* (UK and US tours); *Hansel & Gretel*; *Brief Encounter* (UK, US and Australia tours, Broadway); *The Red Shoes* (UK, US and Australia tours); *Midnight's Pumpkin* (Kneehigh Asylum and Battersea Arts Centre); *The Wild Bride* (Kneehigh Asylum, UK and US tours); *Steptoe and Son* (UK tour); and the launch of the Kneehigh Asylum featuring *The Red Shoes*, *Blast!* and *The King of Prussia*. Mr. Crewes is currently working on a new version of *The Beggars Opera* called *Dead Dog in a Suitcase (and other love songs)*, which will open at the new Liverpool Everyman in June 2014.

KNEEHIGH

Kneehigh are a UK based theater company with a local, national and international profile. For over thirty years Kneehigh have created vigorous, popular and challenging theater and perform with the joyful anarchy that audiences have come to expect from this ground-breaking company. Kneehigh tell stories. Based in Cornwall in breath-taking barns on the south coast the company create theater of humanity on an epic and tiny scale. They work with an ever-changing ensemble of performers, artists, technicians, administrators, makers and musicians and are passionate about their multi-disciplined creative process. In 2010 Kneehigh launched The Asylum, a beautiful and flexible nomadic structure, which means the company now has a venue to call home as well as being one of the leading touring theater companies in the UK. The company have now presented three seasons in The Asylum in Cornwall, and will continue to reinvent the space and explore new locations in future years. Alongside their national and international touring and Asylum seasons, Kneehigh run their Rambles program aiming to engage creatively with communities in Cornwall and beyond through event and adventure.

BARBARA GAINES

(CST Artistic Director) is the founder of Chicago Shakespeare Theater, where she has directed more than thirty of Shakespeare's plays. Honors include: the Tony Award for Outstanding Regional Theatre; the prestigious Honorary OBE (Officer of the Most Excellent Order of the British Empire) in recognition of her contributions strengthening British-American cultural relations; and Joseph Jefferson Awards for Best Production (*Hamlet*, *Cymbeline*, *King Lear* and *The Comedy of Errors*), and for Best Director (*Cymbeline*, *King Lear* and *The Comedy of Errors*). She received the Public Humanities Award from the Illinois Humanities Council, and is the recipient of the Spirit of Loyola Award. Ms. Gaines has received an Honorary Doctorate of Letters from University of Birmingham (UK). She serves on the Shakespearean Council of Shakespeare's Globe Theatre in London and is a Life Trustee of Northwestern University. She directed Giuseppe Verdi's *Macbeth* at the Lyric Opera.

CRISS HENDERSON

(CST Executive Director) has produced CST's past twenty-four seasons. Under his leadership the Theater has become one of the city's major cultural attractions. Honors include the Tony Award for Outstanding Regional Theatre, as well as multiple Laurence Olivier and Joseph Jefferson Awards. Mr. Henderson was named Arts Administrator of the Year by *Arts Management Magazine* at The Kennedy Center; was recognized among the top 40 business people under the age of 40 in *Crain's Chicago Business*; and was named Chevalier de L'Ordre des Arts et des Lettres by the Minister of Culture of France. He serves as president of the Producers' Association of Chicago-area Theatres, and on the board of the League of Chicago Theatres. Mr. Henderson is director of the MFA/Arts Leadership Program, a two-year, graduate-level curriculum in arts management training created through a joint partnership between Chicago Shakespeare Theater and The Theatre School at DePaul University.



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KNEEHIGH FRIENDS

Kneehigh is celebrated as a bold and big-hearted theater company, committed to creating magical, transporting, inventive and entertaining theater for all. We're also a registered charity; we need and want to work with you to make even braver work—and to share it with even more people. We want to be a beacon of pleasure, welcoming people from all walks of life to be listened to, excited and delighted. You can help us do this by joining the Kneehigh Friends scheme for just \$50 a year. You can join on our website or by calling +44 (0)1872267910. For more information contact friends@kneehigh.co.uk.

We would like to thank all of our generous donors, especially treasured members of the Kneehigh Family:

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KNEEHIGH SPECIAL THANKS

This new version of *Tristan & Yseult* was created at the barns and tours with a 'squad' of artists: Our thanks go to Mike Shepherd and Patrycja Kujawska who are key members of this squad and played the roles of King Mark and Yseult in the UK and Berkeley, and to Tristan Sturrock who played Tristan in the UK. Thanks also to the musicians for the UK tour, Stu Barker and Myke Vince. Huge thanks to Éva Magyar who originally created & played the part of Yseult, and to Emma Rice for creating and originally playing Whitehands. Boundless thanks to the company for their skill, experience, care and creativity. Without their generosity and brilliance, this work would not have been possible.

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Kneehigh are supported by Arts Council England and Cornwall Council.



KNEEHIGH RAMBLES

Aiming to engage creatively with communities in Cornwall and further afield, through event and adventure! Find out more at www.kneehigh.co.uk.

Kneehigh Rambles is supported by Esmée Fairbairn Foundation, Joyce Carr Doughty Charitable Trust, West Cornwall Youth Trust, John Thaw Foundation, Members of the Kneehigh Family and bookers for the Asylum Seasons.

WIN A SIGNED KNEEHIGH BOOK

30 years in 7 chapters—a beautiful book charting Kneehigh's history full of photos, illustration and writing—signed by the *Tristan & Yseult* company. To be in with a chance of winning email office@kneehigh.co.uk with your name and address and the subject "Kneehigh Book Competition." We'll announce the winner at the end of the US tour. Good luck!

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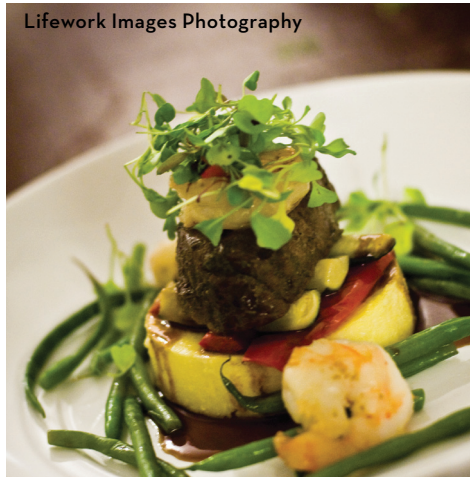
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By Sam Basger,
2013-2014 Dramaturgy/
Literary Fellow, Berkeley
Repertory Theatre

There exists within the United Kingdom of England, Northern Ireland, Scotland, and Wales, the remnants of what was once a proud fifth nation,

jutting claw-like from the mainland of old Albion into the convergence of the English Channel and the Celtic Sea. Cornwall, a Celtic civilization with a unique history and its own native language, is only separated from the rest of the island by the River Tamar cutting across the southwest peninsula, and yet its distant removal from the “mainland” dates back to the end of the Roman occupation of Britain in the early fifth century. In the words of former long-term resident, author Daphne du Maurier: “Cornwall, little known, of small significance, remains the tail of England, still aloof and rather splendidly detached.” Largely left to their own devices by the gradually developing monarchy of the greater country, Cornish culture and traditions flourished....

A blurring of history and mythology is alive in Cornwall, where it is believed that kings like Arthur walked, where heroes like Tristan loved, and where magical creatures like giants, piskies, and spriggans roamed the land. These are stories that have been told and retold in a hundred different versions in just as many tongues. This creative breeding ground is both the physical and spiritual home of Kneehigh, whose work is by no small measure influenced by its place of origin....

To chart Cornish history one must look back at the origins of the First Britons, inhabitants sometimes referred to as Celts. The secluded southwestern corner of the island became the ideal place for the Celts to fend off Saxon conquerors, the environment acting as



a natural bastion which held Germanic influence at bay for hundreds of years. By defending against incursion, locals were effectively protecting their culture and way of life, fossilizing practices and burying their roots deep into the ground below. Cornwall, or Kernow in the Brythonic Cornish language that is closely

In the first half of the ninth century Cornwall was conquered, officially becoming an extension of England.

associated with Welsh, established its own polity to govern itself and its citizens. In this free Cornwall, an agrarian, seafaring, and self-sufficient community thrived, harvesting prized resources like tin and trading its wealth for other valued commodities. The Cornish were also spiritually connected

to their land, seeing signs in all the rocks, hills, and valleys that the earth goddess laid out before them and heeding her advice. These pagan beliefs underscored the daily activity of the people, who fiercely honored their traditions with a fiery independence and a stubborn pride. The Saxons would not be denied forever though, and in the first half of the ninth century Cornwall was conquered, officially becoming an extension of England. That is not to say that the Cornish were immediately assimilated, though this did eventually occur... Despite the fact that, by the year 1700, native speakers had dwindled to a few thousand in favor of the more comprehensive English language, the myths and legends survived the translation and thus the culture lived on....

Like many indigenous cultures, a true sense of Cornishness is imbedded in the stories passed on from generation to generation. The peddler of these tales was the droll-teller, who said or sang his “drolls” in exchange for room and board. These were stories of magic, of the encounters between mankind and the supernatural, and the creatures that inhabited Cornwall have had many incarnations....

In her book, *Vanishing Cornwall*, du Maurier discusses how the story of King Arthur, Cornwall's most eminent son, is curiously interwoven with that of another Cornish king, Mark. The fortress at Castle Dore, Mark's residence, ►►►



was the former stronghold of the chief Gorlois. In the Arthurian myth, Gorlois is murdered, and his wife Igraine is seduced by Uther Pendragon, subsequently becoming the mother of Arthur. Ironically, when Arthur becomes leader, his wife Guinevere is herself seduced by Lancelot, a knight of the Round Table at

Arthur's court. And of course this recurring theme of seduction and betrayal extends to King Mark, who sends his nephew Tristan to bring him an Irish bride and, well, Kneehigh's performance will explain the rest.

The passion that pulsates through Cornwall has literally become the stuff of legend and fertile ground for Kneehigh's creative endeavors.

The passion that pulsates through Cornwall has literally become the stuff of legend and fertile ground for Kneehigh's creative endeavors. *Tristan & Yseult* was developed as an outdoor experience, subject to the elements and with a direct connection to

the land that holds the story's memories. Kneehigh is informed by the rich history and unique identity of the past nation of Cornwall, with the company's members describing themselves as "outsiders," a nod to the isolation that once protected Cornish culture from extinction. Cornwall, today a shire with a population of over a half-million people and a fashionable vacation spot for big-city dwellers, still bears a few birthmarks and a small but staunch nationalistic party determined to reinstate Cornish language, customs, and even political autonomy. Companies like Kneehigh function as ambassadors for Cornwall. As modern droll-tellers, they remind us of the importance of unearthing the past to fully inhabit the present—of paying respect to the pastoral pocket of Britain that ushered these fantastic myths into the world. From the tail end of England, we await with baited breath the many more stories that Cornwall has to tell. ■

PICTURED, ABOVE AND ON PREVIOUS PAGE: Ensemble from *Tristan & Yseult*, photos by Steve Tanner.

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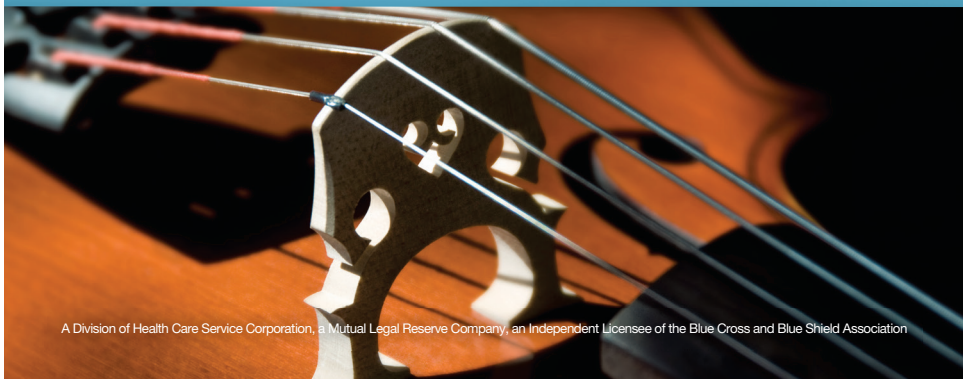


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