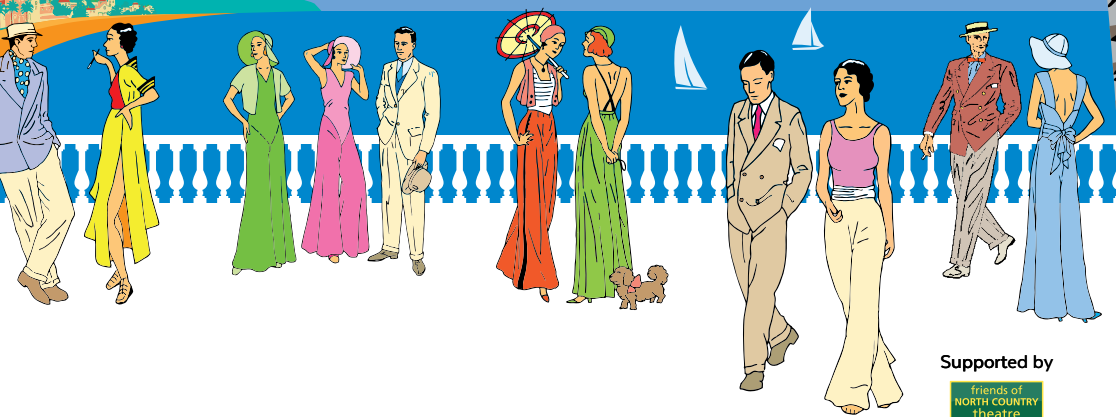


# TWELFTH NIGHT

OR WHAT YOU WILL

BY WILLIAM SHAKESPEARE

DIRECTED BY NOBBY DIMON



Supported by



Souvenir Programme £2

# North Country 20th Anniversary Stats

<b>Age</b>	20 (First tour May/June 1996)
<b>Touring Productions</b>	31
<b>Community Plays</b>	3
<b>Performances</b>	1139
<b>Total Audience</b>	100,000 +
<b>Furthest South</b>	West Hendred, Oxfordshire
<b>Furthest North</b>	Poolewe, Wester Ross
<b>Most visited village hall outside North Yorks</b>	Carlops, nr Edinburgh (21) Bishops Castle/Edgton (22)
<b>Most visited village hall inside North Yorks</b>	Kirklington (22)
<b>Regular professional venues include</b>	Georgian Theatre Royal, Helmsley Arts Centre, Otley Courthouse, The Wynd Theatre Melrose, The Ropewalk, Barton on Humber
<b>Actor who has appeared in the most plays</b>	Mark Cronfield (12)
<b>Plus</b>	
<b>Educational Projects in schools &amp; colleges</b>	10
<b>National Trust, Fountains Abbey</b>	250 days over 17 years (10,000 children)

## Other Site Specific Projects & Street Theatre:

Settle Carlisle Railway, Kiplin Hall, Brodsworth Hall x 2, Richmond Castle, Royal Show Stoneleigh, Middleham Castle, Dales Countryside Museum x 2, Yorvik Viking Festival, Ripon Charter Celebrations, The Station Richmond, Knaresborough Castle. Designed, cut and animated Labyrinths at Whitby Abbey, Lindisfarne, Rievaulx, York Minster, Richmond Walking & Book Festival.

## Plus

Many individual workshops, tutorials, talks and training days.

We have one full time employee and have employed more than 50 different actors and actor/teachers, 7 different designer/makers, 4 different musicians, 4 graphic designers.

# William Shakespeare 400th Anniversary Stats

<b>Age</b>	452 (2016 is the 400th anniversary of his death)
<b>Plays</b>	34 (at least)
<b>Other works, poetry</b>	150+
<b>Performances</b>	In his lifetime unknown but averaging over 400 professional performances per year since 1960
<b>Most regularly performed play</b>	A Midsummer Night's Dream
<b>New words coined</b>	2000+

Shakespeare also invented hundreds of phrases still in use today including dead as a door nail, not slept a wink, love is blind, fight fire with fire, a wild goose chase, set your teeth on edge, the naked truth, vanish into thin air, a tower of strength, seen better days, the world is my oyster, it's all Greek to me...

# Welcome!

**ON BEHALF OF THE BOARD** I am delighted to welcome you to our 20th anniversary production and indeed our first Shakespeare. It is an achievement to be celebrating 20 years of North Country Theatre. I joined the Board back in 2003 and became Chair the following year. It's been good to have been part of such an imaginative and well-loved company, that is supported by its audience not just financially, but in many other ways too. Looking back over my numerous Chair's reports for the AGM's I have been reminded of just how much inventive, quality work has been carried out by such a small team.

It makes impressive reading. Nobby is to be congratulated for holding on to his vision for excellence and ensuring that rural communities have access to North Country Theatre's theatrical, educational and site specific work and the Board are pleased to have been able to play a small part in this success story.



*Faye Doorbar*

## Patrons

Dame Brenda Hale and Prof Julian Farrand whose ongoing help, support and encouragement is much valued.

## The Board Of North Country Theatre

From those first informal conversations around a kitchen table grew the company which was formally constituted on 31st October 1996. The current Board Members are: Faye Doorbar [Chair], Gillian Howells [Company Secretary], Amanda Cook, Wilma Burniston, Nobby Dimon, Liz Floyd.

Others who have been on the Board or have been special advisors are Debbie Walker, Ken Blakeson, Clive World, Mike Potter, Bill Sellars, Donald Cline, Lorna Christie.



**Twelfth Night rehearsals**



Andy Thursfield is proud to have designed North Country Theatre's publicity material since 2000.

Andy Thursfield | Graphic Designer  
01748 829507

# Sweet and Twenty

## A brief history of a small scale touring theatre company

**NORTH COUNTRY THEATRE** was hatched as an idea in 1995 and formally constituted as a Company Limited by Guarantee [often called a not for profit company] in 1996. There are no owners or shareholders, just a volunteer board and one employee. The first production *The 39 Steps* opened at the Georgian Theatre Royal Richmond on May 3rd 1996. But how does a theatre company come in to existence, and how and why has it survived when many do not?

### We had a vision and stuck to it

The idea of a company which took entertaining and intelligent professional theatre out to rural communities in North Yorkshire and beyond was first and foremost the vision of Nobby Dimon. It was a not new idea or a unique vision, but Nobby had been working as director of Theatre in Education for Harrogate Theatre for 8 years serving North Yorkshire Schools, and was ready for a new challenge. He knew the area well and he knew there was a real demand for cultural experiences. *"If the material was suitable we would often play our theatre-in-education work to adult audiences in the evenings and the response was positive from Rosedale Abbey to Richmond from Leeming to Langcliffe, the audience so keen to enjoy good quality theatre on their doorsteps rather than travel to Leeds or York or Newcastle that I felt sure a new*

*company would have a chance to survive."* At the time his wife, Gillian Howells, had a "proper" job so they thought they might make ends meet. He decided to leave Harrogate and give it a go.

### Kitchen Cabinet

A group of people met around a kitchen table at Nobby and Gillian's house in Richmond, including Amanda Cook who has been a board member from the very beginning, local journalist Debbie Walker our first chair, playwright and TV script writer Ken Blakeson and Shea Connolly Drama Officer from what was then called Yorkshire Arts [now Arts Council England, North] and local councillor Clive World. They discussed how the company might work, what sort of shows and whether it could attract some grant aid and earn enough from village hall audiences to pay the wages.

Later with the help of a £1000 grant from Yorkshire Arts a tour of *The 39 Steps* was arranged by ringing up village halls, schools and small theatres and negotiating a fee. Neither the director nor the co-writer of the adaptation Simon Corble were paid for that first tour, and the actors worked for less than the recommended union rate. That's how we got it started, but after that we always paid at the union rate and employed the actors properly rather than offer a "profit share" as some companies did. Thomas

Frere played Richard Hannay in that first tour and is here with us 20 years later as Sir Andrew Aguecheek. The show was a great success and had a second longer run in 1997 and, as most people now know, went on to be a West End, Broadway and International hit. Billed as "the world's favourite comedy seen by more than 3 million people". They could have seen it first in a village hall in North Yorkshire!

### We took theatre to the audience

So the Company began with a huge success which might have been used to propel it on to bigger and bigger venues but that was not the vision. *"We didn't just want to perform in village halls as a stepping stone to something 'better'. We actually liked the atmosphere, the proximity of the audience, the sense of a shared space, the fact that actors were the guests of the audience, not the other way round. We liked the hospitality, the strange sort of once a year friendships we developed with regular bookers, people from South Shropshire to the Scottish Borders. All right sometimes we had to change in a shed or sleep on somebody's floor, sometimes the set wouldn't fit the space, sometimes the raffle took twenty minutes, sometimes the electricity meter ran out of ten pence pieces in the middle of a show, there was certainly no glamour, but mostly the atmosphere was and is brilliant."* The tours got longer and the audiences bigger.

In 1998 we went through the tortuous process of an application to the newly available National Lottery Fund to enable us to buy a specially adapted automatic van, office furniture and

computers plus some lighting and sound equipment. The ultimate success of that bid and the generous support of other sponsors helped us to become an established part of North Yorkshire's cultural life. It was that year we moved into our offices in Rosemary Lane and became a Regularly Funded Organisation of the Arts Council. Our popularity encouraged more and more village hall committees to promote theatre. Although travelling as far south as Oxfordshire and north to the Scottish Highlands, the core audience was around our home region. People are often surprised to see that the company can fill halls in Reeth, Catterick, Gilling West, Hunton, Bellerby, and Leyburn which are all within a few miles of Richmond despite having already done two nights at the Georgian Theatre Royal in Richmond.

### Popularity without compromise

The company produced original new plays, adaptations of forgotten classics like *Moll Flanders*, tongue in cheek comedies and witty spoofs like *2001 Space Idiocy* and moving historical dramas like *Meantime* and *Home on the Range*. Great authors from Jane Austen to Conan Doyle to Kipling to Ian McEwan were presented with wit and theatrical innovation, and often with a local accent, - not just Lorca's *Blood Wedding*, but *Blood Wedding in Wensleydale*, often with beautiful and ingenious set designs by our regular designer Simon Pell. Many of the posters scattered around these pages will bring back memories of favourite shows or great performances.



We also produced a series of community plays in which a large company of volunteer performers worked with professional actors and production team to stage large scale theatre. From *The Passion Plays* of 2002 played in village churches and Ripon Cathedral, with the awe inspiring set by artist Mackenzie Thorpe to the choral poetry of *Last Dance of a Dalesman* in 2005 to 2014's collaboration with our Norwegian twin town on our English Peer Gynt, *Blame it on Bartle*.

We have produced 34 plays, all original scripts or new adaptations and given 1139 performances to date to a total audience over 100,000. "We developed an expectation in our audiences of something different, something fresh: male characters presented as hats on sticks in an all women show, a four poster bed turned into a coach, a ship, a prison, there was a hand pulled revolve, doubling, mask work, live sitar and tabla music, puppetry, projection, even a levitation on stage, and above all seriously good ensemble acting. We often employed the same actors more than once giving our audiences an opportunity to see that these are skilful professionals able to adapt and change. Our most regular performer has been actor Mark Cronfield who has played roles as diverse as an heroic sea captain, a daft Shepherd and a disturbed adolescent."

### Educational

All the time we were doing that we were also running a continuing programme of educational work in primary schools especially in the first 10

years. Participatory dramas about Inuit culture and environmental destruction, modern art, local archaeology, as well as a 17 year collaboration with the National Trust at Studley Royal and Fountains Abbey where we created site specific participatory dramas for more than 10,000 visiting primary school children over that time.

### And Site Specific

Not many companies can say they have performed (*A Very*) *Brief Encounter* actually on a moving train, a platform and a waiting room on the Settle Carlisle Railway, created a 10 minute history of North Yorkshire for the Royal Show, cut and performed *Labyrinths* in Rievaulx, Lindisfarne and Whitby Abbey and presented interactive, interpretive dramas in water gardens, ruins and in stately homes like Brodsworth and Kiplin Hall.

### FUNDING AND THE FUTURE

All this has been achieved with the lowest level of funding of any "Regularly Funded" theatre company in England. Most of our venues are unsubsidised and volunteer run. We survived because people enjoyed what we did and invited us back again and again, because we were always friendly people to deal with, not self-important "artistes", because we charged a proper rate and encouraged

realistic ticket prices, because we always dealt professionally with staff and funders

In 2012 during an Arts Council England rethink, like a number of small companies, we lost our regular funding but thanks to the close relationship with our audience we have become a genuinely 'crowd funded' organisation. Through our Be an Angel of the North Country scheme and the long standing Friends of North Country Theatre organisation we survived. These not only keep the company afloat by contributing to our core costs but have brought a replacement long wheel base Mercedes van, new lights and other equipment as well as sponsoring actors. Read more about Friends and Angels further on.

So will there be another 20 years of North Country Theatre? We hope so and the Board is looking at how to keep this popular company going. We are developing artists - with Vivienne Garnett coming on board as Assistant Director for *Twelfth Night* and Director for *The Wish House*. We hope that she will gain experience of the wide ranging skills needed to run a small scale company supported by Colin Bailey, our office manager who is

planning to develop more of a producer's role. But all this takes money - we hope that the amazing supportive partnership between North Country and its wide network of friends, supporters, sponsors and audience will continue to grow and uphold us, so that rural communities continue to enjoy entertaining and intelligent professional theatre from their friends in the North Country for many years to come.



# Twelfth Night or What You Will by William Shakespeare

## The playwright

Written around 1601 when Shakespeare was an established playwright, actor and part owner of a theatre, the play is one of his greatest comedies. He also wrote the tragedy of

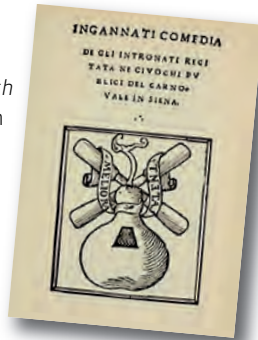


Hamlet around this time and he was turning out play scripts at a rate of about 2 a year. I believe we should think of Will Shakespeare as a jobbing playwright. He probably worked to commission and a deadline, certainly collaborated, edited and extemporised on the hoof and wrote knowing the actors who were going to play the parts and shaped the lines and action accordingly. The number of plays with mistaken identity plots might suggest there were a couple of look-alikes among his company, there was always a cameo for popular comedian Will Kemp and even sometimes for his dog! He knew, in general terms, his audience and the importance of box office appeal. This is very different from our modern conception of the “writer” sitting alone at a desk conceiving an idealised version of some imagined situation, driven by the need to express or explore some idea or personal angst. Sir Andrew Aguecheek in *Twelfth Night* is not “as tall a man as any in Illyria” because that’s vital to the playwright’s conception of the character, rather I suspect because the actor who was to play him was unusually tall.

## “It’s not what you do...”

Shakespeare conceived hardly any original plots. Most of his plays lift stories and characters directly from other sources including other

contemporary plays. *Twelfth Night* borrows heavily from an Italian play called *Gli’Ingannati* (The Deceived Ones) written some 70 years earlier. Today he’d probably be accused of plagiarism, or lacking originality, but Shakespeare’s genius as a playwright shapes the original into something else. It’s not the plot but the plotting that counts. “It’s the way I tell ‘em”, as Eric Morecambe used to say.



## Why is it called Twelfth Night, Or what you will?

Unlike most of Shakespeare’s plays it is hard to find any reason in the play itself to justify the title. *Twelfth Night* usually refers to the last night of Christmastide, 5th or 6th of January, and in some countries is also associated with The Feast of Fools, a day of topsy-turvy when servants became masters, a Pope of Fools was elected and there was licence and revelry in the medieval streets. It requires some contortion to make this connect, in any but the most general terms, with the play.

There is some evidence that the play was commissioned to be performed on or around Twelfth Night, so continuing my theme that Shakespeare was a jobbing writer, under pressure, knocking off a comedy to order, I am drawn to the idea of a “working title”. Perhaps he hadn’t come up with a final one when he had to go into production so he just called it: the play for *Twelfth Night* or



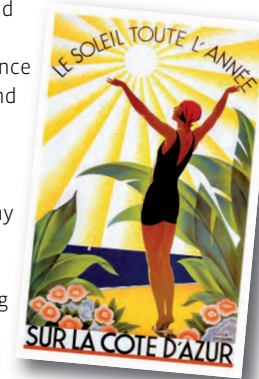
*what you will* (Whatever- call it what you like).

We do know that Shakespeare could rarely resist a pun so maybe What you “Will” amused him and his fellow actors.

## This is Illyria lady

The setting of *Twelfth Night* is nominally a coastal territory called Illyria. If you want to be specific Illyria was/is an area on the Adriatic now part of Croatia and Bosnia but I don’t think Shakespeare was being geographically or politically specific. The character names are Italian or English sounding, references are made to a place called Messaline (Messina Sicily? Mytilene-Lesbos?) and Candy (Crete?). For Shakespeare’s audience Illyria is an exotic land of mystery and imagination where “anything can happen”, like Anthony Hope’s Ruritania, or Mallory’s Camelot. The play is set among the idle rich of a Mediterranean principality but it is part of Shakespeare’s genius that it could be almost anywhere and anytime. We have chosen to costume and set our production in a 1930’s Riviera style, not to point up anything special or to give the play spurious “relevance” but just because it seemed to fit the

characters and situations and might look nice. Trousers for women were all the rage and in a play about a woman in man’s clothing that seemed helpful. Theatre is a visual as well as literary art form



## Why a North Country Shakespeare?

This year North Country Theatre is 20 years old. Our average cast size over the years has been 4 but more than a dozen actors have worked with us regularly and there is I believe a sense of a “company” when we come together. We may not be The Queen’s Men or The Lord Chamberlain’s Men or The King’s Men but we are part of that same tradition. I wanted to celebrate but also explore that sense of company with actor colleagues who have been at the heart of North Country’s success. We’ve often been praised for our inventive use of minimal props and scenery, for conjuring images and emotions “out of thin air”, a tyrannosaurus from a toy, a bi plane from a ladder, a space ship from a broolly, a whale from a white sheet, but we are only following in the footsteps of the great William Shakespeare who in the Prologue to *Henry 5th* says:

*...let us, ciphers to this great accompt  
On your imaginary forces work  
Piece out our imperfections with your thoughts  
Into a thousand parts divide one man,  
And make imaginary puissance;  
Think when we talk of horses, that you see them  
Printing their proud hoofs i’ the receiving earth;  
For ‘tis your thoughts that now must deck our kings,  
Carry them here and there; jumping o’er times,  
Turning the accomplishment of many years  
Into an hour-glass: for the which supply,  
Admit me Chorus to this history;  
Who prologue-like your humble patience pray,  
Gently to hear, kindly to judge, our play.*

## Personal Note

That Chorus speech from *Henry 5th* sums up everything that I think is most important about theatre as an art form, yet in 35 years in the profession I have never acted in or directed a Shakespeare play. I am grateful to the “Company” and the Friends and Angels who have made it possible for me to have a go.

Nobby Dimon

# Twelfth Night ~ précis

**IT IS IMPOSSIBLE** to summarise the plot in a few words. The plot is much clearer on stage than in summary, this description misses out most of the play but gives an idea of the bare bones.

On the coast of Illyria a woman (Viola) is rescued from a sinking ship in which her brother is feared drowned. She disguises herself as a man and changes her name to Cesario to enter into the service of a local Duke. This Duke, called Orsino, is infatuated with the beautiful Lady Olivia, and uses his new servant as a go between to send messages of love, but



mirth and confusion follow as Lady Olivia falls for the “man” servant, while the “man” servant has herself fallen in love with the Count. The mistakes and mayhem get even worse as Viola's twin brother Sebastian who has not drowned, arrives in town and is taken for her(him). Meanwhile in a sub-plot Lady Olivia's drunken Uncle Sir Toby, her gentlewoman Maria, her fool Feste and a foolish wooer Sir Andrew conspire against the pompous Steward Malvolio and make him believe that Lady Olivia loves him.

Steward Malvolio and make him believe that Lady Olivia loves him.

.....

## North Country Theatre would like thank the following for their help with this production and throughout the year

**Sponsors:** Jenny Walker, Warnock & Lynne Kerr, Pat & Willie Mason, Philip Welch, Alan Fox, Caroline Graham, Phil Harrison, Joan Wilkinson, Peter & Liv Hodge, Jen Capewell, Meg Ramsbottom, Faye Doorbar, Sue Youdan, Margaret Hartley, Jan & Jean van Stipriaan, Mike & Clare Pinchin, Richard & Linda Harrison, Elizabeth Bostock, Paul & Hazel Cambers, Liz & Chris Floyd, John & Jean Stewart, Donald & Nina Cline, Gill Buckle, Mike Potter, Susan Davies, Su Wompra, Anne & Philip Wicks, Sophie Gore, Michael & Julia Svennevig, Vincent C. Williams, Pin High Ltd., Steve & Penny Searley, Sheila Harrison,

Diane & Gordon Whitehead, Hilary Hart, Margaret Lowndes & Alex Hassan, Andrew Moore, Elmtree Trust, Tom Osorio & Lindsay Pratt, Chloe Greenwood, Mike & Helen Harper, Mick & Marian Bannister. **Also:** The Earl & Countess of Ronaldshay, Clive World, Wendy Patch, Castle Hill Bookshop, Richmondshire District Council, Richmond Town Council, Richmond Amateur Dramatic Society, Richmond Operatic Society, Lindsay Osorio, Steve Wass, Georgian Theatre Royal, Liz Kirby, Mike Waldman, Richard & Morven Lawson, G W Cadbury Trust, Richmond YMCA, Carillion, Jenny & Tony Power, John Ward, Caroline Woodroffe, Andy Thursfield, Upper Wensleydale Newsletter, Richmond Fairtrade Group.

**And our gallant walk-ons:** Liz Floyd, Warnock Kerr, Liz Humphry Williams, Dominic Goodwin, Sophie Gore, Josie Taylor, Richard Beaumont, Kate Harris, Jim Stearn, Chloe Greenwood, Mike Waldman, Dan Cockett, Sharon McCormack, Helen Harper, Adrian Metcalfe, David Smith, Vicky Brazier, Joe Shepherd.

# TWELFTH NIGHT

OR WHAT YOU WILL  
BY WILLIAM SHAKESPEARE

## CAST

A Life Guard	Mark Cronfield
Viola/ Cesario	Vivienne Garnett
Count Orsino	Liam McCormack
Lady Olivia	Amelia Newbould
Maria (her serving Gentlewoman)	Susan Jinks
Malvolio (her Steward)	Nobby Dimon
Sir Toby Belch	Simon Kirk
Sir Andrew Aguecheek	Thomas Frere
Feste (a clown)	Martin Dower
Antonio	Mark Cronfield
Sebastian	Chris Brett

Servant/officer/ priest Played on each night by different guests, sponsors and volunteers from our community play company

**Musicians** Dave Harris (director), Colin Bailey/ Steve Wade/Mike Harper

Scenic art & set construction	Jonny Buck
Wardrobe mistress	Alice Lawson
Technical & stage management	Tony Wilcock
Rehearsal ASM	Lindsay Trenholm
Assistant director	Vivienne Garnett
Directed by	Nobby Dimon

Office management	Colin Bailey
Marketing & Fund Raising	Gillian Howells

THERE WILL BE A 15 MINUTE INTERVAL

## Nobby Dimon

Artistic director of the company since it was founded he has written directed and performed in most of the productions. His professional directing work began with Cleveland Theatre Company in 1981 with the Hartlepool Community Play and later he worked as a director with Durham Theatre Company, Snap People's Theatre, Harrogate Theatre (8 years) and Jack Drum Arts. He has almost always worked through a collaborative process with actors and other artists to create new theatre. The quirky and inventive style, witty but intelligent scripts, and high quality of acting and sets have become the trade marks. He also leads the company's extensive educational work and delights in the fact that the same theatrical devices used with primary school children turned *The Thirty Nine Steps* into an international hit.



## Chris Brett

Chris is a North Country newcomer, but has friends who have worked with them before and is very much looking forward to joining the team! Trained at Bretton Hall in the Yorkshire countryside, he is no stranger to performing in the great outdoors. Chris is an experienced improv comedian and credits include *Coronation Street* and BBC's *Scallywagga*. He is also a workshop leader and youth theatre director, bringing drama to young people in the North West.



## Mark Cronfield

Mark has his Grandad to thank for his association with North Country, having been introduced to Nobby, Nick Wyatt and Liz Humphry Williams over several cups of tea as they prepared for a Harrogate T.I.E performance of *Noah's Flood*; a magical piece which he recalls made great use of umbrellas! Mark graduated from drama school in 1996, the same year as the birth of his eldest son and of North Country's inception. After returning to his native Yorkshire, he got his first North Country acting credit in *Moll Flanders* in 2003 and has since turned out 12 times in roles as varied as Starbuck in *Moby Dick* and Bartle in *Blame it on Bartle*. One of his favourite gigs however, was working regularly alongside Nick at Fountains Abbey taking children through a thousand years of history from Saint Benedict to Anne Boleyn. Traits that were evident in that first performance he saw; a company fuelled by tea, deft storytelling, a visually inventive style and recycled props(!), have now become North Country trademarks and Mark is very pleased to be part of the company's 20th anniversary celebrations.



## Martin Dower

Martin trained at Dartington many moons ago, followed by years of Theatre in Education and community theatre, before running a wholefood shop for 5 years and then working in arts development for 9. An upper Swaledale resident, Martin's first appearance with North Country Theatre was as John Harrison in *Meantime* (1999) and most his most recent was in *Gift of Stones* last year.



## Thomas Frere

Thomas has been a regular for the company since playing Hannay in the original *The 39 Steps* and has since appeared in countless other productions, most recently *A Month in the Country* and *Egil Skallagrimsson*, as well as directing, writing and educational work. Elsewhere, he has performed in rep. theatres in Lancaster, Bolton, Leeds, York, Exeter,



Southampton and Liverpool plus numerous tours, which have improved his knowledge of the transport network but failed to take him anywhere exotic (unless you count Scunthorpe). Previous Shakespeare includes *Othello*, *Romeo & Juliet*, *Comedy of Errors*, *Two Gentlemen of Verona* and various productions of *The Dream*. His greying hair and mature years mean he is now able to advertise comfortable chairs on the TV.

## Vivienne Garnett

Like many a North Country regular, Vivienne has had her blood sucked by mosquitos; dragged rain drenched costumes around a slippery stage and used her body as a brace against sets in high winds, so of course the idea of an outdoor summer production appealed, so much so that she also agreed to assist in directing it. This will be her ninth show with North Country, having been a suspected spy (*Imitation Game*), a virtuous virgin (*Mak the Sheepstealer*), a sinister selkie (*Lighthouse on Shivering Sands*) and a prehistoric prostitute (*Gift of Stones*), amongst other things. Other work has taken her to Frinton in Essex and theatres in Melbourne. She is delighted to be spending the rest of the year with the company and will be directing and acting in the autumn tour of Kipling's *The Wish House*.



## Susan Louise Jinks

Susan trained at The Mountview Academy in London and has been a professional actor for nearly thirty years. It was on a weekend visit to family that she saw her first North Country Theatre production; *The Lost World*. "I was completely bowled over by the ingenuity and comedy of the piece and determined then to work for the company, if they would have me." Susan had her opportunity the following spring and was cast in *Northanger Abbey*. She met her now husband, David Harris (Musical Director), moved from London to do the show and never went back. She has since appeared in many North Country shows and has enjoyed every second, yes, even putting up a set in the rain and being eaten alive by midges.



## Amelia Newbould

Amelia trained at Mountview Academy and made her professional debut with North Country Theatre playing teenager Hope and more importantly a broomstick farmer in *Home on the Range* seven years ago! Amelia went on to play other teenagers in *Romeo and Juliet* and *The Tempest* (Globe Players) and *The Winter's Tale* (Rose Theatre, London). Most recently Amelia was in Ayckbourn's *Time of My Life* at Brockley Jack Theatre (you can take the girl out of Yorkshire, but...!) and comedy show *NewsRevue* at the Canal Cafe Theatre. Amelia has appeared in various commercials and films, which include *The Reality Meter* (Black Barn Productions) and *Dating Made Easy* (London Film Collective). Amelia is delighted to be back with North Country Theatre!



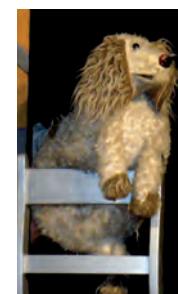
## Simon Kirk

Simon first worked with North Country in *Cartimandua* in 2000 where, amongst other roles, he played a pig! From that to a functioning alcoholic in *Twelfth Night*, it's been a white knuckle ride! Highlights include learning magic tricks (*The Electrical Wizard*), Indian dancing (*The Man Who Would Be King*), the day the wheel almost came off the van, trying to control a giant doll's house in a

gale, performing to Lord Steele in a Scottish monsoon (*Prisoner of Zenda*), all the great hospitality we've enjoyed and the fact that Simon can't look at a brie and grape sandwich without sniggering! He has of course worked extensively elsewhere but is delighted to be back with the gang and is looking forward to performing some outdoor theatre, as nothing ever goes wrong with outdoor theatre.

## Liam McCormick

Liam won his first cap for North Country Theatre back in 2000. He had just been married when he was cast in *The Lost World*. Ladies of the Dales speak fondly of the handsome 24 year old, stripped to the waist and wrestling dinosaurs. He would like to point out that he is now 40 and so there'll be none of that! He went on to complete a hat trick with the company by appearing as robots and monks in 2001: *Space Idiocy* (2001) and *The Confession of Brother Wormwood* (2005). After spending most of 2013 and 2015 on the road in Sebastian Faulks' *Birdsong*, Liam is truly honoured to be invited back to be part of this celebratory production.



## Shep

Shep has appeared in more North Country Theatre shows than almost any other actor. He was first contracted to appear in the original *39 Steps* in 1996, but turned up to the first rehearsal intoxicated, so an understudy took over. Subsequently he appeared in *Meantime*, *2001 Space Idiocy* (in which he was abducted by aliens), *Moby Dick*, *Blood Wedding* and *Echoes from the Hills* at the Royal Show. His favourite role however was in our street theatre show for Ripon City Charter Celebrations, in which he appeared as the Mayor of Barking, since he got to wear a ruff! After a stint in rehab at The Kennels, he is delighted to be returning to the stage in the company's 20th anniversary year.

**David Harris** Guitarist/composer Dave first created a soundtrack for North Country for the space spoof *2001 Space Idiocy* and has contributed to almost every show since then including his memorable electric guitar take on Vivaldi for *Moll Flanders* and his Hot Club de France style themes for the tenth anniversary *The 39 Steps*.

**Tony Wilcock** Tony is Production Manager at the Georgian Theatre Royal Richmond and has designed lighting and technical aspects of all North Country Shows since 2012 most recently the atmospheric lighting of *The Gift of Stones*.

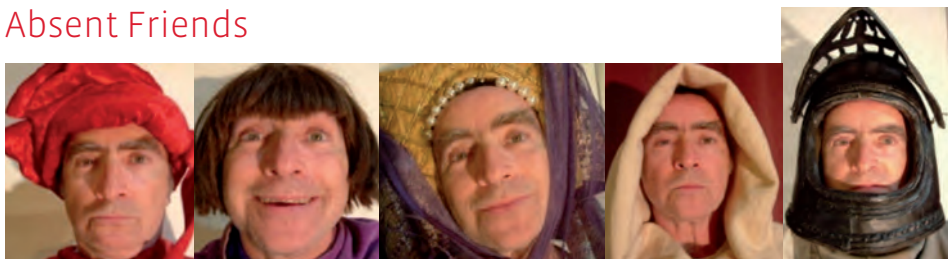
**Alice Lawson** Richmond based costume maker designer and wardrobe mistress Alice first worked for us whilst still a student in Leicester and has since designed and made costume and wardrobe managed several shows including the challenge of the massive community play project *Blame it on Bartle* in 2014.

**Lindsay Trenholme** After a career as a stage manager in Television and Film including *I Claudius*, *Blackadder*, *Emmerdale* and *Heartbeat* found that what she really liked was the creative spirit of small scale theatre and has worked on North Country Shows since *The Rocking Horse Winner* in 2011.

**Andy Thursfield** A graphic designer and artist whose work can be seen on the sides of huge lorries on the motorway, on posters and art brochures, and recently in galleries such as the Bowes Museum. Andy has designed posters, leaflets and programmes for 18 years, including beautiful and evocative montages for *A Month in the Country* and stylised period graphics of *Blood Wedding in Wensleydale*.



## Absent Friends



**Nick Wyatt** Actor Nick Wyatt died in 2014. He was a great actor with a resonant voice, a sometimes dangerous physical commitment to the roles he played, a great sense of humour and an all-round nice man. He was hilarious in *Curse of the Mummy's Tomb* in 1998 and brilliant playing the multiple family murder victims in *The Confession of Brother Wormwood* (see photos). He was a North Country regular in Educational work including 17 years of monastic interpretation at Fountains Abbey.

**Malcolm Wood** Friends, supporters and audience members often ask about Malcolm. Joiner, maker, Punch and Judy Man, mummer, he constructed scenery or made clever props and devices for most of our shows including the astonishing tricks and effects of *The Electrical Wizard of the North*. I doubt whether any other small scale company has toured a full "floating lady" levitation trick, or a life size covered wagon like the one he made for "*Home on The Range*". In 2012 Malcom was involved in a road accident that left him permanently damaged both mentally and physically and he now has to live in permanent care. We miss him every time we make a play.



### Other actors who have performed more than once for us

**Pat Selden** *Lost World 2001 Space Idiocy, Moby Dick Passion Plays*  
**David Smith** *Northanger Abbey, Meantime, A Month in the Country*  
**Adrian Metcalfe** *Brother Wormwood, The Imitation Game*  
**Vicki Brazier** *Prisoner of Zenda, The Rocking Horse Winner*  
**Liz Humphry Williams** *Moll Flanders, Blame it on Bartle, A Very Brief Encounter*

### Designers/scenic artists

**Simon Pell** *Curse of the Mummy's Tomb, Northanger Abbey, 2001 Space Idiocy, A Month in the Country, Moll Flanders, Confession of Brother Wormwood, Imitation Game, Man Who Would be King, Home on the Range, Electrical Wizard, Prisoner of Zenda, Blood Wedding, The Rocking Horse Winner*  
**Lynne Ward** *Lost World, Prisoner of Zenda, Blame it on Bartle*  
**Neil Palliser** *Last Dance of a Dalesman, Also education projects Oh Noah!, The Hand Painted Mirror, Performed in A Very Brief Encounter*

### Administrator for 12 years **Jacque Wood**

**Associate Directors** **Liz Humphry Williams, Verity Higgins, Thomas Frere, Vivienne Garnett**

### Lighting Designer/Technician **Tom Weir**

*The Imitation Game, The 39 Steps [10th Anniversary] The Man Who Would Be King, The Electrical Wizard, Prisoner of Zenda, Home on the Range, Blood Wedding, The Rocking Horse Winner, The Lighthouse on Shivering Sands, The Lost World*

Castle Hill Bookshop are delighted to congratulate North Country Theatre on their 20th Anniversary

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# Friends of North Country Theatre

**THIS STAND-ALONE ORGANISATION** was set up by a group of enthusiastic supporters back in October 2002 – since then over 500 households have joined, with the current membership standing at nearly 300, as some have transferred over to being an Angel and others have moved on.

The Friends has a committee who meet occasionally to plan and run fundraising events, and respond to requests from the company for financial support. For many years this has been regarded as ‘the icing on the cake’ as they sponsored actors, brought equipment for productions and helped out at events. The van, special cyclorama which helps us create a black box, and the new LED lights are all examples of this fantastic support. Most recently – since 2012, the Friends have agreed to contribute £8000 to our core costs so the subscription of £25 a year makes a real difference to the stability of the company.

We are grateful to the committee and Geoff Wall [Chair], Judith Brickwood [Treasurer], Sophie Gore [Secretary] Hazel Waite, Anne Miller, Chloe Greenwood for all their enthusiastic support and would especially like to thank Tim Kendall the membership secretary – who set up and manages the rolling renewals database and who is the link between us and our many Friends.

Members get a newsletter twice or three times a year, which keeps them up to date with news from the company, plus advance notice of the next production tour schedule and a flier, plus a Christmas card with information on plans for the following year.

The Friends are planning a celebratory party in December and a number of other fundraising events – so if you’d like to be part, why not sign up using the form below?



I should like to become a Member of the North Country Theatre Friends Group and enclose my annual subscription of £25 (per household)

*Cheques payable to: Friends of North Country Theatre*

Return to:  
Tim Kendall, Friends of North Country Theatre, Old School House, Kirklington, Bedale DL8 2NG  
Telephone 01845 567295

**Please print title, forename and surname:**

NAME .....

ADDRESS .....

PHONE .....

EMAIL .....

I understand that this information will be held on a database exclusively for the use of North Country Theatre and the Friends Group

# Where would we be without our Angels?

**NOT CELEBRATING OUR 20TH ANNIVERSARY** that’s for sure. Back in 2011 when Arts Council England let us know that from 2012 we would no longer be guaranteed regularly funding it was quite a set-back. Though a comparative small amount [£37,000] it did make a significant difference. A touring production generates its own income so it was the year round operation that was under threat. How could we bridge the gap?

After some thought and planning we launched our new crowd funding prospectus *Be an Angel\* of the North Country* which stated our

vision with plans for the following three years [which have all now been delivered] and invited people to invest. We’d worked out that if 400 people pledge to give us £100 a year then we could keep going – that’s less than the cost of a latte a week! And basically they did – from Arch angels to cherubs, the pledges came in – and we need them to keep coming in. So our grateful thanks to all – please polish those halos they are well deserved.

If you would like to join the heavenly host of North Country Angels please use the form below.

*\*An Angel is an informal financial backer of an enterprise, especially a dramatic production.*

I / we would like to become an Angel investing  
£ ..... each month / quarter / year and have set up a standing order  
starting from ..... for at least ..... years  
e.g. £9 a month for three years

I / we would like to know more about sponsorship  
 I / we would like to make a donation of £ .....

**Your contact details here:**

NAME .....

ADDRESS .....

PHONE .....

EMAIL .....

I have used electronic banking  I enclose a cheque made payable to North Country Theatre

**Our bank details for setting up your standing order and for electronic banking:**

Yorkshire Bank, 1 Market Place, Richmond DL10 4HX  
Sort code: 05 – 07 – 12  
Account no: 39492035  
Account name: North Country Theatre



Coming Next

# The Wish House

Grace Ashcroft might be seen by some as a poor old lady, “a dear old soul”, but the tale she tells of her younger days as a lusty farm girl and the strange sacrifice she made to keep “her” man is by turns hilarious and chilling.

*Cold Comfort Farm* meets *A Picture of Dorian Gray* in this tongue in cheek version of Kipling’s story of obsessive love.



TICKETS & INFORMATION FROM THESE LOCAL PROMOTERS, START TIMES VARY, PLEASE CHECK WITH VENUE  
♦ AVAILABLE FROM NORTH COUNTRY WEBSITE ♦ ALTERNATIVE ONLINE BOOKING AVAILABLE

## SEPTEMBER

Wed 28	Richmond Georgian Theatre Royal DL10 4DW	01748 825252	<a href="http://www.georgiantheatreroyal.co.uk">www.georgiantheatreroyal.co.uk</a>	♦
Thu 29	Richmond Georgian Theatre Royal DL10 4DW	01748 825252	<a href="http://www.georgiantheatreroyal.co.uk">www.georgiantheatreroyal.co.uk</a>	♦
Fri 30	Hawes, Dales Countryside Museum DL8 3NT		01969 666210	♦

## OCTOBER

Sat 1	Barton on Humber, Ropewalk DN18 5JT	01652 660380	<a href="http://www.the-ropewalk.co.uk">www.the-ropewalk.co.uk</a>	♦
Tue 4	TBC (check website)	01748 825288	<a href="http://www.northcountrytheatre.com">www.northcountrytheatre.com</a>	♦
Wed 5	TBC (check website)	01748 825288	<a href="http://www.northcountrytheatre.com">www.northcountrytheatre.com</a>	♦
Thu 6	Clifford Village Hall LS23 6HY		01937 530652	♦
Fri 7	Sawley Village Hall HG4 3EQ		01765 620250	♦
Sat 8	Lanchester Community Centre DH7 0JQ	01207 521275	& village newsagent	♦
Tue 11	TBC (check website)	01748 825288	<a href="http://www.northcountrytheatre.com">www.northcountrytheatre.com</a>	♦
Wed 12	Knayton Village Hall YO7 4AZ		07542 248315	♦
Thu 13	Middleham, Key Centre DL8 4RA		01969 624411	♦
Fri 14	Great Broughton Village Hall TS9 7ER		01642 712437	♦
Sat 15	Northallerton, The Forum DL6 1LP	01609 776230	<a href="http://www.forumnorthallerton.org.uk">www.forumnorthallerton.org.uk</a>	♦
Wed 19	West Burton Village Hall DL8 4JY		01969 663373	♦
Thu 20	Spofforth, Long Memorial Hall HG3 1AP		01937 591621	♦
Fri 21	Hunton Village Hall DL8 1OZ		01677 450422	♦
Sat 22	Masham Town Hall HG4 4DY	01765 680200	Masham Community Office	♦
Sat 23	Helmsley Arts Centre YO62 5DW	01439 771700	<a href="http://www.helmsleyarts.co.uk">www.helmsleyarts.co.uk</a>	♦
Tue 25	Edgton Village Hall SY7 8HN		01588 680302/ 672248	♦
Wed 26	Belbroughton Church Hall DY9 9TE	01562 730322/ 07913 422543		♦
Thu 27	Hathersage Memorial Hall S32 1DU		01433 639581	♦
Fri 28	Bowness, The Old Laundry Theatre LA23 3BX	08445 040604	<a href="http://www.oldlaundrytheatre.co.uk">www.oldlaundrytheatre.co.uk</a>	♦
Sat 29	Gosforth Public Hall CA20 1EL	01946 725700	<a href="http://www.ticketsource.co.uk/aow">www.ticketsource.co.uk/aow</a>	♦

## NOVEMBER

Thu 3	Scarborough, SJT – The McCarthy YO11 1JW	01723 370541	<a href="http://www.sjt.uk.com">www.sjt.uk.com</a>	♦
Fri 4	Yarm Fellowship Hall TS15 9BU	01642 888786	<a href="http://www.yarmhall.co.uk">www.yarmhall.co.uk</a>	♦
Sat 5	Leyburn Methodist Hall - Matinee DL8 5AT		01748 825288	♦
Sat 5	Leyburn Methodist Hall - Evening DL8 5AT		01748 825288	♦
Tue 8	Private Performance: Queen Mary's School YO7 3BZ			♦
Wed 9	Carlops Village Hall EH26 9NF		07773 024024	♦
Thu 10	Galashiels, Mac Arts Centre TD1 1SP	01896 756852	<a href="http://www.ticketsource.co.uk/macarts">www.ticketsource.co.uk/macarts</a>	♦
Fri 11	Biggar, Corn Exchange ML12 6DH	01899 221555	<a href="http://www.biggarcornexchange.org.uk">www.biggarcornexchange.org.uk</a>	♦
Sat 12	Newton le Willows Village Hall DL8 1SH		01677 450715	♦
Tue 15	Thornton le Beans Village Hall DL6 3SL		01609 774458	♦
Wed 16	Sedburgh School LA10 5HG		01539 620535	♦
Thu 17	Kirklington Village Hall DL8 2NJ		01845 567295	♦
Fri 18	Catterick Village, Booth Memorial Hall DL10 7LD		01748 811316	♦
Sat 19	Pateley Bridge, Bishopside & Bewerley Memorial Hall HG3 5JS	01423 712157 / 07889 676992		♦
Tue 22	Arncliffe, Armerdale Hall BD23 5QE		<a href="http://www.littondale.net">www.littondale.net</a>	♦
Wed 23	Stockton on Tees, Holy Trinity with St. Mark Church TS19 7QU		01642 653643	♦
Thu 24	Glentworth Village Hall DN21 5DF	01427 667118/ 667047		♦
Fri 25	Winterton, All Saints Church DN15 9TU		01724 732268	♦
Sat 26	Hutton Rudby Village Hall TS15 0HP	01642 701744/ 701586		♦
Tue 29	Ripon Grammar School HG4 2DG	01765 602647	The Little Ripon Bookshop 606689	♦
Wed 30	Marton cum Grafton Village Hall YO51 9QY		01423 325179	♦

## DECEMBER

Thu 1	Gilling West Village Hall DL10 5JG		01748 850158	♦
Fri 2	Terrington Village Hall YO60 6QB	01653 648484	Terrington Stores	♦
Sat 3	Reeth Memorial Hall DL11 6QT	01748 884759	<a href="http://www.reethmemorialhall.co.uk">www.reethmemorialhall.co.uk</a>	♦

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