

# A GUIDE TO UK THEATRE FOR YOUNG AUDIENCES

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2009/2011

Edited by  
**Paul Harman**



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**AURORA METRO PRESS**

We gratefully acknowledge financial assistance from Arts Council England.

First published in the UK in 2009 by Aurora Metro Publications Ltd.  
67 Grove Ave, Twickenham TW1 4HX  
info@aurorametro.com  
www.aurorametro.com  
+44 020 3 261 0000

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## **Production**

With thanks to: Stuart Bennett and Cheryl Robson for invaluable editorial comments, the members of TYA – UK Centre of ASSITEJ for support and guidance, all my colleagues in Hungary, Israel, Germany, Denmark and many other member countries of ASSITEJ from whose promotional material I have drawn inspiration and ideas.

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**ISBN 9781906582098**

Design by David Pearson Graphic Design. [www.davidpearsongraphics.com](http://www.davidpearsongraphics.com)  
Printed by

## Welcome!

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Theatre for Young Audiences in the UK is popular, diverse and adventurous.

Over 150 professional theatre companies present shows to millions of children and young people every year. Many children see shows in theatres and arts centres but most have their first contact with live, professional theatre in their school.

In this directory you will find information about

- Shows for International Touring
- Companies
- Festivals
- Writers and Publishers of Plays for Young Audiences
- Articles by leading specialists to give a background picture of how we create and deliver Theatre for Young Audiences in the UK.

This publication is endorsed by TYA – UK Centre of ASSITEJ.



This directory has been created with bursary funds from Arts Council England to assist in the international promotion of UK professional theatre for young audiences.

## **Editor**

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Paul Harman started work as an actor in repertory theatres in 1963 and soon found his way to professional theatre for young audiences via the Coventry Belgrade Theatre in Education team. He was founder and Artistic Director of Merseyside Young People's Theatre in Liverpool 1978 – 89 and Artistic Director of Cleveland Theatre Company in Darlington 1994 – 2008. His productions for young audiences have toured to USA, Russia, Germany, France, Italy, Belgium, Romania, Spain, Korea and Japan and he has translated plays for young audiences from French and German.

Currently Chair of TYA-UK Centre of ASSITEJ, (the International Association of Theatre for Children and Young People) and a member of the Executive Committee of ASSITEJ International from 2008 – 2011.

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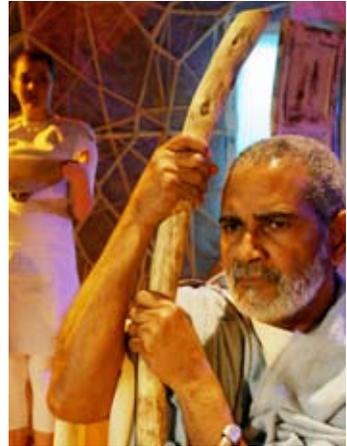
# **Introduction: A rich and varied landscape**

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## A rich and varied landscape

We hope this directory will help you discover and enjoy the rich and varied landscape of theatre for young audiences in the United Kingdom of Great Britain and Northern Ireland.

Theatre is strong and popular here. Millions of citizens go to theatres regularly and since the 1960's there has been a remarkable development of State financial support for creative artists through the Arts Councils. Many new theatres have been built with the latest technical equipment and most are open all day as cultural centres for young and old. Our training system, in universities and in drama schools, encourages young people from all sections of society to join the professional theatre community. We have a tradition in playwriting probably unmatched anywhere in the world, from Shakespeare to Sarah Kane, and plays by our leading specialist writers for young audiences are regularly performed around the world.



## Open schools

Since the 1950's there has been a positive working relationship between teachers and theatre artists, schools and companies. Live theatre experiences are taken into schools, youth clubs, nurseries and even prisons, streets and hospitals – wherever young people are. Most of all, there has been a commitment to address the real life experience of children and young people through the medium of theatre. Theatre in Education, the use of theatre and drama techniques to advance understanding of the real world has been a great experiment and is often a challenge to conventional teaching methods. We also have a thousand Youth Theatres, where amateur young people make theatre themselves with professional support.

## Four countries in one

This makes the UK a country with many opportunities and a wide variety of approaches. In England, Scotland, Wales and Northern Ireland different forms of government and cultural traditions make for different kinds of theatre. Our indigenous Celtic languages are flowering. People whose parents and grandparents came here from other parts of the world now make up about ten per cent of the population. They too are making their mark in theatre. There has been a revolution in the public acceptance of difference. People with disabilities make professional theatre for young audiences and companies create theatre events for young people with the most profound disabilities.

Of course we have problems. Our ambitions are bigger than our resources. We need the challenge, example, and experience from other theatre communities around the world. That is why the UK was a founder member in 1965 of ASSITEJ, the International Association of Theatre for Children and Young People. We hope you will visit us, invite us to your festivals and share your ideas and achievements with us. We know we have exciting theatre to offer.

### Paul Harman

Chair TYA – UK Centre of ASSITEJ



**Small Size**  
**- *theatre for the very young***

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## Small Size - *theatre for the very young*

*Jo Belloli programmes theatre for early years audiences at Polka Theatre in London. She is UK co-ordinator for the European network Small Size.*

Arguably one of the most vibrant areas of children's theatre in the UK is the work being created for the very youngest audiences. The proliferation and diversity of theatre for early years, children aged 0 – 6, has steadily increased over the last decade, with a history that extends back to the late 1980's and early 1990's.

With a large number of highly-regarded national touring companies dedicating at least one annual production specifically for the 3-6 year-old audience, the canon of work produced over the years has raised the profile of early years' theatre, and generated an increasing demand for it. With this investment has come a specialist knowledge and understanding, with certain directors, writers, designers, actors and musicians recognised for their experience and expertise within early years' theatre. In addition to this, output from the larger, funded companies is often less visible, yet equally prolific, contribution to the sector by smaller companies and individual artists, many with high levels of expertise in puppetry, animation and design.

## Happy adults

Historically, and understandably, there has always been a plethora of small-scale productions based on familiar fairy stories, folk tales, and adaptations of popular contemporary children's books. These satisfy adult expectations. Many smaller companies depend for their livelihood on access to schools for audiences of 3 – 7 year olds and their approach to content is conditioned by particular economic demands. The same could also be said for some larger-scale theatre companies, whose work is also bought by schools. Such familiar children's theatre has increasingly formed a part of the theatre programme at weekends in mainstream venues, theatres and arts centres up and down the country.

There is undeniable value in presenting familiar material, not only in the accessibility and richness of the content but also in the enjoyment and recognition of revisiting favourite stories. However, the breadth of imagination and aptitude for experiential, creative development and learning

in early childhood opens up enormous creative potential for the artist seeking to engage with an audience that houses such immense intelligence, emotion and pure sense of wonder.

## Babies admitted

In more recent years, we have become further focused on what might constitute theatre for 0-6's, and what differentials there are, or could be, across this broad age range. There have been enhanced levels of interest amongst theatre practitioners realising a broader spectrum of possibility in terms of content and structure, matched with a greater level of confidence amongst venue programmers and their audiences in sampling a more diverse range of product.

Cross-art form research and development, a keen sense of experimentation and greater engagement with nursery practitioners, educators and carers has led to innovative productions from companies and individuals, alongside impressive projects initiated by arts centres and venues in collaboration with teams of artists working within local early years' communities.

Networks such as the European Commission-funded, **Small Size**, have supported the development and showcasing of theatre practice particularly in relation to theatre for 0-3's in the UK, co-ordinated through **Polka Theatre**, whilst our UK-based festivals, produced by **Imagine** (Scotland), **Sticky Fingers** (Northern Ireland), **Arad Goch** (Wales), **Take Off**, **CIAO!** and **The Spark** (England) have continued to feature both national and international theatre for the very young. The platform that these organisations provide to companies and individuals producing theatre for the very young, with the continuing opportunity to exchange skills and expertise with our international colleagues, has further served to enrich this sector.

*Visit: [www.smallsize.org](http://www.smallsize.org). See **Sarah Argent**, **Oily Cart**, and **theatre rites** as examples of companies creating theatre for babies and the Under-Three's. **Early Arts** is the UK national development organisation for arts and culture in early years education. [www.earlyarts.co.uk](http://www.earlyarts.co.uk)*

**Buildings and collaborations**  
**- *big theatres and small companies***

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## **Buildings and collaborations - big theatres and small companies**

In the UK there are only two theatre buildings where an annual programme of theatre productions for children is created by a permanent staff of artists. **Unicorn** and **Polka** are both in London. In Manchester **Contact Theatre** supports young people in exploring, creating and presenting theatre of many kinds. At Theatre Royal in Bath, **The Egg** is a dedicated space for the presentation of theatre to children.

Every other major UK city has a different mix of permanent theatre buildings, some run commercially for profit and others as independent, non-profit organisations supported by national or local public money. In the 1960's some 40 regional theatres maintained permanent companies of actors, usually on one year contracts. Today there are almost no permanent ensembles and each new production is cast separately and played for a limited period. Regional theatres supported with public money through the Arts Councils offer a mix of plays produced 'in-house' and visiting shows by independent companies.

### **Children in theatres**

In the 1960's many of those making theatre for children believed that children should not be taken to big, uncomfortable theatres in which they would sit at a great distance from the stage. Closer contact between actors and audiences was possible in school halls and other informal spaces. Since then, old theatres have been changed, new ones built and – most important of all – managers of theatres have learned how to make children and family audiences more welcome. Both smaller Arts Centres and larger regional theatres are also discovering that they can make money by presenting theatre for children, especially at Christmas, weekends and holiday times. A small number of independent producers regularly make touring shows for children at a scale suitable for a 500 to 700 seat auditorium. **Birmingham Stage** and **Watershed** are examples.

A very positive recent development in some publicly funded regional theatres is the growth of co-productions and alliances with smaller independent companies. This has been of particular benefit to theatre for young audiences by giving a small company access to a larger team of

artistic and technical staff as well as to the crucial sales and marketing staff needed today to generate audiences and arrange national tours. It has enabled a newer generation of theatre makers to create theatre for dedicated theatre spaces.

At **York Theatre Royal**, in a small city in the North of England, the Artistic Director, Damien Cruden produces a very successful traditional family entertainment, the annual Christmas pantomime, and small scale productions for younger children in a small studio theatre, alongside his main stage productions for adult audiences. The company has an extensive education programme and a Youth Theatre where amateur young people make their own theatre performances. However, York Theatre Royal also has close and supportive relationships with **Pilot Theatre**, a producer of touring plays for mainly teenage audiences, and **Tutti Frutti**, a producer of plays for younger children.

## International Co-productions

In a suburb of London in 2009, the **Hammersmith Lyric Theatre** hosted a co-production between **theatre-rites**, a specialist in visual theatre for early years audiences, and **Ockhams Razor**, an aerialist and circus company. This was part of a season of new circus experiments funded by Arts Council England. Many more such productions involving artists working in a number of different media can be developed when a larger organisation, which promotes and presents rather than produces theatre, can bring time, money and management resources to the development of new ideas.

In the 1960's and 70's most regional producing theatres had a separate Theatre in Education team to create productions and educational programmes for local schools. Today **Roundabout at Nottingham Playhouse** is one of the last of these. International links in Nottingham have developed principally as a result of contacts through ASSITEJ over the last twenty years, first with **Teatro Kismet** in Bari, Italy and more recently with **Thalia Theater** in Hamburg, Germany.

Many other theatre companies, large and small, have made successful international collaborations in recent years, sometimes involving building based organisations and sometimes directly between individual artists and producers in other countries. Examples have been **West Yorkshire Playhouse** with China, **Unicorn Theatre** with Japan, **Quicksilver** with Russia, **Theatre Hullabaloo** with Canada, **Theatre Centre** with Brazil.

**Hanyong** works with UK and Korean actors and **Moby Duck** features storytelling with dancers and musicians from South Asia. The core of **NIE (New International Encounter)** is a company of eleven artists from Norway, Great Britain, Poland, Czech Republic, Belgium and France. **Theatre sans Frontieres** tour plays for children mostly in French and Spanish, with actors from several countries.

As artists, we need international exchanges and collaborations to enrich our theatre work and to remind ourselves that the UK today is home to people from every part of the world.



**Who pays the rent?**  
**- *government, money and audiences***

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## Who pays the rent? - *government, money and audiences*

How do we pay for professional theatre in the UK? There is no short answer. The UK came late to the idea that theatre should be supported by the State, using public money from the taxpayer. Shakespeare's plays were of course first presented under the patronage of important and rich people but until the 1920's, by far the greatest number of plays and performances, our whole theatre tradition in fact, only survived from ticket sales and occasional investment by 'angels'. Our Royal Shakespeare Theatre and Royal National Theatre, dedicated to the classical repertoire and the higher reaches of theatre art, arrived very late on the scene.

Even today, the productions of commercial theatre in London's West End, popular comedies and musicals and occasional more serious dramas, and the hundreds of amateur productions of such shows around the country each year, are what most people consider 'real theatre'. It is primarily an entertainment genre.

Against this backdrop, it is hardly surprising that UK theatre for young audiences hid for a long time under the protective umbrella of education. Schools could provide audiences and the venue too. It is much cheaper to receive a small show in a school than to take children in a bus to a theatre with high prices. Within the framework of education, UK theatre makers developed a highly successful form of participatory theatre, known as Theatre in Education. TIE combines the dramatisation of social subjects with participatory drama workshops to support and develop learning in school. At the peak in the 1970's, some 30 TIE teams offered a free service to their local schools. Many of the best productions were powerful theatre experiences, challenging in their content and form, demanding deep and rich participation from young audiences on many levels. Many of today's older generation of directors and writers served an apprenticeship in TIE.

The source of funding for these free services was the Local Education Authority, the department of local government then responsible for delivering State education in the UK. From the 1980's local government was increasingly stripped of independent powers by the growing Central Government. Soon there was no money for TIE teams and other services for schools organised under local democratic control. By the 1990's Central Government in London controlled almost everything. Drama, theatre and the other arts largely disappeared from primary schools in favour of basic

skills, literacy and numeracy. In 2009 the pendulum is at last swinging back. Teachers will be allowed more flexibility to deliver a core National Curriculum, making their own professional judgements about teaching methods and children's needs. Many will choose to explore the world through drama, theatre and the arts.



## **Culture and creativity**

In 2000, the Millennium Year, it was obvious that our Secondary schools were in crisis, especially in the big cities. While half of all young people got to University, the other half were becoming less and less willing to learn – and so were unable to earn a living in a more competitive world. The arts were called in to provide stimulus, energy and diversion. Young theatre companies made plays about everything teachers could not handle, from drugs and teenage pregnancy, to illustrations of curriculum topics in history, science and literature. But in general, participation took precedence over performance.

The Government funded an experimental programme called Creative Partnerships which hoped to inspire young people to become entrepreneurs – especially in the new creative industries. In some cases large sums of money were spent on elaborate music, dance and theatre performances, led by professional artists but involving a tiny handful of young people. In other more successful projects, teachers and artists rediscovered the progressive teaching methods of earlier decades, using the arts to explore, create and present experience of importance to young people's lives.

A lot of money trickled down to theatre companies from Government programmes of many kinds in the two decades after the closure of the TIE teams.

## **Arm's length Arts Councils**

After 1945, the UK government accepted with some reluctance the principle that the arts need support from the State. It was decided that money should not come directly from the Government – with politics involved - but through

an independent body called the Arts Council. Today there are Arts Councils in England, Wales, Scotland and Northern Ireland, all acting in different ways with different degrees of independence from the governments which supply their funds.

In bursts of generosity, followed by periods of neglect or cutback, public funding of the arts has grown hugely over sixty years. New theatres, art galleries and concert halls have been built, if without any coherent national plan. The annual spending on support for artists of all kinds has reached into hundreds of millions of pounds - £1.3 billion for the period 2008-2011.

Support for Arts for Children remains a tiny fraction of that large total. In England in 2008, the total directly given to professional theatres for young audiences was about £6 million out of more than £100 million given to theatre of all kinds. There has however been much more money from the National Lottery for new buildings and the project funding, upon which many small companies rely to be able to create, produce and tour a production for young audiences. This programme is called Grants for the Arts.

As international festivals and venues plan their programmes one or two years ahead and often wish to see a show before they book it, the cycle of development, creation, promotion, production and delivery needs also to be at least two or three years long. Some 40 companies are now supported by Arts Councils as Regularly Funded Organisations (RFO's) with financial support for three year periods and are therefore able to fit into this international planning cycle.

## **Local audience – world class quality**

One consequence of the historical reliance on schools to provide an audience and a venue, is that once a successful annual circuit of 2-300 schools has been established, perhaps within a relatively small area or region, there is little need – and little time - to seek work further afield, within the UK or abroad. This perhaps explains why so few UK companies make shows available for international touring.

No company can afford to keep a large permanent company of actors. It is therefore difficult to build a repertoire of plays which are available to tour.

Another legacy of our commercial tradition is that UK actors normally expect

to be employees rather than members of co-operative companies. They wait for the offer of a job, rather than join with others to follow an artistic and social vision. Attitudes are changing, however, as more and more young actors, directors and designers emerge from university courses, rather than vocational training in drama schools. This new generation are more willing to see themselves as artists and to form new companies whenever they see an opportunity to reach an audience.

By giving a very large number of performances in schools in their formative, apprentice years, UK actors in theatre for young audiences learn to work fast, to be tight and focused in playing, to be unafraid of looking an audience in the eye without the barriers of the fourth wall and stage lighting, to listen to an audience and understand its many different moods and responses. With good writing and direction, our shows can be world class.

We are fortunate that the UK has many fine, dedicated artists who would rather work for children than any other audience. There is now a body of experienced managers, directors, writers and other artists able to support the younger generation of actors. The next few years may well see a significant flowering of our theatre for young audiences – and many more shows worthy of touring the world.

[www.artscouncil.org.uk](http://www.artscouncil.org.uk), [www.artswales.org.uk](http://www.artswales.org.uk), [www.scottisharts.org.uk](http://www.scottisharts.org.uk),  
[www.artscouncil-ni.org](http://www.artscouncil-ni.org)

## Development Agencies in the UK

Arts and Culture are the responsibility of locally accountable government bodies and agencies in England, Scotland, Wales and Northern Ireland. While the lead bodies for theatre are the Arts Councils, local authorities in cities, towns and counties also have a part in arts development and in providing theatres and arts centres.

The professional development of theatre for young people is also delivered in a variety of ways.

The national association of theatre for children and young people is **TYA-UK Centre of ASSITEJ**. About 50 out of 160 professional UK companies are members in 2009. It is a voluntary association which receives no support from Governments.

## England

There is no official regulation or monitoring of companies taking theatre to schools in England. There is no development agency for TYA (Theatre for Young Audiences) in England.

Individual companies and festivals provide professional development workshops and events as part of their programme and these are co-ordinated and promoted by **TYA – UK Centre of ASSITEJ** through monthly newsletters and a website at [www.tya-uk.org](http://www.tya-uk.org)

**Polka Theatre, Unicorn** and **Company of Angels** regularly deliver professional development activities such as New Writing programmes. **Birmingham Repertory Theatre** is conducting a ten year study of children and theatre and hosts regular workshop events on topics such as Theatre for Early Years.

**Theatre Centre** is a company dedicated to New Writing and support for TYA artists from minority communities. Plays are toured nationally and plays are published.

**Takeoff Festival** was created in 1987 by UK ASSITEJ Centre and continues in North East England as part of the annual programme of **CTC Theatre / Theatre Hullabaloo**.

The UK ASSITEJ Centre provides links to professional companies and artists in 80 countries worldwide. [www.assitej.org](http://www.assitej.org)

## Scotland

**Imagine** is the development agency for TYA in Scotland which grew out of a successful annual international festival – Bank of Scotland Imagine Festival ([www.imagine.org.uk](http://www.imagine.org.uk))

The agency is based in Edinburgh and employs seven people year round, not only to organise one of the world's largest international festivals, but also to support young artists and organise showcase events for companies in Scotland as part of an extensive programme of development, funded by Scottish Arts Council.

## Wales

For over 20 years a network of 8 companies has been providing theatre and educational experiences for generations of children in primary and secondary schools in Wales in English and in Welsh. The aim has been to reach every child in Wales at each stage of their school life. The 8 companies funded by the Arts Council of Wales receive significantly more money than their counterparts in England or Scotland. They organise their own annual conference and professional development events and promote theatre for children in Wales collectively. They have recently created a formal association.

## Northern Ireland

While the number of active professional organisations and companies in the field is small, there is a great deal of professional development activity through festivals run by **Young at Art** and **Sticky Fingers**.



# **Festivals in the UK**

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## Festivals in the UK

The following extract is from Shakespeare's Islands, an article describing the character and development of UK festivals which appeared in ***The ASSITEJ Book 2008/2009: Theater Festivals – celebration of cultural diversity***.

### Difference and Diversity

Each part of the UK has its own special character, history and cultural institutions. In Scotland, Wales and Northern Ireland responsibility for cultural matters has been devolved from UK central government. Within England, the leading government agency, Arts Council England, operates through nine regional offices. Regional and local variations in arts activity are therefore striking.

### Scotland

The UK's largest international festival of professional theatre for young audiences is ***Imagine***, based in Scotland's capital city, Edinburgh. Scotland has a population of five and a half million, about the same as Denmark. It was an independent country until 1707.

***Imagine Festival*** has grown considerably over ten years in size and importance. It is now both one of the largest international festivals in the world and the centre-piece of year-round development activity in Scotland. ***Imagine*** has, in fact, become one of a very few professional development agencies for TYA in Europe, with 7 full time staff and stable annual government funding of about GBP 400k. The festival began as a copy of the annual ***Vancouver Children's Festival*** – set in a park with tented theatres and outdoor arts activities for children. This was a model particularly unsuited to the Scottish climate, when rain is more likely than sun, even in summer, and denies the possibility of a fully professional theatre presentation. The programme was also at first heavily weighted towards entertainment theatre.

***The Bank of Scotland Imagine Children's Festival***, held at the end of May each year in Edinburgh, now uses all the best theatre venues in the

festival City and the organizer, Tony Reekie, travels the world year round to select the very best productions to present to over 10,000 children from across Scotland.

## Wales

With a population of some 3 million, Wales has for over 30 years enjoyed a well-funded network of 8 professional Theatre in Education companies. The concept of a cultural entitlement for all children to access theatre at least once at each phase of school life is accepted. Most companies tour their productions into schools. Social topics predominate but promotion of the indigenous Welsh language and culture is naturally an important element in programming.

**Opening Doors**, in Welsh **Agor Drysau**, is a more recent festival explicitly aimed at building cultural relationships between the smaller nations and cultural communities of Europe. It also aims to promote Welsh productions to festival organizers abroad and to present selected overseas companies as an artistic challenge or stimulus to domestic development. In both Wales and Scotland government agencies are sympathetic to the need to protect indigenous production and to encourage cultural tourism. Promotion of culture is seen as contributing to a positive image with the longer term aim of encouraging inward financial investment and the creation of employment.

## The Island of Ireland

There are relatively few professional companies and artists in the North and South are increasingly active in seeking collaborative relationships within a combined population of less than 5 million.

**Baboro** festival in Galway, Republic of Ireland, has become a popular event in the calendar of international children's theatre festivals. Companies from around the world are presented. Festivals are popular events and **Roola Boola** is only the latest to arrive on a crowded scene.

The aims and policies of the festivals in the North, **Belfast Children's Festival** and **Sticky Fingers** in Newry, reflect their origins in community arts and the strong UK tradition of encouraging children to participate in arts activities, both at school and in leisure time. **Sticky Fingers** has recently

expanded its original remit to develop arts activities for the very young to include the organisation of a regular festival of professional theatre for Early Years.

## England

Within this country of 60 million people, hub of a former Empire, culture in general and theatre for children in particular have low status. Participation in arts activity is today seen by Government in England primarily as having instrumental benefits, improving behaviour and attainments in 'real' education.

**Takeoff** was founded in 1987 by the UK Centre of ASSITEJ to create a forum for international exchange and development. After four years in London, the original hosts and funders withdrew. In 1994 **Takeoff** was restarted in the North East of England and is now organized as part of the annual programme of **Theatre Hullabaloo**, formerly **CTC Theatre**, an independent producing company regularly funded by Arts Council England. The festival is usually held in Darlington at a large and well-equipped Arts Centre.

The festival has been of national significance and was for a decade the only regular meeting point for UK artists in the field of TYA. **Takeoff** is now a smaller scale, professional development event and presents about 8 productions, selected to reflect a particular theme each year.

**Ciao!** and **The Spark** are examples of locally-based festivals with contrasting approaches. **Ciao!** has been based at a large arts centre in Bracknell, a satellite or 'New Town' some 30 miles from London. The theatre programme has been situated within a predominantly participatory summer event for both schools and family audiences. **Ciao!** was suspended in 2008 and 2009 but a larger event is planned for the South East region of England in 2010.

**The Spark** is a festival of professional theatre, dance, music and visual arts for children aged 0 -13, offering a mix of spectacle and participatory events in a range of theatres, schools, museums and galleries, and public spaces in the County of Leicestershire. It has become established over 7 years as an annual celebration of theatre, predominantly in schools and presents the best national work available alongside productions from abroad already in

the UK – perhaps at *Imagine* or *Belfast* festivals.

*The Spark's* director, Ellen Bianchini, identified a lack of dance theatre for the very young in the UK so in 2008 *The Spark* collaborated with an arts centre and the regional dance development agency to commission a dance production for Early Years audiences. *Telling Tales* was created by choreographers Enrique Cabrera of Spain's *Aracalanza*, and H  l  ne Blackburn, Artistic Director of *Cas Public*, based in Montr  al. A national tour is planned for autumn 2009.

## Passion not Plan

There are hundreds of arts festivals of all kinds in all parts of the UK every year. In England at least, they do not result from any coherent national cultural policy but are created and sustained by passionate individuals committed to making the arts available to everyone. Each festival therefore has a special character and responds to the needs of the people it serves. Above all, people like to celebrate together. The small community of professional theatre artists working for children and young people are just the same.

***Sticky Fingers:*** Annual: 9 – 17 May 2009: Newry, Northern Ireland.  
[www.stickyfingersarts.co.uk/sf/festival.do](http://www.stickyfingersarts.co.uk/sf/festival.do)

***The Belfast Children's Festival:*** Annual: 22 – 31 May 2009: Belfast, Northern Ireland. [www.belfastchildrensfestival.com](http://www.belfastchildrensfestival.com)

***Imagine:*** Annual: 26 May – 1 June 2009: Edinburgh, Scotland.  
[www.imagine.org.uk/FESTIVAL2009/home.php](http://www.imagine.org.uk/FESTIVAL2009/home.php)

***The Spark:*** Annual: 25 May – 7 June 2009: Leicestershire.  
[www.sparkfestival.co.uk](http://www.sparkfestival.co.uk)

***Ciao! Festival:*** 21 – 27 June 2010: Oxford. [www.ciaofestival.org.uk](http://www.ciaofestival.org.uk)

***Takeoff:*** Annual: 11 – 12 November 2009: Darlington, England.  
[www.ctctheatre.org.uk/takeoff-festival.asp](http://www.ctctheatre.org.uk/takeoff-festival.asp)

***Agor Drysau / Opening Doors:*** Biennial: March 2010: Aberystwyth, Wales.  
[www.agordrysau-openingdoors.org/2008/introE.htm](http://www.agordrysau-openingdoors.org/2008/introE.htm)

# **Shows for International Touring**

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## The Fool on the Hill

Writer Kevin Dyer  
Director Nina Hajjiyanni,  
Composer Mark Melville  
Designer Verity Quinn  
Animation Kate Sweeney  
Age Suitability: 7+  
Theme: Childhood and Old Age  
Available: Oct – Dec 2009 and  
Sep – Dec 2010

***The Fool on the Hill*** is a beautiful, emotionally complex and hopeful story about a girl who helps an old woman escape from inside her head. It is a rich, total theatre experience, where sound, image and word carry equal weight and transport the audience into a

surreal, imaginative and surprising world. At the play's heart is an incredible and profound story about a woman with dementia.

Cast: 5 + 2 Stage Managers  
Performing area: 8m x 8m  
Get In: 4 hours. Get Out: 3 hours  
Duration: 90 minutes  
Maximum Audience: 200 if raked seating available

### ***The Fool on the Hill***

*'Full of warmth and humanity. There's also a great deal in it about fairness and how that matters to a young audience'*. Paul Whitfield, Artistic Director, Brief Candle Theatre Company

*'Subtle, sophisticated, full of wonderful images'*. Anne Pierson, Writer and former Director of the Brewery Arts Centre, Kendal.



## About Us

Action Transport Theatre is a new writing theatre company creating plays *for*, *by* and *with* young people. We believe that the ideas and experiences of children and young people must be at the heart of the British theatre culture.

We believe in making brilliant theatre which changes people's lives. We believe that everyone is creative, or has the potential for creativity within them. We value and encourage individuality, collaborative endeavour and participation. We believe that good theatre develops the imagination, encourages empathy and connects people to the world in which they live.



### Action Transport Theatre

Whitby Hall, Stanney Lane, Ellesmere Port, CH65 9AE t: +44 (0) 151 357 2120  
e: [info@actiontransporttheatre.co.uk](mailto:info@actiontransporttheatre.co.uk) [www.actiontransporttheatre.co.uk](http://www.actiontransporttheatre.co.uk)



Pigeon and Duckie in Pigeon Party!  
Photography Stuart Slavicky

## Pigeon Party!

Directed by Adam Bampton-Smith

Designed by Claire Sutherland

Lighting Design by Will Evans

Music by Shock Productions

Lyrics by Guy Picot

Age Suitability: 3+

Available: 2009-2012

The Pigeon is back and ready to party! Squeezing all the fun of the first three Pigeon books into one raucous production, this lively show is full of fun, feathers, laughter and excitement and features original music and lots of audience participation.



Can you stop Pigeon driving the bus? Will he share the hot-dog? And after all that it's time for bed, the Bus Driver wants Pigeon to go to bed, all his friends want him to go to bed, but the question is: *will you let him stay up late???*

Cast: 2. Crew: 1

Performing area: 5m x 5m

Get In: 3 hours. Get Out: 30 mins

Duration: 45 mins

## About Us

**BIG WOODEN HORSE theatre company** aims to present high quality theatre to younger audiences across the United Kingdom and to represent the best of British theatre craft abroad. The company's productions will always strive to both entertain and inform young people, drawing from different cultures and traditions to present entertaining and educational work.

Artistic Director: Adam Bampton-Smith

Productions available:

***Don't Let the Pigeon Stay Up Late!***  
(UK 2008-10)

***Pigeon Party!*** (USA 2009-12)



'Gill Robertson, Ian Cameron and Scott Turnbull in *The Book of Beasts*' 'our new king arrives at the royal palace'

## The Book of Beasts

Director: Jo Timmins

Theme: Storytelling theatre

Age suitability: 5+

Available: By negotiation

Imagine you were king. Imagine you could do anything you wanted, except one thing. You must never ever open ***The Book of Beasts***.

Lionel is just a little boy and has only been king for twenty-four hours. When Lionel opens ***The Book of Beasts*** he accidentally unleashes a wicked red dragon that terrorises his faithful subjects.

**Catherine Wheels**  
THEATRE COMPANY

A magical adventure based on the book by E Nesbit (*The Railway Children, Five Children & It*) which captures the imagination of young and old with pure storytelling charm.

Cast: 3. Crew: 2

Performance area: 7m x 7m x 3m

Get In: 5 hours. Get Out: 2 hours

Duration: 50 minutes

Maximum audience: 200-300  
(depending on seating)

## About Us

Catherine Wheels is a Scottish children's theatre company formed in 1999 by director Gill Robertson. The first production ***Martha***, has performed in theatres throughout the UK, Ireland and North America. In 2008 ***Martha*** won Best Production at Shanghai International Children's Festival.

***Lifeboat*** (2002), won the Barclays Stage Award for Best Show for Children and Young People in the UK and has toured to Broadway in New York, New Zealand and Sydney Opera House.



Pinocchio

## Pinocchio

Music by Andrew Dodge

Ages: 5-11

Duration: 60 minutes

Available: September 2010 – July 2011

Adapted from the classic Italian story by Collodi, the show follows the adventure of that likeable rascal. “Only good sons have a chance of becoming real boys” warns the cricket. But try as he might, Pinocchio the puppet cannot stay out of trouble. The play captures the magic of the original story and is performed with hand-carved puppets and original music and songs.

# Cornelius & Jones

*“Neil Canham is an outstanding storyteller who had the audience, of all ages, eating out of his hand. His pace is perfect and asides to the audience are wonderful ...*

*The designer and director, Sue Leech deserves great credit for this clever production ... ideal for a first visit to the theatre ...”*

**Oxford Times**

## The Snow Queen

Adapted from the story by Hans Christian Andersen

Available: September 2009 to July 2010

## About Us

We are a small touring theatre company founded by co-directors Neil Canham and Sue Leech in 1986. We perform for children and adults in schools and theatres. The company has a reputation for original work of a high artistic and technical standard.

We create our own productions and commission scripts and music. Our special concern is to produce dynamic new work.



## Thurtinkle's World

Age Suitability: 4-10

Available: By negotiation

Thurtinkle is a wise old gnome with a big nose and a big heart! He loves telling tales and he loves hearing your stories. Come and meet him in Thurtinkle's World.

## About Us

DNA Puppetry and Visual Theatre Company is a team of highly talented producers of creative learning for children. With creative visual theatre through puppetry at the heart of all their work, this internationally touring performance company has been promoting



puppetry and visual theatre

creative play and learning since 1994.

New for 2009 is **Terry Jones Fairy Tales** - Find out why Thurtinkle loves his beautiful big nose in **The Big Noses**, try to help Katy make her mind up in **Katy Make-Sure**, laugh at the crazy antics of the two greedy robbers in **The Glass Cupboard** and find out what happens when you're never satisfied in **The Corn Dolly**.

With his witty low-key style, renowned actor, film maker and author Terry Jones addresses important themes for children such as inclusion and diversity, environmentalism, self-esteem and consumerism.



## DNA Puppetry and Visual Theatre

Studio 13, The Watermark, 9-15 Ribbleton Lane, Preston PR1 5EZ

t: 01772 253100 e: info@dynamicnewanimation.co.uk www.dynamicnewanimation.co.uk



puppetry and visual theatre

## Imaginary Leaps

By DNA Puppetry and Visual Theatre

A programme of work designed to enhance creative play in early years.

Experts in the benefits that puppets, creative play and performance can bring to the intellectual, emotional and physical development of young children, DNA offer performances, activity sessions, creative play training and bespoke play kits made to commission by skilled visual artists for theatres, early years settings, museums and galleries.

*“A delicious treat of a show that engaged and enthralled our audience... Full of beautiful little touches, the show even included an*

*opportunity for children and adults to play together in the space after the show, which worked brilliantly ... Simple yet magical, DNA not only entertained the children but also demonstrated a clear understanding of how they think”*

**Simon Hollingworth, Lincoln Drill Hall about Ball Pond Bobby**

DNA Puppetry and Visual Theatre have been creating work for early years audiences for 15 years. Artistic Director Rachel Riggs is currently gaining Early Years Practitioner status through CETAD accreditation at Lancaster University, bringing DNAs work in line with contemporary child development methodologies. Rachel is part of the Early Arts Champions Group run by ISAACS UK and is participating in the ‘Dandelion’ European Early Years Theatre professional development project hosted by La Baracca (Bologna) and Toihaus (Salzburg).



# Fevered Sleep

being turned off at bedtime....

Imagine it's bedtime. Imagine it's time to turn out the light. Imagine the moon outside And the stars, shining bright. Imagine a forest of flickering torches, where the moon comes down to play.

Imagine a place that is made of light. Imagine how brilliant that would be.

*"Brilliant more than lives up to its name...an exquisite show."*  
**The Guardian \*\*\*\*/Critics picks/What not to miss in 2009**

*"This luminous production wraps itself around the children and holds them, fascinated, in its grasp."*  
**Time Out – Critics Choice \*\*\*\***

Cast: 2 performers/4 touring crew  
Performing area: 10.5m x 8m  
(minimum ceiling height 4m)  
Get In: 1.5 days (4 sessions)  
Get Out: 4 hours  
Duration: 45 minutes  
Maximum Audience: 80  
(35 children/45 adults)

## Brilliant

Directed by David Harradine  
Associate Director Samantha Butler  
A Fevered Sleep / Polka Theatre  
Production  
Age suitability: 3 – 5  
Theme: Light, darkness, dreams,  
sleep, bedtime  
Available: 2009-2011

**Brilliant** is a devised visual theatre piece all about light, combining live music, lighting, movement, and captivating imagery. Like all Fevered Sleep's work for children it takes an everyday experience as the starting point for creating an extraordinary creative event. For **Brilliant** this image is the light

## Fevered Sleep

c/o Young Vic , 66 The Cut, London, SE1 8LZ

t: +44 (0)20 7922 2988 e: admin@feveredsleep.co.uk www.feveredsleep.co.uk



# Fevered Sleep

*young audience. Truly wonderful.”*  
**Total Theatre**

Company: 2 performers/4 crew  
Performing area: 7m x 9m  
(minimum ceiling height 4.5m)  
Get In: 2.5 days. Get Out: 8 hours  
Duration: 45 minutes  
Maximum Audience: 70  
(35 children/35 adults)

## About Us

Fevered Sleep creates original performance, visual art and publications, for children and for adults. Whether in theatres, galleries or other places, our work encourages people to see the world in new and unexpected ways. In each of our projects we discover something fresh about the art forms in which we work.

*“One of the companies leading the way in children’s theatre...always touched by real imagination and a sense of wonder.”* **The Guardian**

## And The Rain Falls Down

Directed by David Harradine  
Associate Director Samantha Butler  
Age suitability: 3 – 4  
Theme: water, weather,  
environment, bathtime  
Available: 2009-2011

***And the Rain Falls Down*** is a playful, visually striking and poetic celebration of water: the water of bath time, the water in the weather, and the water of play. Combining visual theatre and original music. Originally co-produced by the Lyric Hammersmith in 2006.

*“In equal measures enchanting and imaginative, truly engaging its*

## Fevered Sleep

c/o Young Vic , 66 The Cut, London, SE1 8LZ

t: +44 (0)20 7922 2988 e: admin@feveredsleep.co.uk www.feveredsleep.co.uk



### The Banana Thief

Available: 2009 - 2010

Duration: 1 hour

Technical Information: Please contact us

Theme: Dance for 6+ and family audiences

**The Banana Thief** is a one hour performance which includes live music from around the world, live classics, live jazz and live rock, with breakdance and acrobatics to thrilling Argentinian drumming; a shower scene to Mozart's "Queen of the Night"; amazing Peruvian rhythm boxes; a tribute to the Muppet Show and a disappearing dinosaur egg.



As in all **Flying Gorillas** shows, the performance will be preceded by a workshop in which up to 30 children learn, devise and rehearse the exciting finale in which they perform alongside the professional cast.

The group is led by Susana García (Tango Argentina, De La Guarda) and Nigel Warrack (Ra-Ra Zoo, Theatre de Complicité) and grew out of a desire to create new dance with live music that is exciting and fun, influenced by non-European cultures.

*"A dazzling blend of virtuosity and wit"*  
**Buenos Aires Herald, Argentina**

*"Outstanding and uncompromising quality for kids"*  
**The Evening Standard, London**



### The Flying Gorillas

279a Westbourne Park Road , London, W11 1EE

t: +44 (0)20 7727 5018 e: admin@flyinggorillas.co.uk www.flyinggorillas.co.uk



## Freehand Theatre

Inventive, visual theatre for children, combining original puppetry, good design, rich language, striking concepts, beautiful music and gentle humour.

Our work explores ideas through telling stories and tells stories through exploring ideas. Each time we create a production we start out on a new journey. Through our work we hope to connect our creativity to the imagination of our audiences.

Recent work has focused on children aged 3 to 7 and because of the young age of its target audience the company requests

audience sizes no larger than 120. *'Freehand Theatre's superb creations are a joy to see. They provide real and effective theatre.'*  
**Times Educational Supplement**

*'We all agree that you are the best theatre company that we have had in school. The atmosphere that you created was magical and you held the children spellbound. It was lovely to watch their faces and see them being totally absorbed in the beautiful world that you had created. We are all looking forward to your next production so put us at the top of the list.'*

**Hempland Primary School, York**

*'The show was fantastic – it was quite beautiful and I was very proud that it was part of the festival.'*

**Director, Spark International Children's Theatre Festival, Leicester**





## Garlic Theatre

*'Excellent manipulation from one of England's leading puppet companies'*

**Simon Hart, Edinburgh Animation Festival**

Founded in 1997, Garlic Theatre is a Visual Theatre Company that uses image, puppet animation, movement and music to create theatre productions of artistic excellence. We aim to challenge, entertain and stimulate people of all ages through work, which encourages imaginative play and develops a new awareness of the power of puppet animation. The Company specialises in thought provoking work for young people



## Garlic Theatre

which is also stimulating and exciting for adults.

### Theatre Productions by the Company

***Old Mother Hubbard and Her Cupboard*** 2008; ***The Magnificent Flying Machine*** 2007; ***Billy Goats Gruff*** 2006; ***The Sorcerer's Apprentice*** 2005; ***Fiddlesticks*** 2004; ***Flea Circus*** 2002; ***Sindbad the Sailor*** 2000; ***George and the Dragon*** 1999; ***Rapunzel*** 1997.

### International Festivals

Garlic Theatre has toured to 15 countries outside the UK winning 5 awards in International Puppet Festivals. Iron Rooster Festival, Gyor, Hungary in 1999 (First Prize); Ghent Figeuro 2000 (Luk Vincent Prize).

Garlic Theatre played at the Copenhagen Festival in February 2007 and at the Ghent Festival in July 2008.

### Garlic Theatre

164 Norwich Road, New Costessey, Norwich, NR5 0EW  
t: 01603 741850 e: garlic.10@ntlworld.com www.garlictheatre.org.uk

## Shows for International Touring



### From Cinders To Tatters

By Julie Ward

Directed by Scott Young

Designed by Simon Pell

Age Suitability: 5 – 10

Theme: Diversity

Available: Sept 2009 – Dec 2011

*“What would you do if you lost a shoe?*

*Look for it?*

*Go home without it?*

*Stand on one leg?*

*Dance hippety-hop?*

*Get cross?*

*Get a dirty foot?*

*Sit down and cry?*

*Take the other shoe off?*

*Steal someone else’s shoe?*

*Be someone else in someone else’s shoes?*

In old Andalusia a group of street urchins sing, dance, argue, dress up and re-enact the story of Cinderella. Each knows a different version as they carry the tale from town to town, selling flowers and fruit, living life on the road.

Cast: 4

Performing area: 16m by 16m

Get In: 2 hours. Get Out: 1 hour

Duration: 45 minutes

Maximum audience: 50 – 500

### About Us

Jack Drum Arts creates performance and media projects for a wide range of audiences.

Linked workshops and education resources are offered as an accompaniment to performances.

### Jack Drum Arts

8 South Terrace, Crook, County Durham, DL15 9AD

t: 01388 730574 / 01388 766756 e:info@jackdrum.co.uk www.jackdrum.co.uk



Pete Baynes in *Three Bears Out & About*



We all know what happened to Goldilocks when she was just a little bit nose-y and a little bit naughty, but what if it was the other way around? What would happen if the bears went to her house? What would happen if the bears came to YOUR house?

This new play for children and their families explores what it feels like to enter the unknown, to step out of your comfort zone into somebody else's space.

Cast: 4  
Performing area: 16m by 16m  
Get In: 3 hours. Get Out: 90 minutes  
Duration: 45 minutes  
Maximum audience: 50 – 500

## Three Bears Out & About

By Julie Ward  
Directed by Scott Young  
Designed by Simon Pell  
Age Suitability: 4 – 10  
Theme: Developing curiosity  
Available: Sept 2009 – Dec 2011

*“Oops! I broke it  
Didn't mean to  
I was just playing  
I'd better hide and better pretend it  
wasn't me  
When they ask, “Who did this?”  
I'll just say Nobody. Mr Nobody  
that's who!”*

### Jack Drum Arts

8 South Terrace, Crook, County Durham, DL15 9AD  
t: 01388 730574 / 01388 766756 e:info@jackdrum.co.uk www.jackdrum.co.uk



Amit Sharma (left) and Nicola Miles Wildin present one of a number of paper stories to an attentive audience

## Paper People

Devised by Kazzum

Directed by Daryl Beeton

Designed by Jo Paul

Age Suitability: 3+ and Families

Theme: Celebrating diversity

Available: April 2009 onwards

Two paper sellers tell stories as they cut and manipulate their newspapers into a variety of people and landscapes. Performed by disabled artists using their newspaper stand, the characters and environments emerge from the pages. Familiar and inspiring, live animations, all appear to be different, yet they began in the same way, from within a simple



sheet of paper. Celebrating the differences and similarities among us.

Performed to an intimate audience, once the stories have been told the Paper People wheel off their stand to sell their papers, and tell their stories, elsewhere...

Paper People is an interactive, mobile, outdoor performance for children, young people and their families. A highly visual theatrical experience, platforming disabled artists and encouraging young people to view disability and diversity in a positive way.

*"A wonderfully intimate funny production. We were all left spell-bound by the magic of the 'Paper People.'"*

**Kate Larsen, Programme Director, Shape**

Cast: 2

Performing area: Outdoors, flat

Get In: 1 hour. Get Out: 1 hour

Duration: 30 minutes

Maximum Audience: 40



The Garden in Winter



We meet two characters who play together – exploring a new space, new objects, dressing up and taking turns - but struggles arise when one of them wants to be the **ONLY** Captain of the ship!

Feedback from M6's tour of **One Little Word**:

*"Simple and brilliant"*

*"Perfect for this age range – excellent production"*

*"The performance broke any boundaries placed by language"*

Performing area: 5m Wide x 5m Deep x 2.5m High

Get In: 2 - 4 Hours Get Out: 1 Hour  
Duration: 35 mins.

Other M6 Theatre productions for very young audiences include:

**Jaz & Flo**  
**Best Friends**  
**The Garden In Winter**  
**Odd Socks**

## One Little Word

Actors: Gilly Baskeyfield and Luke Walker

Directed by Andy Manley

Original music by Tayo Akinbode

Theme: Friendship and Creative Play

Age suitability: 3 - 6 years and family audiences

Available: 2009 - 2011

A beautiful story of friendship, power struggles and the rich world of creative play. This sensitive production directed by Andy Manley, performed by two actors and underscored with a magical soundtrack by Tayo Akinbode contains only ONE spoken word.

## M6 Theatre Company

M6 Studio Theatre, Hamer School, Albert Royds Street, Rochdale OL16 2SU  
t: +44(0)1706 355898 e: admin@m6theatre.co.uk www.m6theatre.co.uk



## About Us

Founded in 1977, M6 is renowned for producing work that has deep emotional resonance with its audience and is as imaginative as it is powerful. Building on the strong ethos, skills and experience of the company, M6's rich and innovative creative programme includes:

- Inspiring, sensitive and highly visual work for very young audiences
- Powerful, specially commissioned contemporary new dramas for older audiences
- Compelling short single voice plays for specific audiences.



Odd Socks

*"M6's work brings curiosity, imagination, understanding and connections into young people's lives through strong creative styles of work, relevant and rich storytelling and memorable magical moments which –*

- Ignite the imagination
- Nurture the heart
- Challenge the mind

*M6's 'Jaz and Flo' creates a magical place full of wonder where children can feel safe – to explore and respond, to listen and feel, to sing and play."*

**Arts Council of England NW**



## M6 Theatre Company

M6 Studio Theatre, Hamer School, Albert Royds Street, Rochdale OL16 2SU  
t: +44(0)1706 355898 e: admin@m6theatre.co.uk www.m6theatre.co.uk



Patrick Lynch as The Dust Man

## The Dust Man

Design and Direction: Marcello Chiarenza

Age Suitability: 6 – 10

Theme: Dreaming and the limits of the imagination.

Available: From September 2009 onwards

The Dust Man lives on the other side of the mirror. At bedtime he reaches out, takes you by the hand and you fly off on the wind to dream together.

So put on your pyjamas, brush your teeth, turn out your night-light and slip through into his back-to-front world.

# Lyngo Theatre

This show will amaze and delight you with its intriguing illusions. It breaks the barrier between performer and audience and invites you to go through the mirror and become part of your own dream on stage.

*"A celebration of theatre itself"*  
**Mary Reynolds, *The Glasgow Herald* \* \* \* \***

Cast: 1  
Performing area: 5m by 5m  
Get In: 4 hours. Get Out: 1 hour  
Duration: 50 minutes  
Maximum audience: 200

## About Us

**Lyngo Theatre** have been bringing the best of Italian theatre to the UK and Ireland since 2003 appearing at all the major festivals and venues.

Marcello Chiarenza has been producing theatre in Europe for 30 years, winning a number of prestigious awards. Whether producing small-scale children's shows or major circus-theatre his style is instantly recognisable.

## Lyngo Theatre

6 Hilltop Avenue, Cults, Aberdeen, AB15 9RJ, UK  
t: +44 (0)7957 134943 e:patrick@lyngo.co.uk www.lyngo.co.uk



Steven Collison as Clown, Jon Marshall as Ringmaster in *Magic Circus*

## Magic Circus

Company devised.

Design: Dave Whatt.

Music: Geof Hardisty

Age Suitability: 4 – 11

Theme: Circus themed Children's Theatre

Available: Sept 2009 – Dec 2010

"All the circus acts have disappeared; the acrobats, tight-rope walker, jugglers, lions, elephants.... They've all gone! Why have they left? Who will perform? The Ringmaster is left with one anarchic clown and the audience. **Magic Circus** is fast moving, highly visual and peppered with traditional puppetry,

# Magic Carpet Theatre

slapstick, illusion, circus skills... and it's very funny."

Described as "Commedia del arte for kids" this hilarious story of the poor put-upon Clown and pompous Ringmaster will delight children's and family audiences.

"...*Magic Carpet* – absolutely dynamite!!"  
**The Roola Boola Festival, Ireland**

Previous productions of **Magic Circus** were a sell out success at festivals in Galway, Singapore and Edinburgh.

Cast: 3

Performing Area: 6m x 6m

Get In: 2 hours. Get Out: 1 hour

Duration: 1 hour 10 mins

Maximum Audience: 400

## About Us

Magic Carpet have toured since 1982 continually devising and commissioning exciting children's theatre productions with popular themes aimed at 4 – 11s and family audiences. Themes have included plays based on classic tales - Victorian melodrama mystery and sci fi adventure – **Moon Magic!**

## Magic Carpet Theatre

18 Church Street, Sutton-on-Hull, HU7 4TS, UK

t: +44 (0)1482 709939 e: afia@magiccarpettheatre.com www.magiccarpettheatre.com



## multi story

**multi story** maintain a repertoire of productions based on lesser known traditional tales that are suitable for children aged 5 - 11.

All feature the heightened physicality that has become **multi story's** hallmark, some also use music and song to advance the story, others feature projected animations and other technical wizardry.

**multi story** are centrally concerned with the enduring power of story - and with communicating the richness of the old stories to new audiences, both young and old.

*"As a teacher, I loved it for me and for the insights it gave me both about myself and the children and the ways they responded, some expected and some totally unexpected."*

**Foxton Primary School**

Stories currently in the repertoire include ***The Firebird, East o'the Sun West o'the Moon, The Golden Key, The Magician's Daughter, Tattercoats, Dragon-Fish, Poor Jack*** and ***Clever-Clogs and the Cunning Princess***.

**multi story** perform in schools, theatres, arts centres and community venues throughout the UK and have recently played festivals and venues in Canada, South America, Norway, Portugal and the Czech Republic.

Cast: 2  
Performing area: 5m x 5m  
Get In: 90 mins. Get Out: 45 mins.  
Duration: 50 - 60 minutes.

**multi story** was created in 2000 by Bill Buffery and Gill Nathanson.

## multi story

The Barns, Bestridge, Swimbridge, Barnstaple, EX32 0PY  
t: +44(0)1271 830147 e: multistory@hotmail.com www.multistorytheatre.co.uk

## Shows for International Touring



### New International Encounter

NIE have many touring shows available for touring. Please contact the company for more information.

### About Us

NIE bring together theatre makers from different countries to tell stories that focus on episodes that have shaped recent European history. Weaving together live music, physical action and a multitude of languages they devise new, visually driven performances that speak directly and dynamically to an audience.



NIE uses all theatrical means available to create performances that are full of life and by turns comical, tragic, ridiculous and disturbing. They have won awards for their work in both the UK and Europe and performed in over 20 Countries.

The exceptional ensemble combines exquisite, highly physical acting and wonderfully integrated live music... deeply moving and genuinely memorable.

**The Daily Telegraph – *The End of Everything Ever***



### New International Encounter (NIE)

(UK) The Junction, Clifton Way, Cambridge, CB1 7GX (Norway) Torstadbakken 29, 1395 Hvalstad, Norway  
t: (UK) +44 (0)1223 403343 (Norway) +47 41231310 e: info@nie-theatre.com www.nie-theatre.com



Keiko Hewitt-Teale in *Baby Balloon*  
Photography Patrick Baldwin

## Baby Balloon

Written by Tim Webb

Designed by Claire de Loon

Music by Max Reinhardt

Theme: The senses of touch, sound, smell and sight

Age suitability: Babies 6 - 12 months and carers

Available: 2009 - 2011 by negotiation

A giant balloon starts to glow. Two playful dancers emerge from inside and invite the audience to explore the colours, music and textures of their airy world. For each highly interactive performance ten babies and their carers enter a magical world of balloons. An exploration of



the senses of touch, sound, smell and sight, *Baby Balloon* is a perfect introduction to the enchantment of theatre for young children.

*"This is touch-me-feel-me theatre of the highest order, in which the fourth wall is blown to smithereens."*

**Lyn Gardner, *The Guardian***

Dimensions: 8m x 8m x 5m high

Get In: 4hours. Get Out: 4 hours

Running-time: 55 minutes

Maximum audience: 10 babies plus 10 carers

## About Us

We create innovative, multi-sensory and highly interactive productions for the very young and for young people with complex disabilities. By transforming everyday environments into colourful, tactile 'wonderlands' we invite our audience to join us in a world of the imagination.

## Oily Cart

Smallwood School Annexe, Smallwood Road, London, SW17 0TW  
t: +44 (0)2020 8672 6329 e: oilies@oilycart.org.uk www.oilycart.org.uk



A Clean Sweep

## A Clean Sweep

Performed by Ian Cameron  
& Tim Licata

Directed by Magdalena  
Schamberger

Music by Andrew Cruickshank

For audiences of all ages.  
Recommended: 7+

In this brilliant blend of theatre clowning, dance and visual storytelling, Tim Licata and Ian Cameron explore the most ordinary and make it... extraordinary!

Two men try to survive in an anarchic world of brooms, dust brushes, chimney brushes, scrub brushes, clothes brushes,

# Plutôt la Vie

toothbrushes and hairbrushes, doing anything but cleaning up.

Household chores will never seem the same again.

**A Clean Sweep** brings a taste of European theatre clowning to audiences of all ages. In today's world where everybody tries to be correct, successful and perfect, Walt and Dustin are different. 'Keepers of the Dust,' they live in an absurd world full of brooms and brushes.

*"...innovative theatre that defies classification"*

**The Sunday Times**

Cast: 2

Playing Area: 6m width x 7m depth x 6m height.

Duration: 55 minutes

Maximum audience: 250 – 300

Plutôt La Vie are currently developing *By The Seat of Your Pants*, a new piece of visual, movement theatre in a clown style for family audiences which will be available for touring in Autumn 2010.

## Plutôt la Vie

Out of the Blue, 36 Dalmeny Street, Edinburgh, EH6 8RG  
t: +44 (0) 7818 644 739 e: [plutotlavie-info@blueyonder.co.uk](mailto:plutotlavie-info@blueyonder.co.uk)



## Puppet State Theatre Company

### The Man Who Planted Trees

Design and Direction: Ailie Cohen

Actors: Richard Medrington &  
Rick Conte

Theme: The Difference That One  
Person Can Make

Availability: Sept 2009 – Dec 2011

Age: For adults and children 7  
and over.

### About the show

A captivating adaptation of Jean  
Giono's environmental cult classic.  
A French shepherd sets out with  
his dog to plant a forest and  
transform a barren wasteland.  
Hear the wind, feel the rain, smell

the lavender in this multi-sensory  
theatrical delight. An unforgettable  
story that shows us the difference  
one man (and his dog!) can make  
to the world.

A unique blend of comedy,  
puppetry and inspiring storytelling.  
*"It is very, very rare to find  
something that appeals as  
effortlessly to children and adults  
as this magical show ..."*  
**The Scotsman** \*\*\*\*\*

*"Laughs, heartbreak, war,  
regeneration, scented breezes,  
sparkling wit, the best dog puppet  
ever. Perfect for children and  
grown-ups. Terrific."* **The Guardian**

Victor Award 2009, International  
Performing Arts for Youth  
Showcase, Ohio.

Total Theatre Award for Story  
Theatre 2008. Eco Prize for  
Creativity 2007

Cast Size: 2  
Performing Area: 5m x 6m  
Get In: 2 hours. Get Out: 45 mins  
Duration: 60 minutes  
Audience: Maximum 150

### Puppet State Theatre Company

40/1 Woodhall Road, Edinburgh, EH13 0DU t: 0131 441 9693  
m: 07595 930624 e: elspeth@puppetstate.com www.puppetstate.com



Their story of Princess Veronica and her search for grand-father King Jim is a gentle, heart-warming reassurance of family love - even when loved ones are no longer there.

*"The experience of Upstairs in the Sky will stay with its participants for years to come"*

**Theatre Reviewer, 2008**

### Upstairs in the Sky

Written by Guy Holland and Carey English

Directed by Guy Holland. Music by Rob Lee

Age Suitability: 3 – 5 years

Themes: Collaboration, creative play, taking risks, loss

Available: 2009 - 2011

Two people cannot agree on which story to tell and fall out miserably. With the audience's encouragement they make friends and together they draw the audience into an imaginary journey through a dark, dark wood, up a tall, tall tower to a beautiful magical cloudscape.

Cast: 2.

Performing area: 4m x 4m in a theatre or a classroom.

Get-in: 1 hours.

Duration: 45 minutes performance with 15 minutes playtime.

Maximum Audience: 80

### About Us

Quicksilver's theatre productions and participatory arts projects have a 30 year track record of critical acclaim. The company has formed many international partnerships with theatre companies in Mexico, Russia, Singapore and Japan.



Ella Harris as Margot  
& Woody Murray as Dr Kevin  
Photography Tim Smith

# RED LADDER

THEATRE COMPANY

Finding the answers might just save both their lives...or will it?

*For behind the scenes footage of our creative process please visit our website.*

The play is a cross-generational story for 21st century audiences fusing puppetry, innovative theatre and surreal style; and is suitable for both teenagers and adult audiences.

## Forgotten Things

Directed by Ron Dixon

For teenagers and adult audiences

Available: 2009 - 2011 by negotiation

Cast: 4

Performing area: 8m x 8m with 3.5m height

Get In: 4 hours. Duration 75 mins

Maximum Audience: 100 if on the flat. Capacity of theatre if on raked seating.

A dark comic play about finding hope - and what happens when it's taken away.

16 year old Toby believes he's a failure. He's losing the will to live..his parents are frightened. They don't want to lose him...and then there's Grandma Lilly - she's just losing her mind...luckily, having forgotten 'something important' Lilly interrupts to lead Toby into a mystery of half memories and family secrets.

## About Us

Founded in 1968, the company is today one of Britain's leading national touring companies producing high quality new plays for diverse audiences.

*"Thinking theatre..."*

**Kevin Berry, *The Stage***



**Elves & Shoemaker**  
Photography Robert Day

## The Island

Age suitability: 9 – 12 years  
Theme: Prejudice, difference

What happens when a lonely stranger is washed up on the beach of an isolated island? Neither understands the other's language, and all are suspicious of what he brings to their island.

This powerful classroom play explores notions of difference, otherness and prejudice. It is part of a larger project called Young Europe, which will see the creation of four plays in eight languages across the continent, all examining the same themes. The production will be performed by two actors

# Nottingham Playhouse education

in a classroom for one class of children per performance. It will be followed by an extended workshop examining the issues in more detail. There will also be a studio theatre version for public performances.

Adapted by Laura Lomas from the book by Norwegian writer Armin Greder, the play will be directed by Susannah Tresilian.

Performing area: a classroom  
Get In: one hour. Get Out: half an hour  
Duration: 50-minute play followed by 45 minute workshop  
Maximum audience: one class of 30

## About Us

Over the 36 years of our history, we've created more than 250 shows and given thousands of performances in schools, colleges, and theatres.



**Dumb Water.** Photography: Robert Day

## Roundabout Theatre in Education



## Out of the Blue

Created by Sarah Argent and Kevin Lewis

Performed by Kevin Lewis

Age suitability: 6 - 18 months

Available: 2009 - 2011

He loves to play with paper - scrunching, tearing, ripping, rustling.  
*Hiding* – “Peekaboo!”  
*Wrapping* - “What’s inside?”  
*Unwrapping* - “And?” ..... one day, **out of the blue**, a wonderful surprise!

An enchanting new performance for babies and toddlers (and their grown-ups) full of captivating

# Sarah Argent

images, intriguing sounds & a chance to play too!

*“Full of things that babies like.”*  
**Mum, Georgina, 18 months**

Cast: 1

Performing area: 4m x 4m. Studio theatre with blackout.

Get In: 90 mins. Get Out: 45 mins

Duration: 25 mins plus 15 mins playtime

Audience: 35 including adults.  
(Up to 3 shows per day)

## About Us

**Sarah Argent** received a Creative Wales Award in 2006 to research theatre for babies and toddlers and in 2007 a Small Size Seeding Fund award to development of *Out of the Blue*.

Kevin has worked for almost 30 years as a director and actor in Theatre for Children and Young People and community theatre. Artistic Director for **Theatr iolo** since 1990.



Sarah Argent

31 Llandaff Road, Cardiff, CF11 9NG, Wales, UK

t: + 44 (0)29 2022 6945 m: + 44 (0)7939 526318 e: sargent65@tiscali.co.uk



Cinderella

## Cinderella

Created, designed and performed  
by Shona Reppe

Co-created by Ian Cameron

Co-Directed by Gill Robertson

Age Suitability: 5+

Available by negotiation

The classic fairy tale beautifully re-imagined in this highly visual, award-winning production with secret hatches, hidden drawers and a handbag full of MAGIC!

Cast: 1

Performing area: 4m x 4m x 4m. End on.  
*Black box setting or at least black background and floor. Requires total Blackout.*

# Shona Reppe Puppets

Get In: 2 hours. Get Out: 1 hour  
Running time: 50 minutes  
Audience: 150 with raked seating

## About Us

We create highly visual and accessible small-scale puppet productions for children and families.

In 2002 *Cinderella* won a Total Theatre Award for physical and visual theatre at the Edinburgh Fringe Festival and in 2003 won the Victor Award for best showcase in Montreal. *Cinderella* has toured extensively across the UK, US, Canada and Japan as well as Belgium, France and The Netherlands. Tours to Broadway, New York in Sept 2009 and to Sydney Opera House in April 2010.

## What the press has said about *Cinderella*:

*"...inventive brilliance and mischievous, witty touches abound in this one-woman puppet production..."* **The Herald**

## Shona Reppe Puppets

30 High Street, Inverkeithing, KY11 1NN  
t: 07808 411541 e: [peeptoe@hotmail.com](mailto:peeptoe@hotmail.com)

Shows for International Touring



This light-hearted piece delves into the world of football through the eyes of two friends. Injuries and arguments, winners and losers, rules and tactics are all explored.

Cast: 2  
Performing area: 10 x 10m  
Get In: 4 hours. Get Out: 45 mins  
Duration: 40 mins + 15/20 mins post performance discussion  
Audience: 100 - 250

## Kick Off

Concept: Kristine Sommerlade  
Music: Adrian Evans  
Age suitability 7 – 11 / Families  
Theme: Football, Friendship & Fantasy  
Available: 2009 - 2011

Chiara dreams of Maradona and Beckham, spends all her time perfecting headers and goal kicks. All she wants is to be a professional footballer... Simon thinks playing football all the time is stupid. He would much rather be a pilot, but him and Chiara are friends...

## About Us

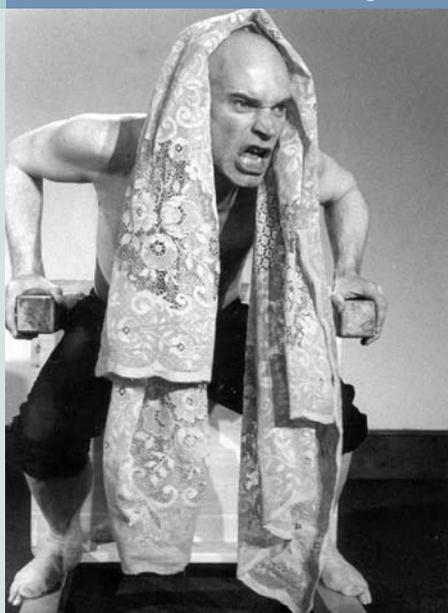
Since 1999, Tees Valley Dance has built a reputation for producing challenging and innovative dance theatre work for young people which is accessible, relevant and does not compromise on quality.

Other productions available by negotiation are: ***Space Invaders***, ***Vampires*** and ***Match Girl***.



## Tees Valley Dance

ARC, Dovecot Street, Stockton on Tees TS18 1LL  
t: 01642 525191 e: info@teesvalleydance.co.uk www.teesvalleydance.co.uk



## Marcos

Created and performed by

Kevin Lewis

Age Suitability: 7 - 12 years

Available: 2009 - 2011

Marcos lives off berries and wild potatoes – his only friends are the goat, snake, fox and a family of mice – until he is discovered years later and taken to the city, where the process of “taming the Wild Boy” begins... A true story of a five year old boy abandoned in the Sierra Morena mountains of Southern Spain.

**Marcos** has toured throughout the UK as well as Ireland, Austria

# Theatr lolo

and Russia. The play helps to understand and respect difference through a combination of storytelling and physical theatre.

*“A tour de force of brilliant physical acting and a fascinating story”*

**Takeoff Festival**

*“...first class theatre – if only grown up theatre were as good”* **Western Mail, Wales**

*“...one of the highlights of this year’s festival”*

**Luaga & Losna Festival, Austria**

Cast: 1

Performing area: 5m x 5m. End on.

Get In: 1 hour. Get Out: 45 mins

Running time: 50 minutes

Maximum audience: 100 with raked seating

## About Us

**Theatr lolo** aims to work in an international context to produce and program the best of live theatre, making it widely accessible to children and young people to stir the imagination, inspire the heart and challenge the mind.

## Theatr lolo



Mirrorball

## My Mother Told Me Not to Stare

An operetta by Finegan Kruckemeyer & Martyn Harry  
Directed by Nina Hajjiyanni  
Age Suitability: 8+ years  
Available: 2010-12

***Have you ever done the things your parents told you not to do?***

*Have you swallowed the pips of an apple, and waited for a tree to grow in your belly?*

*Have you made a face when the wind changed?*

An operatic play that presents children with the rules that must

# T H E A T R E Hullabaloo

absolutely not be broken...and then absolutely breaks them!  
*In partnership with Action Transport Theatre*

## About Us

**Theatre Hullabaloo** creates theatre that stimulates young people's understanding and exploration of the wider world of feelings and ideas. Since 1994 we have presented more than 3,000 performances of nearly 50 plays to over 300,000 children and young people. Young audiences in Korea, Japan, Canada and Russia have enjoyed our work. We also run the annual **Takeoff Festival**.

## Current Productions

### Five

A contemporary dance installation created by Kitty Winter and Wayne Walker Allen. Age: 3-7 years, Cast: 4, Theme: the five senses, Duration: 40 minutes



Five

## Theatre Hullabaloo

The Arts Centre, Vane Terrace, Darlington, Co Durham, DL3 7AX [www.theatrehullabaloo.org.uk](http://www.theatrehullabaloo.org.uk)

Theatre Hullabaloo receives regular funding from Arts Council England



## La Pelota Mágica

An enchanting tale from Argentina, performed in simple Spanish for 6 – 10 year olds, teachers, families and friends.

Brother and sister, Luis and Natalia, are playing in the foothills of the Andes. They see a beautiful, shimmering ball and chase after it. However, the ball belongs to the cold-eyed witch of the mountains! Natalia is trapped by the witch's magic and Luis must race against time to save her.

TSF brings its flair for engaging children in different languages and cultures to this folktale, told through a combination of puppets, performers and live music.

## About Us

TSF exists to explore and celebrate language and cultural exchange through highly physical, visual theatre and using elements such as mime, mask, puppetry, clowning, dance and live music to enhance storytelling.

Since 1991, Artistic Directors John Cobb and Sarah Kemp have explored storytelling through many different and diverse media in collaboration with performers from around the world. The company has mounted over 30 productions in English, French, German and Spanish.

TSF are currently working on an original piece of multi-lingual theatre, working with performers from the UK, Cyprus, Tenerife and Germany. This truly European collaboration will run from May 2009 to November 2011.





## A Thousand Cranes (Tales from Old Japan)

### About Us

From West to East from East to West, **A Thousand Cranes** aims to create visual, vibrant, physical theatre inspired by stories from Japan and Europe which celebrate and unite the two differing cultures as well as work that promotes intercultural dialogue and exchange.

### Creative Team

**Kumiko Mendi** trained at Jacques Lecoq Theatre School in Paris. Since then she has worked as an actress, teacher, movement director and director. She is one of the founding members of the award-winning British East Asian theatre company - *Yellow Earth*.

**Vicky Ireland** has worked as an actress all over Britain. From 1989 - 2002 she was Artistic Director of Polka Theatre and is now a freelance director and writer.

### A Thousand Cranes

Performed by Kumiko Mendi  
Directed by Vicky Ireland  
For children of 4 years and their families  
Duration: 50 minutes  
Developed in association with Arts Depot with support from *Here, There and Everywhere Consortium*

These delightful traditional Japanese tales are brought to life through inventive storytelling, puppetry and music.



Photography Farrows Creative

## Travelling Light

Travelling Light is a producing and touring company that has been creating shows for young audiences for the past 25 years, and taking them into schools and theatres throughout UK and abroad.

We believe that although theatre can entertain, it can also transform lives and show young people alternative possibilities. We take time and care with everything we produce, ensuring that young people are at the heart of the process. We look for new approaches and inventiveness: we give our artists time to play so that they can try out different ideas,

**Travelling Light**  
THEATRE COMPANY

nurture them then pick the ones that will grow to be strong and viable.

### Recent Shows

**Home** by Lizzie Allen  
Co-produced with Bristol Old Vic  
December 2008

*"...enchanted, heart-warming and decorated with a host of imaginative theatrical ideas."*

#### **The Stage**

**Shadow Play**  
Created by the company February 2008

*"...an uplifting, vivid celebration of life as a literal artwork, created live from a palette of rainbow colours."*

#### **Venue Magazine**

**The Ugly Duckling**  
Adapted from Hans Christian Andersen.

*"A truly exceptional piece of work – it is nothing short of perfection."*

#### **What's On Stage**



## Travelling Light

13 West Street, Old Market, Bristol BS2 0DF

t: +44 (0) 117 377 3166 e: info@travellinglighttheatre.org.uk www.travlight.co.uk



tutti frutti/York Theatre Royal, *If Only The Lonely Were Home* by Finegan Kruckemeyer. Photography Peter Byrne

### If Only The Lonely Were Home

Written by Finegan Kruckemeyer

Directed by Wendy Harris

Age suitability: 4 - 7

Available: 2009 - 2011

The Lonely hasn't been seen for a long time. His house stands quiet, on the furthest edge of town. He won't come out. So everyone brings to his doorstep the things they love; a photo of the wind, a song you sing in cars, a feeling of Ferris wheels, some lightning in a jar. The Lonely is ignoring them all. But one girl stands at his door and won't go away....

With beautiful movement and live music **tutti frutti** tells a story of

# tutti frutti

loss, loneliness and love.

Cast: 2 plus stage manager  
Performance space: 5m x 5m x 3m height

Get In: 2 hours. Get Out: 1 hour  
Duration: 50 minutes, no interval  
Audience size: Recommended maximum 120

### About Us

Our mission is to delight children with meaningful, imaginative, visual, story based theatre.

**tutti frutti** creates professional theatre aimed specifically at children aged 3-7 years and their families. Our productions are adaptations of children's books or specially commissioned plays which include original music together with different art forms i.e. puppetry, dance and movement.

### What people have written about us

*"quality work for children - excellent production values and skilful performances" ... "The children are enchanted" ... "This is inspiring theatre. Fun, funny and reassuring"*

**The Stage**

### Tutti Frutti Productions

Space @ Hillcrest Community Primary School, Cowper Street, Leeds, LS7 4DR  
t: +44 (0)113 262 2662 e: alison@tutti-frutti.co.uk www.tutti-frutti.co.uk



Banana at Dawn

# wee stories

only the flotsam of their sunken liner, they act out all the parts of this adventure on the high seas. Accompanied by live music on double bass and ukelele.

*'very exciting indeed. Yet another production to confirm that Wee Stories creates Scotland's finest children's theatre.'*  
\*\*\*\*\* **The Scotsman**

## Treasure Island

Retold and performed by Andy Cannon and Iain Johnstone

Age suitability: 8+

Available: 2009 – 2011

**Wee Stories** once more take to the high seas with their critically acclaimed adaptation of Robert Louis Stevenson's bloody tale of adventure, suspense and greedy gangplankers.

Drawing closely on the storytelling spirit of Stevenson's original, the cast of two are shipwrecked musicians, clinging to the story to keep body and soul together, in the hope of rescue. Using

Performance area – 5m x 5m

Cast: 2

Get In: 8 hours, Get Out: 1.5 hours

Duration: 105 minutes

No maximum audience

## About Us

Wee Stories are a multi award-winning theatre company, creating a high quality, unique brand of storytelling theatre for all generations, believing that a shared theatrical experience is the best theatrical experience.

***The Emperor's New Kilt***, co-produced with National Theatre of Scotland, was *Best Show for Children and Young People*, Critics Awards for Theatre in Scotland 2008.

## Wee Stories Theatre

The King's Theatre, 2 Leven Street, Edinburgh, EH3 9LQ

t. +44 (0) 131 221 0606 e. [info@weestoriestheatre.org](mailto:info@weestoriestheatre.org) [www.weestoriestheatre.org](http://www.weestoriestheatre.org)

# **Company profiles**

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Babul and the Blue Bear

We create dynamic, challenging theatre which attracts new audiences.

Working with the narrative and musical influences of the communities and artists we work with, we are passionate about pushing the boundaries of what theatre is. With a mix of professional productions, youth theatre and community projects, we cross over art-forms to develop new ones, nurture new writing and involve our audiences at every stage of the theatre making process.

**20 Stories High** was set up in 2006 by Keith Saha and Julia Samuels. Working locally and nationally with a wide and varied range of

## 20 stories high

artists, we have been recognised as offering something different and innovative with our bold renderings of contemporary tales.

The image is taken from **Babul and the Blue Bear** a Hip-Hop Theatre piece, fresh and anarchic, bringing the worlds of hip-hop, grime music, masks, puppetry and spoken word together in a bold, dynamic and exhilarating fusion.

This magical and hard hitting tale explores the themes of cultural identity, divided loyalties, racial tension and a sense of belonging in a multi-cultural Britain. Told from the perspective of Benny, a young mixed-race man growing up in a white family, the narrative weaves in and out of events in Benny's life from his time in a children's home to eventually being re-united with his long lost father "Black Barry" – a comedian whose routine is based upon self-deprecating jokes about his heritage.

**20 Stories High** are continuing to explore the marriage of Hip-Hop theatre and Puppetry as well as commissioning fantastic new plays for young adult audiences.

### 20 Stories High

Metal, 6 Marmaduke Street, Liverpool, L7 1PB

t: 0151 260 5185 e: [info@20storieshigh.org.uk](mailto:info@20storieshigh.org.uk) [www.20storieshigh.org.uk](http://www.20storieshigh.org.uk)



Show: Confetti  
Actors: Owain Llyr Edwards & Iwan Charles

Cwmni Theatr Arad Goch is a production company which specialises in creating dynamic and contemporary theatre for young audiences. The company uses a visual and imagistic style often drawing both on contemporary physical theatre and on traditional performance techniques. The company tours to schools, community venues and theatres, making its work accessible to all audiences.

Arad Goch's foreign touring has included visits to Ireland, the USA, Denmark, Canada, Austria, Poland and Singapore.

During recent years Arad Goch has operated programmes which have enabled young people



to take part in the company's creative processes – as writers, performers and advisers. The recent completion of an extensive redevelopment of the company's Centre in the heart of Aberystwyth offers a wide range of facilities and workshops for the community. With a theatre space, studio, gallery, filming and editing equipment the Centre is bustling with activity.

Arad Goch produces the biennial AGOR DRYSAU – OPENING DOORS Wales International Festival of Theatre for Young Audiences, Next edition in 2010.  
[www.agordrysau-openingdoors.org](http://www.agordrysau-openingdoors.org)



Show: Lleuad yn Olau  
Actress: Ffion Wyn Bowen

### Arad Goch

Stryd y Baddon / Bath St, Aberystwyth, Ceredigion, Cymru / Wales SY23 2NN  
t: 01970 617998 e: [post@aradgoch.org](mailto:post@aradgoch.org) [www.aradgoch.org](http://www.aradgoch.org)



The Raft of The Medusa



**The Theatre Company Blah Blah Blah** has been making theatre for young people in schools and youth centres since 1985.

## Our mission

- To engage, enthuse and provoke audiences through well crafted participatory theatre events and performances.
- To carry out this work mostly in non-theatre spaces.
- To tell good stories and tell them well.

We aim to enter a dialogue not only with our young audiences but also those who have stewardship of them (teachers, youth workers and

Photo shows a group of high school pupils working with actors in our participative play “*The Raft of The Medusa*”.

The play tells the story of a notorious shipwreck off the coast of Africa in 1816. 150 people were abandoned on a raft and only 15 were rescued twelve days later. The audience and the actors recreate the painter Gericault’s efforts to depict this tragedy. Gericault’s enormous painting now hangs in the Louvre Gallery in Paris.

parents) so that we can discuss, listen and learn through making theatrical events and experiences together.

Our way of working, using participation, has developed with these collaborators into a “hands on” learning experience which explores great stories in depth.

More about some of our remarkable projects can be found on our website.



## Inspirational theatre challenging young minds

We are part of Clwyd Theatre Cymru, the foremost producing theatre in Wales, repeatedly inspiring, exciting, challenging, and involving over 30,000 young people each year.

We develop curriculum linked Theatre in Education projects, run a huge weekly drama workshop programme, including Summer Schools and Outreach Schemes and provide education support for all Clwyd Theatr Cymru productions.

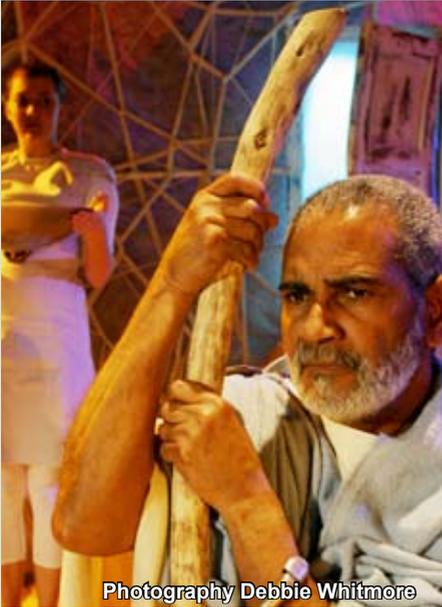
Through live theatre experience we encourage young people to want to learn, to explore, debate and

challenge the world they live in, to create in them a hunger for the arts, inspire a passion for creativity and develop their critical faculties both as participants and audience.

We create a minimum of 4 productions a year, covering all ages and our plays are performed both in Clwyd Theatr Cymru and toured to schools and venues.

CTCTYP is headed by Tim Baker, Associate Director of Clwyd Theatr Cymru, currently under the Directorship of Terry Hands, former Artistic Director of the Royal Shakespeare Company. Tim Baker has built strong links with arts professionals across the world (including Catalonia, Japan and the USA), which has led to international acclaim for our collaborative productions.

In our search for artistic excellence we regularly commission new plays and playwrights and we welcome proposals for new creative partnerships and collaborative exchanges.



Photography Debbie Whitmore

# DRAGON BREATH

T H E A T R E

## About Us

We create innovative, epic, poetic, visual theatre responding to, and challenging, young people's perceptions of the world. Our productions and education programmes reflect young people's authentic voices, and are researched with children, teachers, university students, artists and scientists over many months during the development of each play.

***Dragon Breath*** (2004) explores anger and emotional difficulties in the aftermath of 9:11 - subverting expectations and prejudice - as a Dragon flies into the Twin Towers of a mediaeval city (age 6-11).

***The Icarus Project*** (2007) raises moral and ethical issues of stem cell technologies, asking where we should draw the line in human endeavour (age 13 – 17).

***Cosmos*** (2009) follows a child to her lost Story Star, introducing young children to concepts of the universe through human stories and magical, participatory theatre (age 3-7).

## Artistic Directors

**Nettie Scriven** is a renowned designer and scenographer, specialising in creating new work for young people, and developing play texts through the design process. She represented Britain at the 1999 Prague Quadrennial.

**Peter Rumney's** *Jumping on my Shadow* won the Arts Council England Best Play Award 2002. It is currently in production in Ireland and Greece (2009). Translations: *Schattenfangen & Drachenwut* by Anke Ehlers, Theaterstückverlag, Munich.



Baa Moo Yellow Dog

## **we include, we inform, we inspire**

Half Moon Young People's Theatre is a vibrant theatre for young people in Tower Hamlets, East London. We have been working locally and nationally with young people of all ages and abilities since the 1980s, using drama as a tool for learning.

Half Moon places a particular emphasis upon engaging those often excluded in terms of culture and ability. For young people with disabilities, our building is fully accessible. We produce and present plays in integrated British Sign Language and we offer touch tours for every performance.

# Half Moon

## **About Us**

We offer two inter-locking strands of activity:

A participatory programme including youth theatres, school and community projects.

Producing and presenting professional original theatre at our base, in venues and in youth and school settings.

Our professional plays are written by some of the UK's most promising new playwrights and scripts are developed with young people. Annually over 32,000 individuals participate in our full range of activities.

We welcome proposals for international collaboration.



**Half Moon Young People's Theatre**

43 White Horse Road, London, E1 0ND

t: 020 7709 8900 e: [admin@halfmoon.org.uk](mailto:admin@halfmoon.org.uk) [www.halfmoon.org.uk](http://www.halfmoon.org.uk)



Cinderella

Artistic Director Kinny Gardner  
Associate Director Darren Cheek

We create small spectacles, to which grownups can bring children.

We have established a reputation since 1982 for elegant, flamboyant and witty productions, touring the UK, Holland, Spain, Italy, France, USA and New Zealand.

We create innovative and imaginative shows with a fascinating mixture of popular styles: music, puppets, mask, storytelling and integrated Sign Language, with a strong sense of suitability and age-appropriateness and an equally strong sense of the ridiculous.

## krazykattheatrecompany (Sign Language Arts)

Accessibility and a passion to communicate are motifs of our work. Every production is fully signed by the actors.

Borrowing from patterns of children's play, we model behaviour for adults, encouraging a sense of involvement to share the fun of the child's involvement and recognise the joy and importance of play as a 'bridge to independence'.

Director Kinny Gardner is a recognized leader in the development of visual theatre with integrated signing. We are seen by both the Deaf and Hearing communities as major innovators in the field of Sign Language Arts.

*"Heavenly child's play, variety wit and pace, perfect technical assurance, attractive and compelling".* **Chicago Life, USA**

*"Un magnífico compañía, una groupa preciosa, diferente y divertida, me encanta...!"*  
**El Mundo**



Behind the Barricades, 2008

The company has been working for 4 years with a performance and research remit and regularly produces work for the annual Children's Storytelling Festival here at the University. The company is venue based and has a policy of producing new work. We are not TIE but our position within the University does allow us to adopt particular approaches to our work in order to maximise the potential for audience involvement and engagement with the story and characters on both an experiential, emotional and intellectual level.

All our productions therefore: create an environment for the performances; give the audience a related role and reason to be there and encourage emotional



and intellectual involvement via the total experience.

### **Our Shows**

***Bombs and Bicycles, 2006***

***The Caretakers, 2007***

***Behind the Barricades, 2008***

We are currently working on **Granny Twiddles Emporium of Wonderful Things**, scheduled for June 2009.



The Caretakers, 2007

### **The Magic Attic Theatre**

University of Worcester Drama Department, Henwick Grove, Worcester, WR2 6AJ.  
t: 07779 570029 m: 07854 810209 e: magicattic@worc.ac.uk



Think of drama as a tool, a multi-faceted tool that can sharpen interest, hammer home a point, take the edge off a difficult subject and smooth its transition, bridge the gap between the written word and reality, expand horizons and lift confidence and of course entertain.

Drama is a tool, a precision tool that you can use and we can provide.

## About Us

Playtime Theatre Company has, since 1983, been producing innovative professional drama for young people.

Whether through our very successful reciprocal exchange

programme with like-minded theatre companies in Europe, or our independent touring programme to schools, festivals & theatres worldwide, Playtime's work has been seen and enjoyed by countless people the world over.

Playtime Theatre is a leading company in the field of drama for young people with a large and varied repertoire of tried and tested and new productions catering for the demands of any audience. We also offer an extensive workshop programme, freelance writers and directors and devised pieces of your choosing.

So wherever you are in the world, if you feel that our theatre is right for your audience, we should be happy to discuss any project you have in mind.



## Playtime Theatre Company

18 Bennells Avenue, Whitstable, Kent CT5 2HP t: +44(0)1227 266272 / 266648  
f: +44(0) 1227 266648 e: [Playtime@dircon.co.uk](mailto:Playtime@dircon.co.uk) [www.playtimetheatre.co.uk](http://www.playtimetheatre.co.uk)



- Youth Theatre
- Interventionist theatre workshops

These programmes are produced in Schools, Colleges, Community Centres, Theatres, Youth Offender's Institutes, and the street.

### International Award

The company has a growing international profile having recently been invited to Ireland and China, **winning the best production award** at the Shanghai International Theatre Festival.

### About Us

Formed in 1979 in the world famous Rhondda Valley, we create 'active theatre' for Schools, Communities and Theatre Venues throughout Wales and beyond.

Through the medium of theatre, empathetic drama and discussion, we enable young people to discover the enjoyment of theatre and their own creativity, to talk about issues of direct concern to them, to share and increase their understanding of those issues.

### We create and produce

- Theatre in Education programmes
- Theatre in Community workshops
- Community touring



### Spectacle Theatre

Coleg Morgannwg Rhondda, Llwynypia, Tonypany, Rhondda Cynon Tâf CF40 2TQ  
t: +44 (0) 1443 430700 e: info@spectacletheatre.co.uk www.spectacletheatre.co.uk



**Knock Against My Heart**

Photography: Robert Day. Age advice: 14+

Author: Oladipo Agboluaje

Theatre Centre commissions and produces exceptional New Writing for children and young people, spanning ages 4 - 18 and aims to produce surprising, provocative and sensitive new plays which engage and enthuse our young audiences.

Theatre Centre has pioneered the touring of high quality shows into schools and its extensive reach ensures that theatre is seen by young people from all communities and cultures, reflecting the growing complexity of cultural diversity in the UK today.

In Autumn 2008, Theatre Centre collaborated with Brazilian Theatre Company Nós Do Morro in the play **Knock Against My Heart** by



Oladipo Agboluaje. Other previous international works include **Little Violet and the Angel** by Philip Osment and **Souls** by Roy Williams.

*"Theatre Centre produces consistently challenging, absorbing and moving work."* **Time Out**

*"I enjoyed it so much I wanted to clap forever!"* **9 year old Girl**

**Available from Spring 2010**  
**Jake & Cake** by Godfrey Hamilton. Age Advice: 7+

*"There used to be wolves here, with fur like moonlight walking, as if the sky swapped places with the earth and all the stars were running through the woods."*



**How High Is Up?**

Photography: Ben King

Author: Brendan Murray

Age Advice: 4+



Full of Noises.  
Photography: Simon Warner

West Yorkshire Playhouse Touring Company performs at the Playhouse and tours to schools. Plays are created through collaboration with artists from a wide variety of art forms to produce challenging, high quality work.

The plays allow children and young people to see new, accessible theatre. They are accompanied by workshops and resource packs to support the teacher in the classroom.

**Gail McIntyre** has been working as director of the company since 1994 and is Associate Director, Young People's Theatre, at West Yorkshire Playhouse where for the last 6 years she has directed their acclaimed Christmas productions.

# WY PLAY HOUSE

## Recent Project

**Full of Noises** from Shakespeare's *Tempest*

Created for a teenage audience the production used clown techniques, live music and storytelling to explore key themes of power and responsibility – both political and magical. Through the world of Trinculo and Stephano it provided a refreshing new way of encountering characters and sequences from the play and an introduction to Shakespeare's language. "Amazed Shakespeare can be so funny!" **Pupil: Pudsey Grangefield School**



**West Yorkshire Playhouse Touring Company**

West Yorkshire Playhouse, Quarry Hill, Leeds, LS2 7UP

t: 0113 213 7225 e: gail.mcintyre@wyp.org.uk www.wyp.org.uk/touring

# Writers

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Photography: Robert Workman & Toby Farrow

I have been writing for my own company, Freehand Theatre, for many years and have produced a series of plays including **Norman's Ark**, **Tales from a Treehouse**, **Little Red... You Know Who!** and **Who's Been Sitting in my Chair?**

I am now developing my writing in new directions by accepting commissions to work with other companies.

### **Under One Roof**

Commissioned by Polka Theatre, London. Produced December 2006 to March 2007. Shortlisted for the Brian Way Award for writing for children's theatre 2008.

*"That idyllic other world of make believe is explored with*

# Lizzie Allen

*evident relish in this two hander for children aged 3 to 6. It's an intimate show, and as resourceful and imaginative as small children themselves can be when they're off in a world of their own."*

**Time Out London**

In 2008/09 Bristol based company, Travelling Light, produced **Under One Roof** with the new title of **Home** at the Bristol Old Vic Theatre.

*"In Sally Cookson's delightful production, Lizzie Allen's play for the under-sixes is rather like Beckett for beginners, a wonderfully concrete and yet infinitely playful meditation on the meaning of home. When bag lady Florrie enquires, 'Where are we?' and Todd replies, 'We are here', it is a triumphant reminder of their survival against the odds...."*

**The Guardian**

*"Writer Lizzie Allen and director Sally Cookson are at the very top of their form."*

**The Stage**

## Lizzie Allen

1 Reynard Villas, Mayfield Grove, Baildon, Shipley, West Yorks, BD17 6DY  
t: +44 (0)1274 585277 e: lizzie@freehandtheatre.co.uk www.freehandtheatre.co.uk



**Neil Duffield** has written over 60 plays and adaptations which have been staged extensively throughout Britain and abroad. In 2006, he won the Arts Council England Children's Award 'for work which displays excellence, inspiration and innovation in children's theatre.'

**Recent work includes:** *The Ugly Duckling*, *The Hunchback of Notre Dame*, *The Lost Warrior*, *The Snow Queen*, *The Jungle Book*, *Arabian Nights*, *The Firebird*, *The Secret Garden* and *The Minotaur*.

**Resident writer** at leading UK professional theatres for young audiences including Action Transport Theatre and M6 Theatre.

# Neil Duffield

Theatres and companies which have produced his work include Polka, Manchester Library Theatre; Belgrade Theatre, Coventry; Cheltenham Everyman; Palace Theatre, Watford.

## Published plays

***The Secret Garden***  
(Samuel French, 1998)

***A Christmas Carol***  
(Aurora Metro, 2007)

***Plays for Youth Theatres and Large Casts*** (Aurora Metro, 2009)

## Neil Duffield

2 Gorses Mount, Darcy Lever, Bolton. BL2 1PQ t: 01204 409729  
e: n.duffield1@ntlworld.com Website: <http://homepage.ntlworld.com/n.duffield1>



# Vicky Ireland

**Vicky Ireland** MBE, FRSA is a Director and Writer and a Board member of TYA – UK Centre of ASSITEJ. She is Vice Chair of Action for Children's Arts, which campaigns for all children to experience high quality arts.

For **Regents Park Open Air Theatre**, London, she wrote ***All On a Summer's Day*** (based on *A Midsummer's Nights Dream*) and ***East of the Elephant*** (based on *Twelfth Night*)

She was Artistic Director of **Polka Theatre**, London, where her adaptations included ***Kensuke's Kingdom***, from the book by Michael Morpurgo and ***Three Cheers for Mrs Butler***, based on the poems of Allan Ahlberg.

**Recent work** includes adaptations and productions of the work of author **Jacqueline Wilson**: ***The Lottie Project, Double Act, Bad Girls, Midnight, The Suitcase Kid, Secrets***, all published by Nick Hern plays. ***The Giraffe and the Pelly and Me***, adapted from the book by Roald Dahl is published by Samuel French.

**International Directing** includes ***Sleeping Beauty*** for the Young Spectators Theatre, Nizhny Novgorod, Russia and ***The Odyssey*** for Theatre Antidote, Cyprus.

She also conducts drama workshops, has given talks on UK Children's Theatre around the world and is a visiting director at London's **East 15 Drama School**.

**Vicky Ireland MBE, FRSA**

Freelance Children's Theatre Director and Writer

[www.vickyireland.com](http://www.vickyireland.com)



“I grew up about as far away from a theatre building as it’s possible to get and I’m still a bit surprised that I ended up working in it.”

During nine years with Leeds Playhouse TIE team I devised **Raj** about Britain’s imperial legacy, and **Dirty Rascals**, about children’s games, plays which were celebrated in their day. **Flags and Bandages** was the British Theatre Institute’s Best Children’s Play of 1986.

Over a couple of years I wrote **Walking the Tightrope** for Under-fives, a play about loss and grief, adapted **Of Mice and Men** for a company of learning disabled actors, a freak show for a group of physically disabled actors touring

# Mike Kenny

in a circus tent, and **A Family Cook Book**, a jazz opera to play in schools.

“I think I’m one of the luckiest writers in the Western world. I get asked to do such interesting things, and play with so many fascinating people.”

**La Nuit Electrique** (*Electric Darkness*): UK Writers’ Guild Best Children’s Play 2008. Shortlisted for Moliere Award, France, for Best Children’s Play 2009.

**The Gardener** Shortlisted Prix Chronos, France, and Kindertheaterpreis, Germany.

**Stepping Stones** (*Pierres de Gue*) UK Writers’ Guild Best Children’s Play 1997. Arts Council England Children’s Award 2000.

**Agents UK:** Sayle Screen, (toby@saylescreen.com)

**Scandinavia:** Colombine Teaterforlag, Gaffelgrand 1A, SE-111 30 Stockholm, Sweden (info@colombine.se)

**Germany:** Verlag Autoren Agentur, Neue Schonhauser Str. 20, 10178 Berlin



# Charles Way

Theatre won the *Arts Council Children's Award 2004* and ***Merlin and the Cave of Dreams*** was nominated in USA for a Helen Hayes award for the '*Outstanding new play of 2004*'.

Charles has written many plays for radio, and a TV poem for BBC2, ***No Borders***, set on the Welsh borders, where he lives and has spent most of his creative life.

## Current Projects

***Hard Times*** for Manchester Library Theatre, ***The Iron Ring*** for Children's Theatre Company, Minneapolis.

## Plays published

***A Spell of Cold Weather, The Dutiful Daughter, Classic Fairytales, Merlin and the Cave of Dreams*** (Aurora Metro) ***The Flood*** (Collins) ***The Search for Odysseus*** (Longman).

**Charles Way** began writing plays in 1978 when he joined Leeds Playhouse TIE team. He has written over 40 plays, many of them for young people. His plays ***Sleeping Beauty*** and ***The Search for Odysseus*** were both nominated as *Best Children's Play* by the *UK Writer's Guild* with ***A Spell of Cold Weather*** winning the award in 1996.

***Playing from the Heart***, about the percussionist Evelyn Glennie, was nominated as *Best Children's Show* by TMA. Other plays include: ***The Flood, One Snowy Night*** for Chichester Festival Theatre, and ***The Night Before Christmas*** for Polka Theatre.

***Red Red Shoes*** for Unicorn

Charles Way

e: [charles.way@btinternet.com](mailto:charles.way@btinternet.com)  
[www.theatre-wales.co.uk](http://www.theatre-wales.co.uk)



David Wood's original plays include: *The Gingerbread Man*, *The See-Saw Tree*, *Save the Human*, *The Selfish Shellfish*, *The Plotters of Cabbage Patch Corner*, *The Ideal Gnome Expedition*, *Hijack over Hygenia*, *The Papertown Paperchase*, *Nutcracker Sweet*.

His adaptations, mainly of Roald Dahl are performed around the world.

## Latest News

"2008/9 have been enjoyably busy at home and abroad. I was Artist in Residence at the Lewis Family Playhouse, California, during a delightful production of *James And The Giant Peach*. I saw

# David Wood

successful productions of *The BFG (Big Friendly Giant)* presented by Phoenix Theatre for Children in Columbus, Ohio and Charlotte Children's Theatre in North Carolina.

Visiting Vienna for the first time, I saw Theater der Jugend's splendid production of *Danny The Champion Of The World*. Here in the UK, I directed my adaptation of Judith Kerr's classic picture book, *The Tiger Who Came To Tea*.

There have been productions of *The Witches* in France, Czechoslovakia, Norway and Poland. *Fantastic Mr Fox* has played in Belgium, *Babe*, *The Sheep-Pig* and *The Gingerbread Man* in Germany, *The Old Man Of Lochnagar* in Australia, *Dinosaurs And All That Rubbish* in Canada

**Theatre for Children: A Guide to Writing Adapting, Directing and Acting** is published by Faber in the UK and Ivan Dee in the US.

# **Theatres and Organisations**

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**Company of Angels Theatre Café Festival** presents UK premieres of contemporary European plays for young people in rehearsed staged readings in a specially designed, intimate setting where audiences are allowed to relax, be close to the actors and post-show discussions feel informal and natural. It is curated by Teresa Ariosto and John Retallack.

The festival also features an International Symposium, a guest production from Europe and the winning production of the Young Angels Theatre-makers programme for emerging artists.

*“By British standards, this is astonishingly grown-up and hard-hitting theatre for young people.*

# Company of Angels

*British theatre companies for children and young people should observe and take note.”*  
**Lyn Gardner, The Guardian**

## About Us

Company of Angels was set up in 2001 by John Retallack to foster and produce innovative theatre for young audiences. The company’s mission is to broaden the definition of theatre for young people through experimental projects and new productions of high artistic standard.

In recent years, the company has established a reputation for challenging, high-quality plays such as; ***Hannah & Hanna, Club Asylum, Crime and Punishment in Dalston, RISK, Virgins, Truckstop*** and ***Invasion!***

***Asylum Seeker Narratives*** and ***Project R*** are community schemes involving young people. ***The GAP Theatre Project*** is a unique peer mentoring initiative.

## Company of Angels

126 Cornwall Road, London, SE1 8TQ t: +44 (0)20 7928 2811  
e: [generalmanager@companyofangels.co.uk](mailto:generalmanager@companyofangels.co.uk) [www.companyofangels.co.uk](http://www.companyofangels.co.uk)



THEATRE  
ROYAL  
BATH the egg

**the egg** is a dedicated theatre space for children and young people, opened in October 2005 with 123 seats. It completes a family of theatres at Theatre Royal Bath with the Main House (900 seats) and the Ustinov Theatre (128 seats).

Productions for early years, primary or teenage audiences are presented by a range of UK and International theatre companies, which specialise in theatre for a young or family audience.

**the egg** creates one or two home-grown productions each year and has two festivals that alternate annually: The Family Theatre Festival and The Shakespeare Unplugged Festival.

**the egg** is a place where young people can develop a passion for theatre and its related art forms, either as committed audience members, participants or future theatre makers. There is a thriving participation programme which serves to keep the egg bursting with energy seven days a week. We have a Young People's Theatre Company, made up of different age-groups and groups which focus on acting, writing, backstage, dance, urban arts and theatre journalism.

We have a busy workshop programme for 2½ - 21 year olds, an extensive schools and outreach programme and a growing reputation for transforming young people from 'hard to reach' groups into regular attenders, participants and arts learners for the future.

**the egg** serves as a magnet to arts professionals from the region and further afield who use the space as a training and professional development base.

**the egg**

Theatre Royal Bath, Sawclose, Bath BA1 1ET t: 01225 823409  
e: lindsay.baker@theatreroyal.org.uk www.theatreroyal.org.uk



Pinocchio

Polka Theatre houses a 300-seat main auditorium for children aged 4 and over, and the small “Adventure Theatre”, with capacity for 70 that is dedicated to early years’ audiences aged 0 – 6 years. A workshop, playground, garden, café and exhibition foyers complement this charming venue that is dedicated to children aged 0 – 11.

Our overarching mission is to spark the imagination and fuel a sense of discovery in children from every background, through thrilling world-class theatre and a creative programme of learning, in a welcoming and stimulating environment.

Through our artistic programme we aim to be a natural part of

**POLKA  
THEATRE**  
where theatre begins...

school and family life in London, to stimulate, entertain and engage.

This consists of:

- Original new work
- Adaptations of classic and contemporary stories
- Extensive learning opportunities
- Regular events with children’s authors
- Projects with children as participants
- Family Days and storytelling events

We produce and co-produce six productions annually, four for the main house and two for the studio. In addition, we receive a variety of national and international visiting companies in relation to our extensive early years’ programme.



The Jolly Postman



Pinocchio

### Polka Theatre

240, The Broadway, London, SW19 1SB, England

t: +44 (0) 20 8545 8320 e: admin@polkatheatre.com www.polkatheatre.com



Photography: Simon Annand

The Discover Programme is the National Theatre's programme of public engagement. It is aimed at people of all ages - schools to adults, families and communities - to ignite and nurture an enthusiasm for theatre.

## **Taking your theatre journey beyond the stage**

Our vision is to take individuals on journeys of theatrical discovery, journeys that encourage creative, intellectual and practical skills through high quality projects and events that explore all aspects of theatre performances and production. In addition to working with schools, teachers and young people, we are also focusing

**discover:**  
**National Theatre**

our efforts to include work with families, adults and non-traditional theatre-goers. That means a programme with something for everyone, everywhere, every day!

So whether your interest is in the classics or the creation of new work, performing, directing, design or production, there are now exciting opportunities for you to discover the entire world of theatre.

## **Interactive tour of the National Theatre**

Take guided tours with Nicholas Hytner, Simon Russell Beale and Hayley Atwell to find out about the different departments across the theatre. The tours link in with over 120 brand-new short films on topics from 'What's the role of a Director?' to 'Breaking down costume'.

Visit us online or in person and join our free online mailing list to receive regular updates, offers and news of events.

### **Discover Programme**

National Theatre, South Bank, London SE1 9PX t. +44 (0) 207 452 3388  
e: [discover@nationaltheatre.org.uk](mailto:discover@nationaltheatre.org.uk) [www.nationaltheatre.org.uk/discover](http://www.nationaltheatre.org.uk/discover)



Red Fortress

The Unicorn Theatre is one of the leading producers of professional theatre for children and young people in the UK. Its home on the south bank of the Thames is the only purpose-built theatre for young people in London.

In addition to our own award-winning plays, we host the best visiting national and international work for children and run a highly regarded Education Programme. All our work emphasises the vital role that the arts play in enriching children's learning. Our Education Programme provides access to the arts for all children and young people, regardless of age, ability, culture or background.

# UNICORN

Opened in December 2005, the Unicorn houses two theatres, an education studio, a rehearsal studio, a café and other welcoming areas for families and schools. The theatre company was founded in 1947 by Caryl Jenner, whose unique vision and inspiration made the building of this flagship theatre possible.



The Cat Who Ran

## *The Cat Who Ran* (2009)

Written by **Naoko Kudo**, adapted by **Toyoko Nishida** and translated from Japanese by **Yuriko Kobayashi**. Directed by **Tony Graham** with music by **David Smith**

# Listings

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## UK producers of theatre for young audiences

**April 2009**

This list is of professional theatre companies, which regularly present plays with adult professional actors to young audiences. Some companies may undertake a wide range of additional work in relation to drama and theatre activity by, with and for young children and young people

No official body has the duty to monitor or regulate theatre in schools in the UK. I am therefore indebted to a number of sources, especially the listing prepared by Exeter University Applied Theatre Department, which also includes some workshop and youth theatre companies not included here. I have naturally also used the Performing Arts Yearbook, Spotlight Contacts, ITC, Equity, Arts Councils and ASSITEJ UK sources, followed up on Google.

**(A)** means the company is a member of **TYA - UK Centre of ASSITEJ**, the International Association of Theatre for Children and Young People.

**(RFO)** indicates that a company is a **Regularly Funded Organisation** financially supported by an Arts Council.

Useful organisations and web sources are also listed.

Key: **Company Name**, Location, Arts Council Region, website

### Small-scale touring companies which present plays or theatre in education programmes (172)

**Aesops Touring Theatre** Woking, South East [www.aesopstheatre.co.uk](http://www.aesopstheatre.co.uk)  
**ARC Theatre Ensemble** London [www.arctheatre.com](http://www.arctheatre.com)  
**Action Transport Cheshire** [www.actiontransporttheatre.co.uk](http://www.actiontransporttheatre.co.uk) (A) (RFO)  
**Actionwork TIE** Devon [www.actionwork.com](http://www.actionwork.com) (A)  
**Antic Mind** Halifax, Yorkshire [www.anticmind.com](http://www.anticmind.com)  
**Ape Theatre Company** London [www.apetheatrecompany.co.uk](http://www.apetheatrecompany.co.uk)  
**Arad Goch** Aberystwyth, Wales [www.aradgoch.org](http://www.aradgoch.org) (A) (RFO)  
**Arkeen** Motherwell, Scotland [www.arkeen.co.uk](http://www.arkeen.co.uk)

**B Arts** Newcastle-under-Lyme, West Midlands [www.pandaemonium.biz](http://www.pandaemonium.biz)  
**Barking Dog** Hertfordshire, East [www.barkingdog.co.uk](http://www.barkingdog.co.uk)  
**Big Brum TIE** Birmingham, West Midlands [www.bigbrum.org.uk](http://www.bigbrum.org.uk)  
**Big Fish** Greenwich, London [www.bigfishtheatre.com](http://www.bigfishtheatre.com)  
**Big Wheel TIE** London [www.bigwheel.org.uk](http://www.bigwheel.org.uk)  
**Big Window Theatre** East Midlands [www.bigwindowtheatre.com](http://www.bigwindowtheatre.com)  
**Big Wooden Horse** London [www.bigwoodenhorse.com](http://www.bigwoodenhorse.com)  
**Bitesize Theatre** Wrexham, Wales [www.bitesizetheatre.co.uk](http://www.bitesizetheatre.co.uk)  
**Black Box Theatre** Liverpool, North West [www.blackboxmerseyside.co.uk](http://www.blackboxmerseyside.co.uk)  
**Black Cat Theatre Company** South East [www.blackcattheatre.co.uk](http://www.blackcattheatre.co.uk)  
**Blind Summit Theatre** London [www.blindsummit.com](http://www.blindsummit.com)  
**Blue Sky Theatre Company** London [www.blueskytheatre.com](http://www.blueskytheatre.com)  
**Blunderbus Theatre** Dartford, South East [www.blunderbus.org](http://www.blunderbus.org)  
**Booster Cushion Theatre Company** London [www.booster-cushion.co.uk](http://www.booster-cushion.co.uk) (A)  
**Box Clever Theatre Company** London [www.boxclevertheatre.com](http://www.boxclevertheatre.com) (A)  
**Brief Candle** Chesterfield, East Midlands [www.briefcandle.co.uk](http://www.briefcandle.co.uk)  
**Bruvvers Theatre Company** Newcastle, North East [www.bruvvers.co.uk](http://www.bruvvers.co.uk)  
**BZ Ents** Leicestershire, East Midlands [www.bzents.co.uk](http://www.bzents.co.uk)  
**C and T** Worcester, West Midlands [www.candt.org](http://www.candt.org)  
**Captain Carrot** [www.captaincarrot.com](http://www.captaincarrot.com)  
**Catherine Wheels** Edinburgh, Scotland [www.catherinewheels.co.uk](http://www.catherinewheels.co.uk) (RFO)  
**C'est Tous Shakespeare Theatre Company** North West [www.saytwo.co.uk](http://www.saytwo.co.uk)  
**Channel Theatre Company** Margate, South East [www.channel-theatre.co.uk](http://www.channel-theatre.co.uk)  
**Collaborators** Kendal, North West [www.collaboratorstheatre.co.uk](http://www.collaboratorstheatre.co.uk)  
**Company of Angels** London [www.companyofangels-uk.org](http://www.companyofangels-uk.org) (A) (RFO)  
**Cascade** Truro [www.cascadetheatre.co.uk](http://www.cascadetheatre.co.uk)  
**Classworks Theatre** Cambridge, East [www.classworks.org.uk](http://www.classworks.org.uk)  
**Clwyd YPT** Mold, Wales [www.ctctyp.co.uk](http://www.ctctyp.co.uk) (A) (RFO)  
**Complete Works** London [www.tcw.org.uk](http://www.tcw.org.uk)  
**Cornelius & Jones** Milton Keynes, South East [www.corneliusjones.com](http://www.corneliusjones.com) (A)  
**Cragrats** Holmfirth, Yorkshire [www.cragrats.com](http://www.cragrats.com)  
**Cwmni'r Fran Wen** Menai Bridge, Wales [www.franwen.com](http://www.franwen.com) (RFO)  
**Daylight Theatre** Stroud, South West  
**Dynamic New Animation** London & North West [www.dynamicnewanimation.co.uk](http://www.dynamicnewanimation.co.uk) (A)  
**Elan Wales** Cardiff, Wales [www.elanw.demon.co.uk](http://www.elanw.demon.co.uk)  
**En Masse** North West [www.enmassetheatre.co.uk](http://www.enmassetheatre.co.uk)  
**Fevered Sleep** London [www.feveredsleep.co.uk](http://www.feveredsleep.co.uk) (A)  
**Firehorse** Port Talbot, Wales [www.firehorsetheatre.com](http://www.firehorsetheatre.com)  
**Fizz Theatre Company** London [www.fizztheatre.org.uk](http://www.fizztheatre.org.uk)  
**Flying Theatre Company (ex-Courgette Volante)** Yorkshire [www.flyingtheatre.com](http://www.flyingtheatre.com)  
**Forbidden** London [www.forbidden.org.uk](http://www.forbidden.org.uk)

**Freedom Theatre** Bath, South West [www.freedomtheatre.co.uk](http://www.freedomtheatre.co.uk)  
**Fuse Theatre (ex- MYPT)** Liverpool, North West [www.fusetheatre.com](http://www.fusetheatre.com) (RFO)  
**Garlic Theatre** Norwich, East [www.garlictheatre.org.uk](http://www.garlictheatre.org.uk)  
**Gazebo TIE** Darlaston, West Midlands [www.gazebotie.org](http://www.gazebotie.org)  
**Gibber Training** Newcastle, North East [www.gibber.org](http://www.gibber.org)  
**Globe Players** Hampton, London  
**Golden Egg Productions** London [www.goldeneggproductions.com](http://www.goldeneggproductions.com)  
**Gomito** Cambridge, East [www.gomito.co.uk](http://www.gomito.co.uk)  
**Greenwich & Lewisham YPT** London [www.gypt.co.uk](http://www.gypt.co.uk)  
**Gwent Theatre** Abergavenny, Wales [www.gwenttheatre.co.uk](http://www.gwenttheatre.co.uk) (RFO)  
**Half Moon YPT** London [www.halfmoon.org.uk](http://www.halfmoon.org.uk) (A) (RFO)  
**Hanyong Theatre** Birmingham [www.hanyong.co.uk](http://www.hanyong.co.uk) (A)  
**Hobgoblin Theatre Company** [www.hobgoblintheatrecompany.co.uk](http://www.hobgoblintheatrecompany.co.uk)  
**Hopscotch** Glasgow, Scotland [www.hopscotchtheatre.com](http://www.hopscotchtheatre.com)  
**Hurricane Productions Ltd.** London [www.hurricaneproductions.co.uk](http://www.hurricaneproductions.co.uk)  
**Ian Saville** London [www.redmagic.co.uk/savillemagic/](http://www.redmagic.co.uk/savillemagic/)  
**Image Musical Theatre** London [www.imagemusicaltheatre.co.uk](http://www.imagemusicaltheatre.co.uk)  
**Impact on Learning** Huddersfield, Yorkshire [www.impactonlearning.com](http://www.impactonlearning.com)  
**In Toto Theatre Company** London [www.in-tototheatre.co.uk](http://www.in-tototheatre.co.uk)  
**Intext Performance** South East [www.intextperformance.com](http://www.intextperformance.com)  
**Jack-in-a-Box Theatre Company** Belper, East Midlands [www.jackinaboxtheatre.co.uk](http://www.jackinaboxtheatre.co.uk)  
**Jack Drum Arts** Bishop Auckland, North East [www.jackdum.co.uk](http://www.jackdum.co.uk)  
**Kazzum** London [www.kazzum.org](http://www.kazzum.org) (A) (RFO)  
**Key Stage** The Surrey, South East [www.thekeystage.co.uk](http://www.thekeystage.co.uk)  
**Kinetic** London [www.kinetictheatre.co.uk](http://www.kinetictheatre.co.uk)  
**Konflux Theatre** Yorkshire [www.konfluxtheatre.com](http://www.konfluxtheatre.com) (A)  
**Krazy Kat Theatre Company** Brighton, South East [www.krazykattheatre.co.uk](http://www.krazykattheatre.co.uk)  
**Lambeth Childrens Theatre Company** London [lambch@globalnet.co.uk](mailto:lambch@globalnet.co.uk) (A)  
**Language Alive** Birmingham, West Midlands [www.theplayhouse.org.uk](http://www.theplayhouse.org.uk)  
**Lanternfish Theatre Company** St Albans, East [www.lanternfish.org.uk](http://www.lanternfish.org.uk)  
**Lemon Balloon Theatre Company** Scotland [www.lemonballoon.co.uk](http://www.lemonballoon.co.uk)  
**Licketyspit** Scotland [www.licketyspit.com](http://www.licketyspit.com)  
**Live Wire Productions** Scotland [www.livewireproductions.org.uk](http://www.livewireproductions.org.uk)  
**London Workshop Company** London [www.londonworkshop.co.uk](http://www.londonworkshop.co.uk)  
**Loud Mouth** Birmingham [www.loudmouth.co.uk](http://www.loudmouth.co.uk)  
**Lynx Theatre in Education** [lynne.Kentish@talk21.com](mailto:lynne.Kentish@talk21.com) [www.lynx-trust.org](http://www.lynx-trust.org)  
**M&M Productions** Ayr, Scotland [www.mamproductions.co.uk](http://www.mamproductions.co.uk)  
**M6 Theatre Company Ltd** Rochdale, North West [www.m6theatre.co.uk](http://www.m6theatre.co.uk) (A) (RFO)  
**Magic Attic** Worcester, West Midlands [d.broster@worc.ac.uk](mailto:d.broster@worc.ac.uk) (A)  
**Magic Carpet Theatre** Hull, Yorkshire [www.magiccarpettheatre.com](http://www.magiccarpettheatre.com) (A)  
**Moby Duck** Birmingham, West Midlands [www.moby-duck.co.uk](http://www.moby-duck.co.uk) (A)

**Monster Productions** Newcastle, North East [www.monsterproductions.co.uk](http://www.monsterproductions.co.uk) (A)  
**MOPA Theatre Company** Hertfordshire, East [www.scriptedmeaning.co.uk](http://www.scriptedmeaning.co.uk)  
**Multistory Theatre** Barnstaple, South West [www.multistorytheatre.co.uk](http://www.multistorytheatre.co.uk) (A)  
**Myrtle Theatre Company** [www.myrtletheatrecompany.co.uk](http://www.myrtletheatrecompany.co.uk)  
**New International Encounters** Cambridge, East [www.nie-theatre.com](http://www.nie-theatre.com) (A)  
**Northern and Scottish Children's Theatre** Manchester, North West  
**No Limits Theatre** Sunderland, North East [www.nolimitstheatre.org.uk](http://www.nolimitstheatre.org.uk)  
**Nuffield Theatre Education** Southampton, South [www.nuffieldtheatre.co.uk](http://www.nuffieldtheatre.co.uk)  
**Oily Cart** London [www.oilycart.org.uk](http://www.oilycart.org.uk) (A) (RFO)  
**Onatti Theatre Company** Coventry, West Midlands [www.onatti.co.uk](http://www.onatti.co.uk)  
**Openwide Theatre Company** London [openwidetheatre@hotmail.com](mailto:openwidetheatre@hotmail.com)  
**Palace Theatre** Watford, East [www.watfordtheatre.co.uk](http://www.watfordtheatre.co.uk)  
**Pals Productions** Hertfordshire, East [www.palsproductions.co.uk](http://www.palsproductions.co.uk)  
**Pandemonium Theatre** Cardiff [www.pandemoniumtheatre.co.uk](http://www.pandemoniumtheatre.co.uk)  
**Paradox Theatre** [www.paradoxtheatre.co.uk/](http://www.paradoxtheatre.co.uk/)  
**Pied Piper** Guildford, South East [www.piedpipertheatre.co.uk](http://www.piedpipertheatre.co.uk)  
**Pilot Theatre Company** Wakefield, West Yorkshire [www.pilot-theatre.com](http://www.pilot-theatre.com) (RFO)  
**Playtime Theatre Company** Whitstable, South East [www.playtimetheatre.co.uk](http://www.playtimetheatre.co.uk)  
**Pocketful of Nothing** London [www.pocketfulofnothing.com](http://www.pocketfulofnothing.com) (A)  
**Proper Job Theatre Company** Huddersfield, Yorkshire [www.properjob.org.uk](http://www.properjob.org.uk)  
**Quantum Theatre for Science** London [www.quantumtheatre.co.uk](http://www.quantumtheatre.co.uk)  
**Quicksilver Theatre** London [www.quicksilvertheatre.org](http://www.quicksilvertheatre.org) (A) (RFO)  
**Red Earth** Derby, East Midlands [www.redearththeatre.com](http://www.redearththeatre.com) (A)  
**Red Ladder** Leeds, Yorkshire [www.redladder.co.uk](http://www.redladder.co.uk) (RFO)  
**Replay Productions** Belfast, Northern Ireland [www.replayproductions.org](http://www.replayproductions.org) (A) (RFO)  
**Rhubarb Theatre** Lincoln, East Midlands [www.rhubarbtheatre.co.uk](http://www.rhubarbtheatre.co.uk)  
**Roundabout** Nottingham, East Midlands [www.nottinghamplayhouse.co.uk](http://www.nottinghamplayhouse.co.uk) (A) (RFO)  
**Royal National Theatre** London [www.nationaltheatre.org.uk](http://www.nationaltheatre.org.uk) (A)  
**Scamp Theatre (producers)** East [www.scamptheatre.com](http://www.scamptheatre.com)  
**Sixth Sense** Swindon, South West [www.sixthsensetheatrecompany.co.uk](http://www.sixthsensetheatrecompany.co.uk) (A) (RFO)  
**Seagull Theatre of the Gorge** Much Wenlock, West Midlands  
**Shakespeare 4 Kidz** South East [www.shakespeare4kidz.com](http://www.shakespeare4kidz.com)  
**Sleekit Productions** Scotland [www.scotlandin60.co.uk](http://www.scotlandin60.co.uk)  
**Small World Theatre** Wales [www.smallworld.org.uk](http://www.smallworld.org.uk)  
**Solent Peoples Theatre** Havant, South East [www.solentpeoplestheatre.com](http://www.solentpeoplestheatre.com)  
**Sonsie Music** Scotland [www.sonsiemusic.co.uk](http://www.sonsiemusic.co.uk)  
**Solomon Associates** Hampshire, South East [office@solomon-theatre.co.uk](mailto:office@solomon-theatre.co.uk)  
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**Spectacle Theatre** Wales [www.spectacletheatre.co.uk](http://www.spectacletheatre.co.uk) (A) (RFO)  
**Storytellers Theatre** Blackpool, North West [www.pendleproductions.co.uk](http://www.pendleproductions.co.uk)  
**TAG Theatre Company** Glasgow, Scotland [www.tag-theatre.co.uk](http://www.tag-theatre.co.uk) (RFO)

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**Tara Arts** London [www.tara-arts.com](http://www.tara-arts.com) (A)  
**Tell Tale Hearts** Leeds, Yorkshire [www.telltalehearts.co.uk](http://www.telltalehearts.co.uk)  
**Team Players** Middlesbrough, North East [terry.wilkinson@talk21.com](mailto:terry.wilkinson@talk21.com)  
**Theatr Iolo** Cardiff, Wales [www.theatriolo.com](http://www.theatriolo.com) (A) (RFO)  
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**Theatr Powys** Llandrindod Wells, Wales [www.theatrpowys.co.uk](http://www.theatrpowys.co.uk) (RFO)  
**TIE Tours** Somerset, South West [www.tietours.com](http://www.tietours.com)  
**Theatre Alibi** Exeter, South West [www.theatrealibi.co.uk](http://www.theatrealibi.co.uk)  
**Theatre Centre** London [www.theatre-centre.co.uk](http://www.theatre-centre.co.uk) (A) (RFO)  
**Theatre Company Blah Blah Blah!** Leeds, Yorkshire [www.blahs.co.uk](http://www.blahs.co.uk) (A) (RFO)  
**Theatre Exchange** Caterham, South East [info@theatre-exchange.org.uk](mailto:info@theatre-exchange.org.uk)  
**Theatre For Youth** Manchester, North West [www.theatrefor youth.co.uk](http://www.theatrefor youth.co.uk)  
**Theatre Hullabaloo / CTC Theatre** Darlington, North East [www.ctctheatre.org.uk](http://www.ctctheatre.org.uk) (A) (RFO)  
**Theatre Is** Hatfield, East [www.theatreis.org](http://www.theatreis.org) (A)  
**Theatre Rites** London [www.theatre-rites.co.uk](http://www.theatre-rites.co.uk) (A)  
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**The Theatre in Education Company** Yorkshire [theatreineducation@hotmail.com](mailto:theatreineducation@hotmail.com)  
**Ticklish Allsorts** Salisbury, South West [www.ticklishallsorts.co.uk](http://www.ticklishallsorts.co.uk)  
**TPP Llanelli** Wales [www.tpptheatricalproductions.co.uk](http://www.tpptheatricalproductions.co.uk)  
**Travelling Light** Bristol, South West [www.travlight.co.uk](http://www.travlight.co.uk) (A) (RFO)  
**Travelling Storyteller** Chesterfield, East Midlands [www.travelling-storyteller.com](http://www.travelling-storyteller.com)  
**Tutti Frutti** Leeds, Yorkshire [www.tutti-frutti.co.uk](http://www.tutti-frutti.co.uk) (A) (RFO)  
**Vamos Theatre** Worcester, West Midlands [www.vamostheatre.webeden.co.uk](http://www.vamostheatre.webeden.co.uk)  
**Visible Fictions** Edinburgh, Scotland [www.visiblefictions.co.uk](http://www.visiblefictions.co.uk) (RFO)  
**Visitation Productions** North East [www.visitationproductions.co.uk](http://www.visitationproductions.co.uk)  
**Walk The Plank** Salford North West (Ship) [www.walktheplank.co.uk](http://www.walktheplank.co.uk)  
**WebPlay** London [www.webplay.org](http://www.webplay.org) (A)  
**Wee Stories** Edinburgh, Scotland [www.weestoriestheatre.org](http://www.weestoriestheatre.org) (RFO)  
**Westcountry Theatre** Torquay, South West. [www.w-t-c.co.uk](http://www.w-t-c.co.uk)  
**West Midland Children's Theatre** West Midlands [www.wmct.co.uk](http://www.wmct.co.uk)  
**Whirlwind Theatre Productions** Lancaster, North West [www.whirlwindtheatre.org.uk](http://www.whirlwindtheatre.org.uk)  
**Whisper & Shout** Gloucester, South West [www.whisperandshout.co.uk](http://www.whisperandshout.co.uk)  
**Wild Wood Theatre** Hampshire, South [www.joshelwell.f2s.com](http://www.joshelwell.f2s.com)  
**Word and Action** Dorset, South West [www.wordandaction.com](http://www.wordandaction.com)  
**Y Touring** London [www.ytouring.org.uk](http://www.ytouring.org.uk)

**Yellow Earth** London [www.yellowearth.org](http://www.yellowearth.org)

**Zip Theatre** Wolverhampton, West Midlands [www.ziptheatre.co.uk](http://www.ziptheatre.co.uk)



## Dance in Education Companies (6)

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**Annapurna Dance** Halifax Yorkshire [www.annapurnadance.com](http://www.annapurnadance.com)  
**Green Candle Dance Company** London [www.greencandledance.com](http://www.greencandledance.com)  
**Flying Gorillas** London [www.flyinggorillas.co.uk](http://www.flyinggorillas.co.uk)  
**Ludus Dance** Lancaster, North West [www.ludus.org](http://www.ludus.org) (RFO)  
[www.ludusdance.org](http://www.ludusdance.org)  
**Tabula Rasa** Ardgay, Scotland [tabularasadance@btinternet.com](mailto:tabularasadance@btinternet.com)  
**Tees Valley Dance** North East [www.arconline.co.uk/tvd/](http://www.arconline.co.uk/tvd/) (A) (RFO)

## Touring companies which present plays for young audiences at larger receiving theatres (3)

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**Birmingham Stage Company** Birmingham, West Midlands  
[www.birminghamstage.net](http://www.birminghamstage.net)  
**Pilot Theatre Company** Wakefield, West Yorkshire  
[www.pilot-theatre.com](http://www.pilot-theatre.com) (RFO)  
**Watershed Productions** North West [www.watershedtheatre.com](http://www.watershedtheatre.com) (A)

## Building-based companies and presenting venues working exclusively for young audiences (5)

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**Polka Theatre for Children** London [www.polkatheatre.com](http://www.polkatheatre.com) (A) (RFO)  
**Unicorn Theatre for Children** London [www.unicorntheatre.com](http://www.unicorntheatre.com) (A) (RFO)  
**Little Angel Theatre (Puppets)** London [www.littleangeltheatre.com](http://www.littleangeltheatre.com) (RFO)  
**Contact Theatre** Manchester, North West [www.contact-theatre.org](http://www.contact-theatre.org) (RFO)  
**Bath Theatre Royal, The Egg** Bath, South West  
[www.theatreroyal.org.uk/the-egg](http://www.theatreroyal.org.uk/the-egg) (RFO)

## Building-based companies and organisations which regularly produce or present plays for young audiences or have an attached specialist touring company (17)

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**Birmingham Repertory Theatre** West Midlands

[www.birmingham-rep.co.uk](http://www.birmingham-rep.co.uk) (A) (RFO)

**Clwyd Theatr Cymru** Mold, Wales [www.clwyd-theatr-cymru.co.uk](http://www.clwyd-theatr-cymru.co.uk) (RFO)

**Lyric Hammersmith** London [www.lyric.co.uk](http://www.lyric.co.uk)

**MacRobert Theatre** Stirling, Scotland [www.macrobert.stig.ac.uk](http://www.macrobert.stig.ac.uk)

**Mercury Theatre** Colchester, East [www.mercurytheatre.co.uk](http://www.mercurytheatre.co.uk)

**New Wolsey Theatre** Ipswich, East [www.wolseytheatre.co.uk](http://www.wolseytheatre.co.uk)

**Northern Stage** Newcastle, North East [www.northernstage.com](http://www.northernstage.com) (A)

**Nottingham Playhouse** Nottingham, East Midlands

[www.nottinghamplayhouse.co.uk](http://www.nottinghamplayhouse.co.uk)

**Orange Tree** Richmond, London [www.orangetreetheatre.co.uk](http://www.orangetreetheatre.co.uk)

**Royal & Derngate Theatres** Northampton, East Midlands

[www.royalandderngate.co.uk](http://www.royalandderngate.co.uk)

**Salisbury Playhouse** Salisbury, South West

[www.salisburyplayhouse.com](http://www.salisburyplayhouse.com) (A)

**Sheffield Theatres Education Department** Yorkshire

[www.sheffieldtheatres.co.uk](http://www.sheffieldtheatres.co.uk)

**Stephen Joseph Theatre** Scarborough, Yorkshire [www.sjt.uk.com](http://www.sjt.uk.com)

**Unity Theatre** Liverpool, North West [www.unitytheatreliverpool.co.uk](http://www.unitytheatreliverpool.co.uk) (A)

**Warwick Arts Centre** Coventry, West Midlands

[www.warwickartscentre.co.uk](http://www.warwickartscentre.co.uk) (A)

**West Yorkshire Playhouse** Leeds, Yorkshire [www.wyp.org.uk](http://www.wyp.org.uk) (RFO)

**Young Vic** London [www.youngvic.org](http://www.youngvic.org)

## Building based Puppet companies (2)

**Little Angel Theatre** London [www.littleangeltheatre.com](http://www.littleangeltheatre.com)

**Norwich Puppet Theatre** East [www.puppettheatre.co.uk](http://www.puppettheatre.co.uk)

## Puppet Theatre companies principally working for young audiences (22)

**Black Cat Puppet Theatre** Yorkshire [www.blackcat-theatre.co.uk](http://www.blackcat-theatre.co.uk)

**Clydebuilt Puppets** Fife, Scotland [www.clydebuiltpuppet.co.uk](http://www.clydebuiltpuppet.co.uk)

**Freehand Theatre** Shipley, Yorkshire [www.freehandtheatre.co.uk](http://www.freehandtheatre.co.uk) (A)

**Garlic Theatre** Norwich, East [www.garlictheatre.org.uk](http://www.garlictheatre.org.uk) (A)

**Indigo Moon** Beverley, Yorkshire [www.indigomoontheatre.com/forth](http://www.indigomoontheatre.com/forth)  
**Indefinite Articles** Cambridge, East  
**Jacolly** Yelverton, South West [www.jacolly-puppets.co.uk](http://www.jacolly-puppets.co.uk)  
**Jactito Theatre** London [www.jactitotheatre.em8z.com](http://www.jactitotheatre.em8z.com)  
**Lempen Puppets** Skipton Yorkshire [www.lempen.co.uk](http://www.lempen.co.uk)  
**Major Mustard's Travelling Show** Birmingham, West Midlands  
[www.majormustard.com](http://www.majormustard.com)  
**Mimika Theatre** Leeds, Yorkshire [web.mac.com/mimikatheatre](http://web.mac.com/mimikatheatre)  
**Moving Hands Theatre** Birmingham, West Midlands  
[www.movinghands.org](http://www.movinghands.org)  
**Movingstage Marionette** London [www.puppetbarge.com](http://www.puppetbarge.com)  
**No Strings** Mansfield, East Midlands [www.nostrings.org.uk](http://www.nostrings.org.uk)  
**Nutmeg Puppet Company** East [www.nutmegpuppet.co.uk](http://www.nutmegpuppet.co.uk)  
**Puppetcraft** Dartington, South West [www.puppetcraft.co.uk](http://www.puppetcraft.co.uk)  
**Presto** Buxton, East Midlands [www.prestopuppets.co.uk](http://www.prestopuppets.co.uk)  
**Puppeteers' Company** Brighton, South East [www.puppco.demon.co.uk](http://www.puppco.demon.co.uk)  
**Puppet State Theatre** Edinburgh, Scotland [www.puppetstate.com](http://www.puppetstate.com)  
**Shona Reppe Puppets** Inverkeithing, Scotland  
[www.shonareppepuppets.co.uk](http://www.shonareppepuppets.co.uk)  
**Stephen Novy & Pekko's Puppets** London [www.pekkospuppets.co.uk](http://www.pekkospuppets.co.uk)  
**Widdershins** Bedford, East [www.theatre-of-widdershins.co.uk](http://www.theatre-of-widdershins.co.uk)

*A fuller listing of Puppet Companies is possible using the specialist organisations below.*

## Related organisations and sources

**Applied and Interactive Theatre Guide** [www.tonisant.com/aitg](http://www.tonisant.com/aitg)  
**Exeter University Applied Theatre links**  
[www.ex.ac.uk/drama/links/theatreedu.html](http://www.ex.ac.uk/drama/links/theatreedu.html)  
**Imagine** [www.imagine.org.uk](http://www.imagine.org.uk)  
**Independent Theatre Council** [www.itc-arts.org](http://www.itc-arts.org)  
**London Drama** [www.londondrama.org](http://www.londondrama.org)  
**National Association of Youth Theatre (NAYT)** [www.nayt.org.uk](http://www.nayt.org.uk)  
**Puppet Centre Trust** [www.puppetcentre.org.uk](http://www.puppetcentre.org.uk)  
**Puppeteers Directory** [www.puppeteersuk.com](http://www.puppeteersuk.com)  
**Puppet Animation** Scotland [www.puppetanimation.org](http://www.puppetanimation.org)  
**Scottish Mask and Puppetry** [www.scottishmaskandpuppetcentre.co.uk](http://www.scottishmaskandpuppetcentre.co.uk)  
**Standing Conference of University Drama Departments: SCUDD**  
[www.scudd.org.uk](http://www.scudd.org.uk)  
**TYA UK Centre of ASSITEJ** [www.tya-uk.org](http://www.tya-uk.org)

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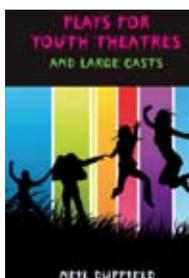


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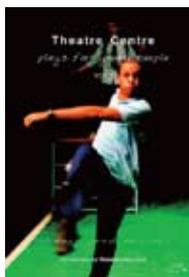
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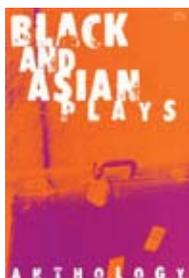
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2009

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A season of specially commissioned plays to be staged by young people. Tales of attraction, rejection, loyalty, loss, magic, mischief - the familiar ups and downs of first friendships - are at the heart of this year's plays.

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Collection contains Scenes From Family Life by Mark Ravenhill, A Vampire Story by Moira Buffini, Theatre of Debate: Blackout by Davey Anderson He's Talking S by Nicholas Wright, My Face by Nigel Williams, Theatre of Debate: Big Hopes by Gary Owen, Arden City by Timberlake Wertenbaker, The Peach Child by Anna Furse, The Book of Everything by Peter Tabern, It Snows by Bryony Lavery and Burying Your Brother in the Pavement by Jack Thorne.

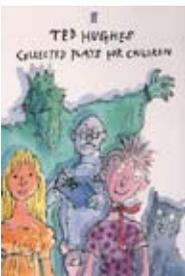
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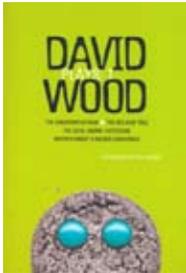


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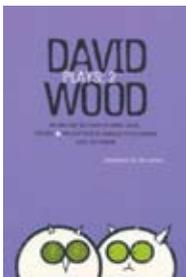
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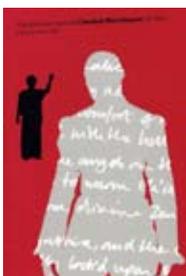
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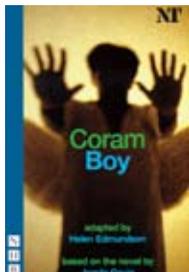


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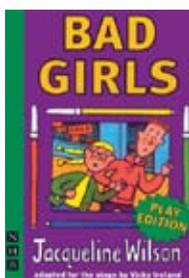
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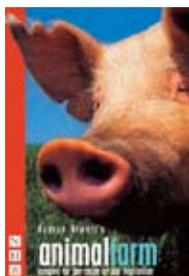
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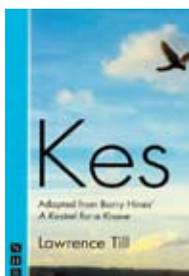
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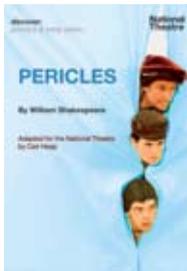


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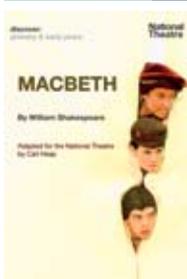


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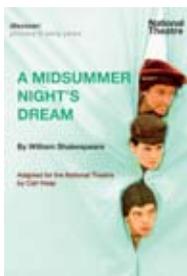


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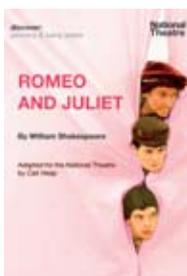


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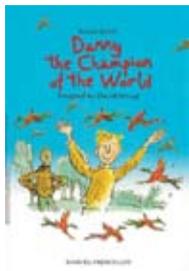
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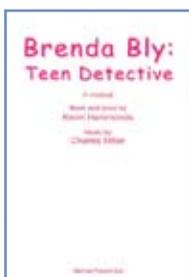
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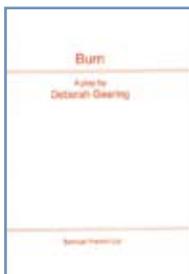
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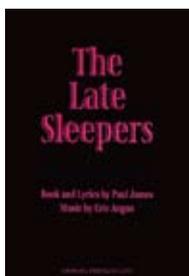
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**BURN** by Deborah Gearing

This is the story of Birdman: aged 15, no family, no friends — a loner with nothing to lose. Performed at the National Theatre as part of the NT Shell Connections programme, this powerful and inspiring play is a unique portrait of teenage life, drawn with startling and refreshing honesty.

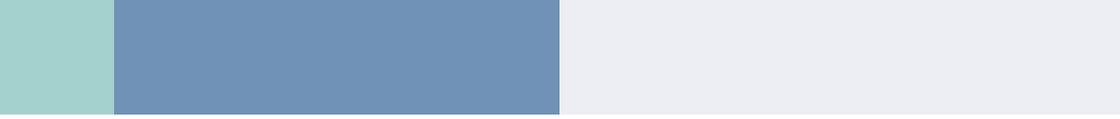
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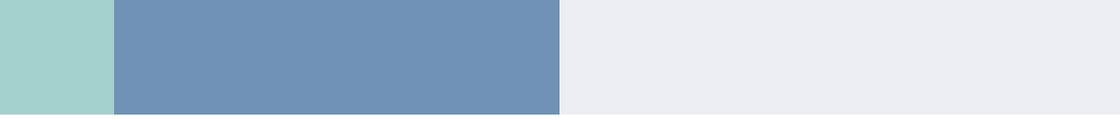


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2009/2011

Edited by Paul Harman

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