



51st Season • 487th Production  
SEGERSTROM STAGE / JANUARY 23 - FEBRUARY 22, 2015

# South Coast Repertory

Marc Masterson  
ARTISTIC DIRECTOR

Paula Tomei  
MANAGING DIRECTOR

David Emmes & Martin Benson  
FOUNDING ARTISTIC DIRECTORS

presents

Kneehigh's

# Tristan & Yseult

directed and adapted by Emma Rice

writers: Carl Grose and Anna Maria Murphy

Stu Barker  
COMPOSER/MUSIC DIRECTOR

Bill Mitchell  
DESIGNER

Malcolm Rippeth  
LIGHTING DESIGNER

Gregory Clarke  
SOUND DESIGNER

Paul Crewes  
PRODUCER

David Harraway  
KNEEHIGH PRODUCTION MANAGER

Joshua Marchesi  
SCR PRODUCTION MANAGER

Steph Curtis  
KNEEHIGH STAGE MANAGER

Kristen Cruz\*  
SCR STAGE MANAGER

Sophie and Larry Cripe  
Honorary Producers

Steve and Laurie Duncan  
Honorary Producers

## CAST OF CHARACTERS

Whitehands .....	<i>Kirsty Woodward</i>
Tristan .....	<i>Dominic Marsh</i>
King Mark .....	<i>Mike Shepherd</i>
Frocin .....	<i>Damon Daunno</i>
Yseult .....	<i>Hannah Vassallo</i>
Morholt/Brangian .....	<i>Niall Ashdown</i>
Lovespotters, Brutes & Animators .....	<i>Róbert Lučkay, Tom Jackson Greaves</i>
Musicians .....	<i>Stu Barker, Lizzy Westcott, Justin Lee Radford, Pat Moran, James Gow</i>

## LENGTH

*Approximately two hours, including one intermission*

## PRODUCTION STAFF

Deputy Production Manager .....	<i>Aled Thomas</i>
Technical Stage Manager .....	<i>Josh Reeves</i>
Sound .....	<i>Jimin Brelsford</i>
Sound Associate .....	<i>Brendan Aanes</i>
Lighting Associate .....	<i>Stephanie Buchner</i>
Prop and Puppetry Maker .....	<i>Sarah Wright</i>
Costume Supervisor .....	<i>Ed Parry</i>
Associate Costume Supervisor .....	<i>Annelies Henny</i>
Stage Management Intern .....	<i>Emily Burst</i>
Light Board Operator .....	<i>Andrew Stephens</i>
A2 Sound .....	<i>Jacob Halliday</i>
Fly Operator .....	<i>Emily Kettler</i>
Wardrobe Supervisor .....	<i>Bert Hennert</i>

*The use of cameras, videotaping or other video or audio recording of this production is strictly prohibited.*

*Electronic devices should be turned off or set to non-audible mode during the performance.*

*Please refrain from unwrapping candy or making other noises that may disturb surrounding patrons.*

*Smoking is not permitted anywhere in the theatre.*

\*Member of Actors' Equity Association, the Union of Professional Actors and Stage Managers in the United States.

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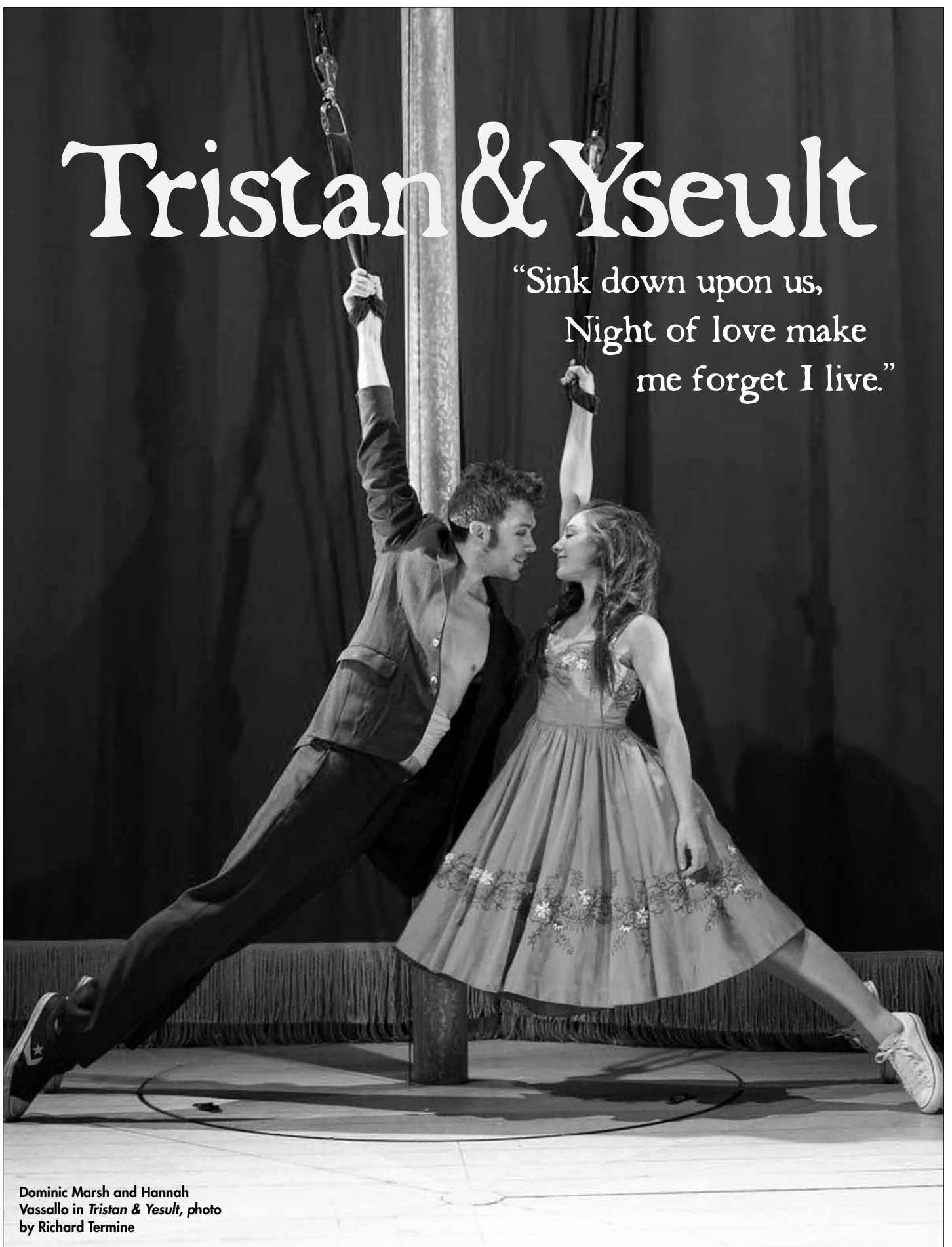
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# Tristan & Yseult

“Sink down upon us,  
Night of love make  
me forget I live.”



Dominic Marsh and Hannah  
Vassallo in *Tristan & Yseult*, photo  
by Richard Termine



*Tristan and Isolde* as depicted by Edmund Blair Leighton (1902).

## The Origins of the Greatest Love Story You Might Not Know

Most of us are more familiar with the mythological love story of *Tristan & Yseult* than we realize. Dating back to the 12th century, it is a classic story of star-crossed lovers who are forced to marry other people and end up heartbroken. The tale has changed forms through the centuries—evolving from the spoken to written form—inspiring the Arthurian legend (of King Arthur, Guinevere and Sir Lancelot), Shakespeare’s *Romeo & Juliet* and Wagner’s famous opera, *Tristan und Isolde*.

The exact author and origins of the story are unclear and some believe it to have been created alternately by the French, Celts or Welsh. Evidence suggests there was a real Mark (also Marc or Marke) of Cornwall and the story was first written down in the 12th-century French court of Eleanor of Aquitaine, a great patron of the arts. From Cornwall and Brittany, the tale quickly spread through Europe, told by courtiers and minstrels, reaching France, Germany, Iceland, Norway, Italy and Czechoslovakia, with each new culture inspiring new iterations of the story.

But the primary story remained the same—Cornish King Mark is at war and he rules with his head not his heart. After defeating his enemy, Morholt, the King lays claim to Morholt’s sister, Yseult. He asks his enigmatic courtier, Tristan, to retrieve her from Ireland, not counting on the illicit love affair that would transpire.

### Cornwall



*Tristan & Yseult* was originally performed in two site-specific locations in Cornwall, where Kneehigh is based. A former fifth U.K. nation and Celtic civilization at the southern tip of England, Cornwall is separated from the rest of the mainland by the River Tamar.

# Kneehigh

**T**his critically acclaimed production of *Tristan & Yseult* catapulted the Cornwall based Kneehigh theatre company onto the U.K. and international stage. This is the original tale of forbidden desires, broken hearts and

the agony of choosing one human being over another. Seen through the eyes of the “Unloved,” *Tristan & Yseult* blends comedy, live music, grand passion and tender truths in an irresistible night of love.

Created more than 10 years ago, this is one of Kneehigh’s most-loved

shows, which critics have called “a triumph,” “deliriously joyful” and “breathtaking in every respect.” In a recent U.S. tour, Kneehigh presented critically acclaimed runs of the show at Berkeley Repertory, the Guthrie Theater, and St. Ann’s Warehouse in New York.



## Emma Rice on *Tristan & Yseult*

Emma Rice, Adaptor and Director and Joint Artistic Director, Kneehigh

### **S**imply, 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.

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, to be unloved.

This suddenly is not an epic tale of grand romantic love, held at arms length from our own experience, but a tender unraveling of love in all its beautiful and painful forms. The chorus takes 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.



## Why do we do theatre?

Mike Shepherd, King Mark and Joint Artistic Director, Kneehigh

### **W**e do theatre because it’s live.

The components of performance and audience create a different chemistry each and every night; there is no formula. On a good night, we might “gel” an audience, take them on a journey and leave them somewhere they never expected to be. On a good night, the auditorium can crackle with enchantment and excitement; it’s all a delicate and indefinable balance to be lost or found every night.

Theatre is live—it’s not like cinema where, sadly, most of the audience members need a bucket of Coke and a trough of popcorn to enjoy; it’s the not the casual channel-flipping experience of TV—it aims to engage and transport.

Why do we do theatre? Because anything could happen and leaps in the dark are imperative.

# Not So Boring Theatre

## *Insights from Kneehigh's Joint Artistic Directors*

Emma Rice and Mike Shepherd talk about what first attracted the company to the story of *Tristan and Yseult*, and the process of remounting the show 10 years after its first production.

### EMMA RICE

Adaptor and director and joint artistic director of Kneehigh

#### **Could you tell me a little about how it's been coming back to directing *Tristan & Yseult*?**

Returning to *Tristan & Yseult* is, in turn, a joy and an agony. I love this piece and marvel at the fusion of comedy, tragedy, chaos and sensuality. It is a pleasure and a delight to return to old friends and also to enjoy some new ones. However, this is a personal piece and it is laced with my own experience and my own heartbreak. Returning more than 10 years on doesn't numb the pain, no! Ten years only compounds it, with more experience, more love, more laughter, and more understanding to weave throughout.

#### **Are you discovering new things in the show? How has it changed from last time?**

Certainly. We are all 10 years older and that experience informs the piece. There is a freedom in returning and a freshness. We have also been working with some new actors who bring a new outlook and a new chemistry. But is it still the *Tristan & Yseult* we know and love? Yes.

#### **Could you tell me a little bit about the history of the show?**

We first made *Tristan & Yseult* as a site-specific piece. It was to perform in two outdoor venues only: Rufford in Nottinghamshire and Restormel Castle in Cornwall—a wonderful, circular, ruined castle, perched on a hilltop and open to the elements. It became immediately apparent that this show touched audiences in a very special way, that this ancient story resonated deeply and strongly in the modern psyche. It was spotted by the National Theatre, who invested in the production to take it indoors, to make it more physical and more musical. This artistic investment really took the show, and the company, on to

a new level, enabling us to develop the musicality of our work and create and tour on a larger scale. It went on to tour nationally and internationally, and wherever in the world we go, this story touches the hearts of all.

#### **Has your relationship with the piece changed since its last tour?**

No. It is simply one of the most beloved shows ever.

#### **What do you think/hope people will feel on seeing the show?**

People will laugh and cry. They will recognize themselves and those they love. It will take them on a journey that will remind them they are part of a community and are living, loving, flawed and fantastic human beings.

#### **What made you decide that Brangian should be played by a male actor? Was it a conscious decision, even?**

Oh yes, it was very conscious. I have long been angered by the obsession with beauty and feel, not only that this is not true to life, but also stops the collective imagination. When we see a pretty, thin, young girl play a virginal maid, nothing is challenged, nothing is opened, nothing is revealed. When I give this part to a middle-aged man, the opposite happens. We laugh at him/her, and then we imagine and then we feel. This brute becomes so frail and so vulnerable that it breaks our hearts. This is something you can only do on stage. On film, it would be weird; but here, in the world of the imagination, the audience can be transported, surprised, and deeply moved.

#### **What's next for Kneehigh?**

We are about to start work on a new production of *Rebecca*, and in the summer we will be working with Michael Morpurgo on an ambitious new show titled *946* (based on *The Amazing Story of Adolphus Tips*). Our production of *Dead Dog in a Suitcase (and other love songs)* will also tour the U.K. in Autumn 2015. Busy, exciting times!



### What's next for the arts?

We will all have to get creative in order to survive. These are tough times and nothing is certain anymore. We will have to work hard, be bold and brave and try to surprise ourselves and our audiences. We mustn't retreat to a comfort zone, but fight for our place in society. At Kneehigh, we believe in the three Rs; reinvention, regeneration, and revolution.

## MIKE SHEPHERD

Joint artistic director and founder of Kneehigh

### What attracted you to the story as a company?

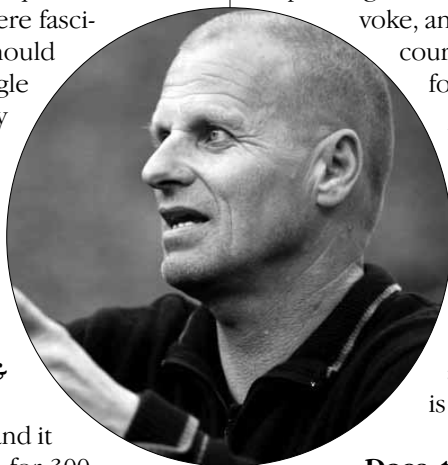
The story fundamentally asked the question "can you truly love two people?" and we were fascinated by how such an ancient story should seem non-judgemental. The love triangle plot could almost be a contemporary viewpoint from a TV soap opera! We were also very interested in why Whitehands lies with such tragic consequences near the end of the story.

### Could you tell us about the portrayal of Cornwall in *Tristan & Yseult*?

Cornwall was a kingdom in itself, and it was the richest kingdom in the world for 300 years at the time this story was set. Tin was more valuable than gold, and Cornwall was at the center of the world trade route. Like the tin from Cornwall, the story of Tristan and Yseult spread all over the world to many different cultures and gave rise to many different versions. There are rumors that Shakespeare was influenced by the story when he wrote *Romeo & Juliet*, and you can see why.

We wanted to show Cornwall's side of history as it doesn't get taught in schools—English history is taught in schools. Did you know, for instance, that the first university was in Cornwall, that the British Postal Service, the first of its kind in the world, was conceived by a man from St. Blazey? That the first gas-lit house was in Redruth? That no record exists of any formal annexation of Cornwall to England?

I also never knew that the English took brutal and desperate measures to subdue the rebellious nature of the Cornish—burning the university, Glasney College, destroying the Cornish Parliament, censoring language and religion and even, like Herod, murdering baby boys... extraordinary that I never knew but I was taught English history not Cornish.



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

—Carl Grose/Anna Maria Murphy

### How has theatre in the U.K. changed in the past 10 years?

The "bonanza" time of subsidy and lottery funding has now passed and this obviously has had an effect on U.K. theatre. There is still funding for bricks and mortar, but less support for art and artists. Many companies have, sadly, gone to the wall and the phrase "risk averse" has become prevalent. For theatre makers like ourselves, this is, at times, hard to manage.

It feels, however, more important than ever to keep pushing the boundaries in our quest to entertain, provoke, and transport our audiences, and I am encouraged by the appetite people still have for something different. Amongst the predictable and safe, theatre will always reinvent—it needs to!

### What were your inspirations?

At the time of making the show in the early 2000s, Emma and I were really into Tarantino and films like *Pulp Fiction*: bloody good story telling and great music. This *Tristan & Yseult* is a Tarantino version of a medieval story.

### Does the fact that *Tristan & Yseult* was first performed outdoors at Restormel Castle change how it was made?

This show was made to be outdoors. The structure is invented for the outside: the storytelling, dance, action and music are outward facing.

As the darkness falls the story darkens with it and becomes more introspective—the fourth wall comes in a bit. The audience become more like outside observers toward the end of the piece.

### Can you tell us a little about the theme of love in *Tristan & Yseult*?

*Tristan & Yseult* is an exploration of the nature of love: the thin line between love and hate, and the dangerous state of falling in love. The dizziness and intoxication of first love, and the next stage... does the relationship deepen or strengthen, or does it get boring? How do you make the decision to stay with someone without the intoxication of the first throes of love? When the love potion wears off?

*These interviews are reprinted with permission from Berkeley Repertory Theatre, where Tristan & Yseult played last season.*

# Artist Biographies



**NIALL ASHDOWN**  
*Morbolt, Brangian*

is an actor/writer/performer with an extensive background in improvised theatre and comedy. His stage work includes regularly guesting with London's Comedy Store Players, improvising operas with Impropera, and as part of Improbable's *Animo and Lifegame*, which was the last time he worked in New York. He has written and performed two solo shows, *Hungarian Bird Festival* and *The Man Who Would Be Sting*, both of which were made into radio plays for the BBC. In recent years he has appeared in *Never Try This at Home*, as Aslaksen in *Public Enemy*, the Maniac in *Accidental Death of an Anarchist*, *Annie Get Your Gun* and Nobby Stiles in *World Cup 1966*. On television, Ashdown has been seen in "Whose Line Is It Anyway?" "Parents," "Outnumbered," "Angel Cake" and "Barking." On radio he has written and performed two series of "Losers" for BBC Radio 4. He writes the Robbo sports blog online at [www.robboanderson.blogspot.com](http://www.robboanderson.blogspot.com) and is working up a piece of community theatre featuring songs he has written to the poems from A.E. Housman's *A Shropshire Lad*.



**DAMON DAUNNO**  
*Frocin*

is an actor-musician from New Jersey and a graduate from NYU's Tisch School of the Arts. He is thrilled to be making his first appearance at South Coast Repertory. His other work with Kneehigh shows include *Brief Encounter* (Broadway, Australian and U.S. tour) and *The Wild Bride* (U.S. tour). His other theater credits include *The Last Goodbye* (Williamstown Theatre Festival), *Fly By Night* (Dallas Theater Center), *Jesus in India* (Magic Theatre) and *Those Lost Boys* (Ars Nova). His television and film credits include "The Following" (Fox). He is a multi-instrumentalist and composer and has scored feature length and short films. His original music can be found on iTunes. He loves you very much. Thanks to family, Abrams, and Authentic.



**TOM JACKSON GREAVES**  
*Lovespotter, Brute & Animator*

was born in Cornwall and trained at Laban and London Contemporary Dance School. His performance credits include extensive touring for Matthew Bourne's New Adventures including *Cinderella*, *Nutcracker!*, the 25th anniversary tour of *Early Adventures* and the principal role of Carabosse/Caradoc in the worldwide tour of *Sleeping Beauty*. His other performance include *Kes* (Sheffield Crucible), *44 Stories* (The Arches), *Dirty Dancing* (Future Cinema), *The Venus Flower* (C Scape Dance Company), *And Then You Were Gone* (Cameron McMillan Dance) and *Slaughter* (The Mconie Company for The Place Prize). His choreographic credits include *Harvest Fire* (The Lemon Tree Aberdeen), *Buds* (Arts Educational Schools), *Cherry Jubilee* (Dance Academy Russia), *Shadowthief* (Barnsley Civic), *Kerry Ellis at the Palladium* (London Palladium), *LIFT The Musical* (Soho Theatre), *The Seventh Muse* (Barbican Plymouth) and music videos for Boy George and Clare Maguire. Greaves also creates his own dance-theatre work: *Seven Deadly Sins* (U.K. Tour) and *Vanity Fowl* (Sadlers Wells). He won the New Adventures Choreographic Award 2012, a Young Spark for Dance Umbrella 2011 and is a member of the dance faculty at The MTA. @tjgdance [www.tom-jackson-greaves.com](http://www.tom-jackson-greaves.com)



**RÓBERT LUČKAY**  
*Lovespotter, Brute & Animator*

received his training at the University of Arts in Bratislava, Slovakia. His theatre credits include Aloysius Mogarich in *Master and Margarita* (Complicite Theater), *Much in the Heart of Robin Hood* (Royal Shakespeare Company), *The Red Shoes* (Kneehigh), *The Overcoat* (Gecko Theatre), *A Matter of Life and Death* (National Theatre/Kneehigh), Iachimo in *Cymbeline* (RSC/Kneehigh), Pericles in *Pericles* and Adam in *Man Falling Down* (Shakespeare's Globe), Dionysus in *The Bacchae* (Kneehigh), Maxim in *Tale About the Dead Princess* (Jokai Theatre, Slovakia), Baron Firulet in *Operetta* (Barka Theatre,



Hungary), Vershinin in *Three Sisters* (Barka Theatre), *Prophet Ilja* (Barka Theatre), *Six Characters in Search of an Author* (Barka Theatre), *The Devil* (Jokai Theatre, Slovakia), *Sweet Anna* (Jokai Theatre). His film and television credits include *Mission Impossible 5*, “Foreign John” (Channel 4), “Strike Back” (Sky) and the radio program “Solo Behind The Iron Curtain” (BBC Radio 4).



**DOMINIC MARSH**

*Tristan*

has theatre credits that include Macheath in *Dead Dog in a Suitcase (and other love songs)* (Kneehigh), Cassard in *Umbrellas of Cherbourg* (Leicester Curve and West End), Bassanio in *The Merchant of Venice* (Bury St Edmunds), Fleet in *Mimi and the Stalker* (Theatre 503), The Actor in *The Woman in Black* (West End), Lysander in *A Midsummer Night's Dream*, Lucentio in *The Taming of the Shrew* (Regent's Park Open Air Theatre), Prince Charming in *Cinderella* (Oxford Playhouse), King George III in *Longitude* (Greenwich Theatre), Arviragus in *Cymbeline*, Curio in *Twelfth Night*, Tom Tucker in *HMS Pinafore* (Regent's Park Open Air Theatre), Richard/Danus in *The Shell Seekers* (U.K. Tour), Simon Bliss in *Hay Fever* (Haymarket, Basingstoke) and Jonathan Harker in *Dracula* (Derby Playhouse). His other theatre credits include *Murmuring Judges*, *Racing Demon*, *Absence of War* (Birmingham Rep), *Romeo & Juliet*, *As You Like It*, *Oh! What a Lovely War!* (Regent's Park Open Air Theatre) and *The Lion, the Witch and the Wardrobe* and *Alice in Wonderland* (RSC). His film and television credits include Harry Witherspoon in the feature film *Lucky Stiff* (produced by Victor Syrmis/J. Todd Harris), Matt Barber in “DCI BANKS” (ITV), Jamie in “Missing” (BBC), Smithy in “Doctors” (BBC), Michael Morgan in “Our Name is Michael Morgan” (NFTS) and *The Man in the Undertow* (South West Screen). In collaboration with Dougal Irvine, Marsh recently wrote the book for *The Other School*, a new musical commissioned by the National Youth Music Theatre.



**MIKE SHEPHERD**

*King Mark*

started Kneehigh in 1980 and has worked almost exclusively for the company ever since. Shepherd is an actor, director and teacher and has an ongoing preoccupation with the conditions of

creativity. He is currently joint artistic director with Emma Rice and most recently directed Kneehigh's new version of *The Beggar's Opera*, *Dead Dog in a Suitcase (and other love songs)*, which is currently touring. As well as acting and directing, he runs the Rambles Programme with Anna Maria Murphy and is a pioneer of Kneehigh's transformable and transportable venue, The Asylum. His recent shows as an actor include *Tristan & Yseult*, *The Wooden Frock*, *The Bacchae*, *The Red Shoes*, *Cymbeline*, *A Matter of Life and Death*, *Don John*, *Midnight's Pumpkin*, *Steptoe and Son* and the motion picture *Anna Karenina*. As a director, he has worked on *Hansel and Gretel*, *A Very Old Man with Enormous Wings* (with Little Angel Theatre), and *Kneehigh Rambles* (co-directed with Emma Rice). Shepherd recently played a pirate in Warner Bros movie *Pan*, due for release 2015.



**HANNAH VASSALLO**

*Yseult*

received her training at Rambert School. Her theatre credits include principal dancer for Matthew Bourne's New Adventures, performing many roles at Sadlers Wells in London, throughout the U.K. and internationally, as well as creating roles and material for the company. Her credits include, Aurora in *Sleeping Beauty* (original cast), Sheila in *Play Without Words*, Clara in *Nutcracker*, Rita in *The Car Man*, Kim Boggs in *Edward Scissorhands* (original cast) and Effie in *Highland Fling*. Vassallo has also performed in London's West End, including the leading role of Baby Houseman in *Dirty Dancing*. Her film and television credits include *Sleeping Beauty* (DVD worldwide), “Matthew Bourne's Christmas” (Channel 4), “A Beauty is Born” (BBC) and *Anglomania* for Vivienne Westwood. Her contemporary dance work includes *Faust*, choreographed by Michael Keegan Dolan at The Royal Opera House Covent Garden, The Queen's Coronation Festival at Buckingham Palace, choreographed by Drew McOnie, Ijad Dance and Moving Visions Dance Theatre. Her workshops include *Beast* for Douglas Thorpe, *Sleeping Beauty*, *Cinderella*, *The Car Man*, *Edward Scissorhands* for New Adventures, *The Star Child* for The McOnie Company and *Mad Funny Just* with Sarah Tipple. Earlier this year, Vassallo was nominated by the Critics Circle National Dance Awards for Outstanding Female Performance for the role of Aurora in *Sleeping Beauty*.



**KIRSTY WOODWARD**  
*Whitebands*

received her training at National Youth Theatre and Kneehigh. For Kneehigh, she has appeared in *Cymbeline*, *Rapunzel*, *A Matter of life and Death*, *Blast*, *Midnight's Pumpkin* and *Steptoe and Son*.

Her other theatre work includes *Stuart a Life Backwards* (Hightide), *The Way of the World* (Sheffield Crucible); *Beauty and the Beast (Told by an Idiot)*, *The Winter's Tale*, *Julius Caesar*, *Hamlet*, *The Grainstore*, *American Trade* and *Romeo & Juliet* (RSC).



**STU BARKER**  
*Musician*

has worked extensively as composer/musical director with Kneehigh over the last 20 years. His shows as composer/MD include *A Matter of Life and Death* and *Tristan & Yseult* (Royal National Theatre), *Brief Encounter* (Broadway/West End), *Cymbeline* and *Don John* (RSC), *Hansel and Gretel* (Bristol Old Vic), *The Bacchae* and *The Wooden Frock* (West Yorkshire Playhouse), *Nights at the Circus* and *The Red Shoes* (Lyric Hammersmith), *The Wild Bride*, *Rapunzel* and *Midnight Pumpkin* (BAC) and *Pandora's Box* (Northern Stage). His other work includes composing/musical directing at Shakespeare's Globe, Bristol Old Vic, Donmar Warehouse, Welfare State International, Contact Theatre, Liverpool Lantern Company, Travelling Light and Horse And Bamboo. Recently, Barker has been touring as trombonist with C. W Stoneking & His Primitive Horn Orchestra.



**JAMES GOW**  
*Musician*

is a multi-instrumentalist and composer from Kent with a BA in music from the School of Oriental and African Studies, University of London. Outside of the theatre, he can be seen performing with Cocos Lovers, as well as other bands from the East Kent Coast folk scene, London-based genre-hopping jazz-fusion group Lunch Money and new Bristol-based quartet Eleven Magpies. *Tristan & Yseult* is Gow's third show with Kneehigh following tours of *Brief Encounter* and *Dead Dog in a Suitcase (and other Love Songs)*. Most recently, he appeared as

Glowworm in *James & the Giant Peach* (West Yorkshire Playhouse).



**PAT MORAN**  
*Musician*

is happily returning to *Tristan & Yseult* after taking part in the 2013-14 U.S. tour. He has composed original music and lyrics for more than a dozen professional theater productions and

served as resident composer/lyricist/music director for the San Francisco Mime Troupe from 2007-13. Moran was most recently seen performing as a multi-instrumentalist in the world premiere of *An Audience with Meow Meow*, fall 2014 at Berkeley Repertory Theatre. Originally from Boston, 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. He is an active educator and has been an artist in residence at the University of San Francisco, Miami University in Ohio, UNC Greensboro, and CSU Fresno.



**JUSTIN LEE RADFORD**  
*Musician*

is a Cornish-born composer, multi-instrumentalist, producer and writer. As a child, he was taught music by his father and has busked and played his way across the lands, enjoying international

touring, various transatlantic adventures and many festival stages. Aside from touring, he composes for film, poetry and installations as a member of Human Suits Collective (European Music Award-winners, 2013 for OST contribution to 'Overview the Movie'). He also assists in musical workshops aimed towards empowering local children, and writes and produces music for other artists under the cover of pseudonyms. He has just finished a U.K. tour of Kneehigh's *Dead Dog in a Suitcase (and other love songs)*. Much love to the swans of 139.



**LIZZY WESTCOTT**  
*Musician*

has scored and musical-directed for several shows with the Bristol Old Vic and the Bike Shed Theatre as well as being co-director for Bristol based company Twisted Theatre. She also performs

with *Eleven Magpies*, a quartet featuring original music by Kneehigh's Ian Ross, and is co-directing *Death and Treason*, *Rhyme and Reason*, a song-cycle for adults based on the dark and dirty origins of nursery rhymes. This is Westcotts's second tour with *Tristan & Yseult*.

#### PLAYWRIGHT, DIRECTOR AND DESIGNERS

**EMMA RICE** (*Director/Adaptor*) 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*, *Wab! Wab! Girls* (with Sadler's Wells, Theatre Royal Stratford East for World Stages); and *Steptoe and Son*. Rice's other work includes the West End production of

*The Umbrellas of Cherbourg*, *Oedipussy for Spy-monkey* and *The Empress* for the RSC. Most recently, she directed *An Audience with Meow Meow* at Berkeley Repertory Theatre.

**ANNA MARIA MURPHY** (*Writer*) is a long-term member of Kneehigh, latterly as a writer, (*Tristan & Yseult*, *The Bacchae*, both with Carl Grose, and *The Red Shoes*, *Don John*). Amongst others, she has worked for C-scape Dance, Theatre Alibi, and BBC Radio 4. Most recently, she wrote for *A Very Old Man With Enormous Wings*, a collaboration with Little Angel and Kneehigh. She is currently lead artist on Kneehigh's Ramble programme, walking the road less travelled and gathering stories. Murphy also co-runs The Story Republic and Writing Squad Kernow, both writing projects for young people.

**CARL GROSE** (*Writer*) has been a member of Kneehigh for the past 20 years. His writing for the company includes *Tristan & Yseult*, *The Bacchae*, *Blast!*, *Cymbeline*, *Hansel & Gretel*, *The Wild Bride* and most recently *Dead Dog In A Suitcase (and other love songs)*—a critically acclaimed new version of

## Honorary Producers

**SOPHIE AND LARRY CRIFE** (*Honorary Producers*) are ardent champions of great theatre and have been supporting SCR since the 1990s. They joined Platinum Circle in 1999 and have been First Nights subscribers on both stages for the past six seasons. The Cripes joined The Playwrights Circle in 2007-08, helping to underwrite the world premiere of Kate Robin's *What They Have*, and they continued supporting new work by serving as Honorary Producers of the Pacific Playwrights Festival for four years before stepping up as Individual Honorary Producers of *Death of a Salesman* last season. In addition to being Honorary Producers of *Tristan & Yseult*, they are also members of The Playwrights Circle and will help underwrite the world premiere of Rajiv Joseph's *Mr. Wolf* this spring. They are also Gala underwriters and major donors to SCR's Legacy Campaign, including the Emmes/Benson Founders Endowment. Sophie is President of the SCR Board of Trustees and has served on the board since 2008. Sophie saw a production of

Kneehigh's *Brief Encounters* in London and was excited to support bringing this highly innovative theater company to SCR.

**STEVE AND LAURIE DUNCAN** (*Honorary Producers*) are supporting SCR as Honorary Producers for their second consecutive year, having helped underwrite Amy Herzog's *4000 Miles* last season. The Duncans enjoy the range of SCR productions, from regular season plays to the Theatre for Young Audiences series. They joined Platinum Circle two seasons ago, are First Night subscribers on both stages and Gala underwriters. Steve is a member of the SCR Board of Trustees, representing American Funds Service Company. According to the Duncans, "We are happy to help support the production of *Tristan & Yseult* as imagined and performed by Kneehigh. This model of presenting plays at SCR should help ensure the vibrancy of the theatre and pairs quite nicely with SCR's support of new plays and playwrights. We hope you enjoy the performance."

*The Beggar's Opera*. He has also appeared as an actor in numerous shows including *The King of Prussia* and *The Riot* (both by Nick Darke), *Wagstaffe* *The Wind-Up Boy* and *Nights At The Circus*. Grose's other plays include *Quick Silver*, *49 Donkeys Hanged*, *Superstition Mountain*, *Grand Guignol*, *The 13 Midnight Challenges of Angelus Diablo*, *Gargantua* and *Horse Piss For Blood*. He's also written for Told By An Idiot, National Theatre of Wales, Vesturport, Spymonkey and BBC TV and Radio. He is currently writing new plays for the National Theatre and the RSC.

**BILL MITCHELL** (*Designer*) 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 theatre and site-specific work internationally. Since 2005, his company has created *A Very Old Man with Enormous Wings* by Gabriel Garcia Marquez; *Souterrain* 2006-07; *The Beautiful Journey* 2009; *The Passion of Port Talbot* with Michael Sheen and National Theatre Wales, which won him the TMA Director of the Year award in 2011; *Babel* 2012; the acclaimed *Enchanted Palace*, Kensington Palace 2010 to 2012; *Kastell Van Gaasbeek* 2014; and *100: The Day Our World Changed Forever* at Mevagissey and The Lost Gardens of Heligan. Mitchell is an Honorary Fellow of Falmouth University.

**MALCOLM RIPPETH** (*Lighting Designer*) is an associate artist of Kneehigh, whose productions include *Dead Dog in a Suitcase (and other love songs)*, *The Wild Bride*, *Brief Encounter*, *The Red Shoes*, *Nights at the Circus*, *Don John*, *Wab! Wab! Girls* and *The Umbrellas of Cherbourg*. His other work includes *The Empress* (RSC); *The Dead* (Abbey Theatre Dublin); *Spur of the Moment* (Royal Court);

*The Promise* (Donmar); *Six Characters in Search of an Author* (West End); *West Side Story* (Sage Gateshead); *Decade* (Headlong); *The Threepenny Opera* (Graeae); *The Birthday Party* (Manchester Royal Exchange); *HMS Pinafore* (Guthrie Theater Minneapolis); *London* (Paines Plough); *Stones in His Pockets* (Tricycle); *His Dark Materials* (Birmingham Rep); *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 opera work includes *The Coronation of Poppea* (Opera North), *Orfeo ed Euridice* (Buxton Festival), *Armida* (Garsington) and *Seven Deadly Sins* (Welsh National Opera). His lighting design for *Brief Encounter* received a 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 Designer*) has theatre credits that 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* (RSC), *The Philanthropist*, *A Voyage Round My Father*, *The Silence Of The Sea* (Donmar), *The Seagull* (Headlong), *My Perfect Mind* (Young Vic), *In The Beginning Was The End* (dreamthinkspeak), *Journey's End* (Duke of York's/New York; Drama Desk Award), *Equus* (Gielgud/New York; Tony Award), *Pygmalion*, *The Philanthropist* (New York), *Druid-Murphy*, *Penelope*, *The Hackney Office*, *The New Electric Ballroom* (Druid), *Our Boys*, *Goodnight Mr Tom*, *The Vortex*, *Some Girls*, *Waiting for Godot*, *The Dresser*, *Amy's View*, *You Never Can Tell*, *A*

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 South Coast Repertory

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**PAUL CREWES** (*Producer*) has worked at Kneehigh since 2005. Before working there, Crewes worked as producer at the West Yorkshire Playhouse, Leeds, where he set up more than 40 productions as well as collaborations with Kneehigh (*The Wooden Frock* and *The Bacchae*), Improbable Theatre, Teatre Romea, National Theatre and with commercial and West End producers. His other work includes producing the U.K. tour of *Doorman* with his own company in 2005, serving as associate producer for the Lowry, including producing *King Cotton* (2007) and working for Metal with Jude Kelly. At Kneehigh he has produced *Tristan & Yseult* (U.K. 2006, Sydney and New Zealand), *Cymbeline* (U.K., Columbia and Brazil), *Rapunzel* (U.K. and U.S.) *Don John* (U.K. and U.S.), *Hansel & Gretel*, *Brief Encounter* (U.K. tour 2008, U.S. Tour and Broadway 2009-10), the launch of the Kneehigh Asylum (*The Red Shoes, Blast!, The King of Prussia*), the 2010 tour of *The Red Shoes* (U.K., U.S. and Australia), *Midnight's Pumpkin* (Kneehigh Asylum 2011 and BAC 2012), *The Wild Bride* (Kneehigh Asylum 2011, U.K. and U.S. tours), *Steptoe and Son* (U.K. tour 2012), *Brief Encounter* (Australian and U.S. tour 2013-14; LA and Washington), *Tristan & Yseult* 2013-14 (Berkeley, Minneapolis, Chicago) and 2014-15 (New York, Orange County, Boston, Houston) and *Dead Dog in a Suitcase (and other love songs)*, which opened at the new Liverpool Everyman in June 2014 before touring to Kneehigh Asylum in Cornwall and Bristol Old Vic, and will tour the U.K. in 2015. Crewes sits on the board for the Liverpool Everyman and Playhouse, and is part of the steering committee for the new Stirling Prize-winning Everyman Theatre.

**KRISTEN CRUZ** (*Stage Manager*) has been a part of the stage management team at SCR for five seasons

and 15 productions. She holds an MFA in stage management from UC Irvine and a BA in theatre arts and minor in music from Vanguard University. Her other theatre credits include work at Laguna Playhouse, Irvine Barclay Theatre, The Wooden Floor, Little Fish Theatre, The Actor's Fund, American Coast Theatre Company, Chance Theater and numerous dance companies in Southern California. Cruz is a proud member of Actor's Equity Association.

**MARC MASTERSON** (*Artistic Director*) is in his fourth season with SCR. His recent directing credits include *Zealot, Death of a Salesman, Eurydice* and *Elemeno Pea* at SCR, *As You Like It* for the Houston Shakespeare Festival, *The Kite Runner* at Actors Theatre of Louisville and the Cleveland Play House. He previously served for 11 years as artistic director of Actors Theatre of Louisville and produced the Humana Festival of New American Plays. During his Actors Theatre tenure, he produced more than 100 world premieres, expanded audiences and the repertoire, deepened arts education programs and spearheaded numerous community-based projects. His other Louisville directing credits include *A Midsummer Night's Dream, Shipwrecked! An Entertainment, Glengarry Glen Ross, The Tempest, Mary's Wedding, The Crucible, Betrayal, As You Like It, The Importance of Being Earnest* and *Macbeth*. The world premieres he directed at the Humana Festival include works by Lisa Dillman, Wendell Berry, Craig Wright, Eric Coble, Adam Bock, Gina Gionfriddo, Melanie Marnich, Charles Mee and Rick Dresser. He served as artistic director of City Theatre in Pittsburgh for 20 years and was founder and chairman of the Greater Pittsburgh Arts Alliance, and as a theatre advisory panel member for the National Endowment for the Arts as well as numerous foundations. He won the Man of the Year Vectors Award, and received the Lifetime Achievement Award from the Pittsburgh New Works Festival.



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 South Coast Repertory

**PAULA TOMEI** (*Managing Director*) is responsible for leading the overall administration of SCR. She has been managing director since 1994 and a member of SCR's staff since 1979. She is a past president of the board of Theatre Communications Group (TCG), the national service organization for theatre. In addition, she served as treasurer of TCG, vice president of the League of Resident Theatres (LORT) and as a member of the LORT Negotiating Committee for industry-wide union agreements. She represents SCR at national conferences of TCG and LORT; is a theatre panelist for the National Endowment for the Arts (NEA) and the California Arts Council; site visitor for the NEA; and has been a guest lecturer in the graduate school of business at Stanford and UC Irvine (UCI). She teaches a graduate class in nonprofit management at UCI and was recently appointed by the Chancellor to UCI's Community Arts Council. She is also on the board of Arts Orange County, the county-wide arts council and the board of the Nicholas Endowment. She graduated from UCI with a degree in economics and pursued an additional course of study in theatre and dance.

**MARTIN BENSON** (*Founding Artistic Director*), co-founder of SCR, has directed nearly one-fourth of SCR's productions. In 2008, he and David Emmes received the Margo Jones Award for their lifetime commitment to theatre excellence and fostering the art and craft of American playwriting. They also accepted SCR's 1988 Tony Award for Outstanding Resident Professional Theatre and won the 1995 Theatre L.A. Ovation Award for Lifetime Achievement. Benson has received the Los Angeles Drama Critics Circle Award for Distinguished Achievement in Directing an unparalleled seven times for George Bernard Shaw's *Major Barbara*, *Misalliance* and *Heartbreak House*; John Millington Synge's *Playboy of the Western World*; Arthur Miller's *The Crucible*; Sally Nemeth's *Holy Days*; and Margaret Ed-

son's Pulitzer Prize-winning *Wit*, which he also directed at Seattle Repertory Theatre and Houston's Alley Theatre. He has directed American classics such as *A Streetcar Named Desire* and has distinguished himself in staging contemporary work, including the critically acclaimed California premiere of William Nicholson's *Shadowlands*. He directed a revival of Horton Foote's *The Trip to Bountiful* and Samuel D. Hunter's *The Whale and Rest* (world premiere). Benson received his BA in theatre from San Francisco State University.

**DAVID EMMES** (*Founding Artistic Director*) is co-founder of South Coast Repertory. This season, he is directing the world premiere of Rajiv Joseph's *Mr. Wolf*. He received the Margo Jones Award for his lifetime commitment to theatre excellence and to fostering the art of American playwriting. In addition, he has received numerous awards for productions he has directed during his SCR career. He directed the world premieres of Amy Freed's *Safe in Hell*, *The Beard of Avon* and *Freedomland*, Thomas Babe's *Great Day in the Morning*, Keith Reddin's *Rum and Coke* and *But Not for Me* and Neal Bell's *Cold Sweat*; the American premieres of Terry Johnson's *Unsuitable for Adults* and Joe Penhall's *Dumb Show*; and the Southland premiere of *Top Girls* (at SCR and the Westwood Playhouse). Other productions he has directed include *New England*, *Arcadia*, *The Importance of Being Earnest*, *Woman in Mind* and *You Never Can Tell*, which he restaged for the Singapore Festival of Arts. He has served as a theatre panelist and onsite evaluator for the National Endowment for the Arts, as well as a panelist for the California Arts Council. After attending Orange Coast College, he received his BA and MA from San Francisco State University and his PhD in theatre and film from USC.

South Coast Repertory's Theatre Conservatory

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Damon Daunno, Kirsty Woodward, Dominic Marsh and Hannah Vassallo in *Tristan & Yseult*, photo by Richard Termine

# About Kneehigh

**K**neehigh are a U.K. based theatre company with a local, national and international profile. For 35 years, Kneehigh has created vigorous, popular and challenging theatre and perform with the joyful anarchy that audiences have come to expect from this ground-breaking company.

Kneehigh tells stories. Based in Cornwall in breath-taking barns on the south coast, the company create theatre 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 theatre companies in the U.K.. The company have now presented four 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 programme aiming to engage creatively with communities in Cornwall and beyond through event and adventure.

## For Kneehigh

**Chief Executive & Executive Producer**  
Paul Crewes

**Joint Artistic Director**  
Emma Rice

**Joint Artistic Director**  
Mike Shepherd

**General Manager**  
Charlotte Bond

**Production Manager**  
David Harraway

**Company Stage Manager**  
Steph Curtis

**Finance Officer**  
Fiona Buxton

**Assistant Producer**  
Liz King

**Administrator & Development Assistant**  
Bethany Lyne

**Rambles Lead Artist**  
Anna Maria Murphy

**Associate Director**  
Simon Harvey

**Photography**  
Steve Tanner

**Graphic Designer**  
Dave Myne

**Film Maker**  
Brett Harvey

Kneehigh are supported by Arts Council England and Cornwall Council



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## Kneehigh Friends

Kneehigh is celebrated as a bold and big-hearted theatre company, committed to creating magical, transporting, inventive and entertaining theatre 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 \$5 a month. You can join on our website or by calling +44 (0)1872267910. For more information contact [friends@kneehigh.co.uk](mailto:friends@kneehigh.co.uk)

We would like to thank all of our generous donors, especially treasured members of the Kneehigh Family: Angela Bissett, Glenn & Wendy Carter, Tracey Carter, Jon & NoraLee Sedmak, Guy Heath, Deborah Hinton, Dave Mynne, Jane Rowse, Hayley Taylor, Karen Townshend, David Trenberth.

And our glorious Champions: Anon, Leigh Greenwood & Emma Bagnall, Val Barnecutt, Mike Beard, Archie Burnham, Jyoti Chandola, Robert Clymo, John Doble, Martin & Julie Eddy, Ian Ellis & Charmaine Fernando, Patrick & Barbara Gallagher, Ann Gray, Sheila Hancock, Chris Law, Anthony & Jane Lawton, Sara Loch, Mary Mestecky, Ken & Ros Rokison, George Sallis, Pat Smith, Julie & Bob Thomas, Three Rivers Furniture, Richard Toombs, Andy Ward, Clare Martin, Christopher Tiley, Jeremy Metson, Patricia & John Glasswell, Linda & Danny Lang and Damien Saunders.

## Win a Signed Kneehigh Book!

Thirty years in seven chapters—a beautiful book charting Kneehigh's history full of photos, illustration and writing—signed by the *Tristan & Yseult* company is up for grabs!

To get a chance to win, email [office@kneehigh.co.uk](mailto:office@kneehigh.co.uk) with your name and address and the subject "Kneehigh Book Competition." Kneehigh will announce the winner at the end of the U.S. tour. Good luck!

## So Good at Love

Some of the music from *Tristan & Yseult*, as well from *Brief Encounter* and other recent Kneehigh shows, is available on a CD—*So Good at Love*—and available to purchase alongside other Kneehigh merchandise at [kneehigh.co.uk](http://kneehigh.co.uk)



Dominic Marsh and Hannah Vassallo in *Tristan & Yseult*, photo by Richard Termine.

## 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](http://www.kneehigh.co.uk). Kneehigh Rambles is supported by Esmée Fairbairn Foundation, West Cornwall Youth Trust, FEAST, Hines Associates, Lawnroc Hotel and Members of the Kneehigh Family.

## Kneehigh Associate Artists

Simon Baker	Etta Murfitt
Stu Barker	Anna Maria Murphy
Carl Grose	Malcolm Rippeth
Simon Harvey	Steve Tanner

## Thanks

Huge thanks to Éva Magyar, Tristan Sturrock, Giles King, Craig Johnson, Mike Shepherd and Emma Rice for creating the original production. Boundless thanks to all the subsequent company members who have added their skill, creativity and general brilliance to the *Tristan & Yseult* mix!

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