In Rehearsal

VANISHING POINT

Since 1999, Vanishing Point have created new theatre for modern audiences and have toured nationally and internationally. We combine performance with inventive design, projection, music and animation to create landscapes in which remarkable stories can exist.

Recent work includes the acclaimed international co-production interior (co-production with Napoli Teatro-Festival Italia, Mercadante Stabile di Napoli and Traverse Theatre, Spring 2009), Little Olly (co-production with The National Theatre of Scotland, 2008) and Situation (co-production with the Tron Theatre, commissioned by The Lyric Hammersmith, 2007), Lost Ones (2004/05) and Mancub (2005). Our work has toured across the UK and in Kosovo, Macedonia, Sri Lanka, France, Corsica and Italy.

Since 2004 Vanishing Point has pioneered the innovative Shared Resources Project, a creative hub supporting emerging artists, theatre and dance companies based in Glasgow.

For more information on Vanishing Point or to join our mailing list please visit our website: www.vanishing-point.org
Or become our friend on Facebook: www.facebook.com/vpoint

Vanishing Point Management Team
Artistic Director
Matthew Lenton
Generals Manager
Suzanne Wiper
Operations Officer
Eleanor Scott
Artistic Associate
Sandy Shimmon, Kai Fischer, Alanether Macrae

Board of Directors
Emily Balzani-Ham (Chair)
Greg Chisholm
Mike O’Hare
Audrey Albrecht (Chair)
Caroline Thompson
Chlidney Clark

Vanishing Point
CDA, 350 Sauchiehall Street
Glasgow G2 3JD
0141 353 1313
THE ROYAL LYCEUM

"The kind of thrilling, uplifting theatre that really lodges in the heart and mind."

The Royal Lyceum Theatre

The Lyceum Theatre produces an annual season of six great plays, plus a magical family show at Christmas – for further information on the current season go to www.lyceum.org.uk/shows. As well as producing great theatre, the Lyceum also has an excellent and wide-ranging participation programme to give more people the opportunity to participate in the productions, insights into the productions, and a chance to take part in drama activities – more information can be found at www.lyceum.org.uk/participate.

The company’s Lyceum Youth Theatre is rightly lauded for producing excellent work and some of the best young actors in the country. The weekly youth theatre classes are extremely popular and spaces are rare. To widen access, there are also regular workshops open to the public with no need for LYT membership. Find out more at www.lyceum.org.uk/lyt.

The Lyceum has a wide range of facilities to aid accessibility. These include audio described performances and TDCs. There is Wheelchair access to every part of the theatre with opening times, and use of the Stalls Boxes which provide a superb view and plenty of room. More information is at www.lyceum.org.uk/

Lycuem Management Team

The Lyceum Theatre

Grindlay Street
Edinburgh
EH3 9AX

Box Office: 0131 249 4484
Web: www.lyceum.org.uk
Twitter: www.facebook.com/lyceum

Artistic Director & Chief Executive

Mark Thompson

Linda Drake

David Butterworth

Alison Heydon

Sarah Mahoney

Katie Longmore

Lucy Kagathi

Sharon Fraser

Richard Findlay

The Belgrade Theatre

The Belgrade Theatre was built in 1958 as part of the reconstruction of Coventry after World War II. With 850 seats in its two-tier main auditorium, it remains one of the largest regional producing theatres in Britain. Belgrade Theatre became renowned for its programme of exciting new drama and early Company members included Trevor Nunn, Ian McKellen, Joan Plowright and Leonard Rossiter, with Arnold Wesker and David Taverner amongst the new dramatists. The Theatre remains a major force in Coventry and the only building-based professional producing theatre company in the city. Having started the Theatre-in-Education (TIE) movement in the 1960s the Belgrade also continues to pioneer new initiatives in this field as well as other community and outreach programmes.

Since re-opening, the reinvigorated Belgrade has produced numerous successful productions including Joanna Murray-Smith’s adaptation of Ingmar Bergman’s Scenes From a Marriage, directed by Trevor Nunn, and Alan Poole’s production of the history play, Cymbeline, in November, directed by Hamish Glen. For further information please visit www.belgrade.co.uk

Belgrade Management Team

Hamish Glen

Directors

Anthony Boardman

Trevor Nunn

Derek Evetts

Dale Shakespeare

David Shortland

Technical Director

Kate Cole

Director of Development

Natalie Perks

Chairman of the Board of Trustees

Joel Sheen

Director of Education

Wendy Hunt

Director of Global Affairs

Nepal

Director of Community & Education

Jodi Thompson

General Manager

Vivien Hunt

Community & Education

Jodi Thompson

Head of Development

Joel Sheen

Financial Coordinator

Wendy Hunt
THE BEGGAR’S OPERA

Cast
Sandy Grierson
James Bryce
Pauline Goldsmith
Damir Todorovic
Elspeth Brodie
Victoria Rice
Rosalind Sydney
Alasdair Macrae

Creative Team
Matthew Lemon
Kate Flescher
Lee Lambert
Mark McCullough
Alasdair Macrae
Louise Quinn
Finn Ross
Nivola McCarthy
Renate Kellagher
Claire Williamson

Ensemble
Macleath
Peachum
Mee Peachum
Lockit
Lucy Lockit
Polly Peachum
Mrs Trapps
Nimming Nod

TRAMWAY

Tramway is one of Europe’s most significant ‘found spaces’ and a celebrated multi-purpose performance and venue. With an emphasis on the contemporary and experimental, it provides a showcase for international work and a focus for young Scottish artists.

The building offers an unrivalled range of performance, exhibition and workshop space in a unique environment. The Café Bar is hugely popular with people of all ages from the local community and beyond, offering a wide range of food and refreshments.

Behind Tramway is The Hidden Gardens, a unique and diverse community project that has attracted more than 70,000 visitors and established itself as one of Glasgow’s must see landmarks, winning major design and regeneration awards. Tramway is owned by Glasgow City Council and programmed and managed by Culture & Sport Glasgow.

Tramway
25 Albert Drive
Glasgow G41 1PF
www.tramway.org

Some highlights at Tramway over the coming weeks include:

Theatre

Untitled projects and Pamela Carter
An Argument About Sex
Thur 1 – Sat 17 October 2009
£3 - £14

Birmingham Contemporary Music Group
Humphrey Burton
Fri 20 and Sat 21 November 2009
£4 - £12

Autumn/Winter Exhibitions

Lara Favaretto
Fri 23 Oct – Sun 13 December 2009
(Free entry)

Hayley Lloyd
Fri 23 Oct – Sun 20 December 2009
(Free entry)
Matthew Lenton talks about the creative process behind The Beggar's Opera.

Vanishing Point is excited to be working on this co-production with the Royal Lyceum Theatre and Belgrade Theatre, in association with Tramway. We are working to bring The Beggar's Opera to Glasgow, completely reimagining the spoken text from the structure of the Broots story and using a new approach to grow on bare bones. We were also interested in setting the story in the near future.

The great graphic novelist Alan Moore (Watchmen, From Hell, The League of Extraordinary Gentlemen) has said that the two great moments in the history of science fiction, you’re not talking about the future, you’re talking about the present. You are using the future as a way of giving you a jump into the present.

We are looking at the structure of that story as root from which a new tree could grow into a new world for the story to set about in. We were interested in reducing the body of the play to its skeletal, completely removing the spoken text from the structure of the Broots story and using a new approach to grow on bare bones. We were also interested in setting the story in the near future.

Louise Quinn from A Band Called Quinn talks about the music for The Beggar’s Opera.

When the band was first approached to work on The Beggar’s Opera we were to try and imagine it rather than interpret it to focus on the story rather than the text and use the structure of that story as root from which a new tree could grow into a new world for the story to set about in. We were interested in reducing the body of the play to its skeletal, completely removing the spoken text from the structure of the Broots story and using a new approach to grow on bare bones. We were also interested in setting the story in the near future.

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A BAND CALLED QUINN

Stinger songwriter Louise Quinn and drummer/producer Bal Cooke met while dressed as aliens working for a street theatre company in Glasgow. Both had a love of intergalactic electronic sounds and flapping around into indie music; thus A Band Called Quinn was born. Add Robert Henderson, a trumpet player wired to the moon, and a glam rock obsessed bass player from the Highlands, Steve Westwater.

It wasn’t long before the spaced out combo started getting attention for their ‘...incredible songs’ (Big Issue) with ‘a beautiful dose of electro’ (The HJ), ‘Folks like Madonna’ (Q) and ‘a wonderful voice’ (Madonna) started taking notice and Parisan showcase Du Kid Loco few loose tunes to Paris to sing on his album and remain the brand new of Glasgow to produce an album called Luess for the band.

A track from Luess went to number eight in the Serbian Discmars charts and the band were invited to tour Syria and asked to keep a diary for Radio 4’s Unravel Truths programme. ‘Their new album has Sun Moon Stars, features the production skills of Kid Loco and guitar skills of Echo and the Bunnymen’s Gary Goode."

“Meight Quinn is Glasgow’s greatest band”

"One of the best albums to come out of Scotland in decades.”

The Daily Record

For more information, please visit:
www.myspace.com/abandcalledquinn
www.quinnonline.net
www.youtube.com/abandcalledquinn

"Brilliant new album packed with beautifully crafted alternative pop”

The Listener Guide

"Excellant electro stomper”

The Guardian Guide
James Bryce Pacsum

James trained at Welsh College of Music and Drama. Numerous theatre credits include Sleeping Beauty; Julius Caesar; Pygmalion and Caucasian Chalk Circle (Royal Lyceum Theatre, Edinburgh); Or Of Men and The Macbeth. Expectations Run for your Wife (Perth Theatre); Darwin’s Death (Comedy conscience); Loot; The Stub Borns (Byre Theatre, Twelfth Night (Shuanzhou Shakespeare Festival); TV was a Monarch of the Glen, 39 Steps: Legit (BBC); Teggat: Ritual, Casualty (STV); Films include Mansfield Park. Numerous credits broadcast for the BBC include The Magician’s Daughter and Hapaxplot (for which he also wrote). As a composer, James has written for many theatre companies, the BBC and the C-Discovers.

Pauline Goldsmith

Previous shows with Vanishing Point include Little Cell (co-production with National Theatre of Scotland), ‘The Lightness and

Last Stand’. Recent theatre credits include Elizabeth Gordon Quinn (National Theatre of Scotland; Self, Her Big Chance – Talking Heads and Alas (TNT Theatre); Film credits include Paappu Avunu, Maldivian. The Magdalene Sisters, Pauline also performs his own show, her Irish wake his Bright Colours Only and most recently The Johnny Ringo Bingo Show (Govan). She also does stand up comedy, regularly appearing at clubs in Glasgow and recently performing her own show at the Cathedral Arts Comedy Festival in Belfast.

Dambri Todorovici

Dambri trained at the National Academy of Drama in Novi Sad, Serbia. This is his first theatre credits include the multi award winning interiors (Vanishing Point), Shoot, Get Treasure And Repeat (Accademia Degli Artisti), Time Is a Whole New Idea, By, Roswell, 39 Steps. Dambri has worked extensively in cinema and TV and recent film credits include TV Butterfly Zone (Play Phoosa Productions, The Baby Story (New Line Cinema) and Tell Me She Dies (Filth). As well as winning the award for Best Ensemble at the CATS awards for Intimari. Dambri also won the Best Student Actor Award with the Serbian National Theatre.

Elspeth Brodie

Elspeth trained at the Drama Centre London and her theatre credits include Pearlfish (Traverse Theatre); Don Juan Ghosts and Red Shoes (Chenier Theatre) and The Hamlet Project (Arlecio Theater). Elspeth’s TV credits include Emmerdale and The Bill.

Polly Sutcliffe

Polly trained at the Oxford School of Drama. Her theatre credits include The Other Side of the Wall (Caravanserai Productions and RSAD Refugee Camps), Okeena (Caravanserai Productions and Edinburgh Fringe); In At NC (Latitude Festival); Some of the King Has Told Us (Gothic Too Theatre (503), Balfast (Theatre North). We are
CREATIVE TEAM

Matthew Lenton
Director & Co-Artistic Director

Matthew founded Vanishing Point in 1999 and has directed or co-directed all of the company’s productions. Recent work includes interiors, a co-production with National Theatre of Scotland (NTS) and drummer Fatlip, Mercadante Teatro Stabile di Napoli and the Traverse Theatre, Litte Ona, an adaptation of the film by Czech filmmaker Jan Sverakmajer in co-production with National Theatre of Scotland. Subway, a collaboration with a group of musicians from Kosovo commissioned by Lyric Hammahmih, Manuel, a co-production with the Soho Theatre and Lost Ones, which toured to Macedonia, Kosovo and St Lanka. Other work includes an adaptation of Les Aguas, by Mauricio Matrangia, performed at an old church as part of a ground-breaking performance in the Dark season in BAC. Matthew also works regularly at the Royal Scottish Academy of Music and Drama, developing work with acting students and has directed The Visit by Friedrich Durrenmatt, Robert Tucci by Iberia Malta, Koske and Heritage by Nicola McCarthy. Matthew is currently working on a new opera with composer Jocelyn Pook at the Edinburgh Royal Opera. He is about to direct his first film for Channel 4.

Kati Fischer
Set and Lighting Designer

Kati trained at Glasgow University and at HDM Stuttgart, where he graduated with a degree in Audio-Visual Media Design. Kati’s set designs for Vanishing Point include the set and lighting for mirrors. Subway. Lost Ones and Stars Behint the Sea.

Eve Lamberth
Costume Designer

Eve first trained at the College Marie-Victorin, Montreal, studying Fashion Design, then continued her education at Edinburgh College of Art in Performance, Costume. With Vanishing Point, Eve produced the award-winning interiors which toured internationally. Eve has designed costumes for many contemporary dance companies including Emil White Dance, David Hughes Dance, X-factor Dance and for Argentine choreographer Lina Lombrini. Eve is also experienced in designing costumes for puppetry and street theatre having worked with the company’s travelling shows on productions including Big Ben Walking, The Wetworks, the Gift and The Big Sleep:iveness.

Morn MacLachlan
Mark trained at Leeds College of Music where he gained a BA in Music Production. He has worked most notably with The Unseen, Jason and the Argonauts: The Things We See: Sleeping Beauty and Beauty and the Beast. His credits also include Best Friends (Mux Lupus/Don’t) Freedom; Autumn Asleep and Skulks in Search of Fabulous Beasts (Action Transport Theatre), Naked Neighbours, Twilight Band (Never Did Nothing), Life, Like a bird (Glasgow, Theatr Clwyd and Inverness), and Missy (Hogarth Theatre). Eve’s recent work includes Lenny (Lark Arts), Face and the Moon (Bold Books, Edinburgh International Festival and Fringe) and Everywoman (Festival Theatre Edinburgh). Forthcoming projects include lighting designs for Ofhoto at the Citizens’ Theatre Glasgow and Pincelote at Perth Theatre.

Nicola McCartney
Drumming

Nicola is an award winning playwright and director. She previously worked with Vanishing Point and NTS in Scotland. Her plays include Easy, Laundry: Entertaining Angels (book/reading), Heritage (Traverse), Littles (Traverse), Lin and Lion of Kabuia (Wigtown Theatres), Carvings (Traits) Unison and Cave Dweller (784); Underneath (Fart/Reading), Standing Man (Reading/le Verrou) and Beyond (GTTT) National Theatre of Scotland). She has worked with a variety of companies including the company of the Edinburgh International Festival. Nicola has also worked extensively in radio and animation and is currently Associate Playwright at the Playwrights’ Studio Scotland. She was recipient of a prestigious Creative Scotland Award in 2003.

Rosie Kellagher
Assistant Director

Rosie has worked with theatre companies including Solo Theatre, The Arches, the Traverse Theatre and Olivier. She was Associate Director at Glasgow’s A Play, A Piece and A Pint Theatre Company for which she also directed many productions. Her production of 1913 Best New Musical at the 2007 Edinburgh Fringe Festival also saw her from the 2007 Archive Award for Stage Directors. Rosie also works in radio and recently directed two new plays for BBC Radio Scotland.

*Supported by the Foundation of Scots Theatre and the Scottish Arts Council

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**For more information on each of the above creative team members, visit the Traverse Theatre website.**
Thanks

Thanks to the following people:
Freshman Guitars
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Platon Medical Ltd
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Paul Kerr at Core Image Ltd
Sam Hunt
Simon Kasprowicz

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The Beggar’s Opera:
Tam Dean Burn, Jenny Hulse, Myra McFadyen and James Pearson.

Programme edited by Melissa Clarke
Designed by Greenlight Creative