



MINACK
THEATRE



A MINACK THEATRE
PRODUCTION

BY ZINNIE HARRIS

FURTHER THAN THE FURTHEST THING

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On a remote island in the middle of the South Atlantic tremors disturb the surface of the volcanic lake. Descended from 7 shipwrecked sailors, the tiny population are isolated from the rest of the world. But now an outsider wants to build a factory, promising work and prosperity for the whole community. But what's his real motive? And among the islanders, dark secrets lie concealed, waiting to blow their way of life apart.

***“Watch out for the water...
The water is turning.”***

This play explores some challenging and emotional themes and contains occasional language that some may find offensive



AUTHOR'S NOTE

by Zinnie Harris

"Further than the Furthest Thing" is set on a remote island in the middle of the Atlantic, based loosely on real island of Tristan da Cunha. The island is as far from Cape Town in one direction as South America in the other, and its only contact with the outside world is a ship that visits approximately every six months. Although the year is 1961, the extreme isolation has meant that the islanders are an odd hybrid of cultures and periods, part Napoleonic, part Victorian and part modern in dress, accent and attitude.

The men wear trousers, jackets and flat caps, the women patterned dresses and head scarves. Both sexes wear very thick white socks knitted with yarn made from flax. The island community is around 170 people, made from seven families descended from the original seven shipwrecked sailors who started the colony centuries before. There is neither electricity nor trees on the island, so the houses are entirely lit by lamplight and made of stone and planks salvaged from shipwrecks.

"Further than the Furthest Thing" owes much to the Tristan islanders and their story, the story of their beautiful island and isolated lifestyle that was dramatically interrupted when the volcano erupted and the entire community was evacuated to Southampton. However the story is not solely their own and departs from accurate documentation almost immediately. In many ways I stole the real Tristan da Cunha to feed my imagination, and emerged gorged, to write into existence a host of characters and events that never happened. Anyone who is sufficiently interested in discovering the true story of their evacuation and history should take the time to read some of the many books that have been written about it – they will find the real version is richer still.

My own connection with Tristan da Cunha started when my Grandfather was posted there as an Anglican priest soon after the second world war. He took with him my grandmother, then a young woman, and my mother and aunt as children. Although they only spent a few years there, it went into family mythology, and we all grew up on tales of this magical place. We spent many evenings pouring over hazy photographs of men with strangely serious faces, we were told about long boats, penguin eggs, black volcanic sand and places that were called things like "The Patches" or "The Ugly Road". My mother still on occasion eats potato raw, claiming she prefers it, and she and my aunt can still remember being told about the "H'outside World" as someone might tell a fairytale. It is to this Tristan, the Tristan of childhood memories, with fuzzy edges and missing bits, that this play is dedicated. And also, of course, to my Mum.



A woman with brown hair tied in a bun, wearing sunglasses, a red jacket with white polka dots, black leggings, and red rubber boots, is sitting on a grey rock. She is looking out towards the ocean. The background is a bright, slightly overexposed view of the sea and sky.

DIRECTOR'S NOTE

by Sita Calvert-Ennals

When I was lucky enough to be offered the opportunity to direct a play in the extraordinary setting of the Minack Theatre I wanted to choose something which embraced this expansive landscape and the elemental wildness you feel from sitting in the auditorium. Zinnie Harris's beautifully poetic play *Further Than the Furthest Thing* immediately sprang to mind. I knew this would be the perfect place to stage it, an isolated island setting enhanced by the backdrop of the real ocean. The first time I came to the Minack I was struck by what a truly communal experience it is to watch a show here. The ocean and the elements bring into focus the fragility of humans and the collective will needed from both performers and audience in bringing a show to life here. The themes in this play of community, family, love, loss, survival and a search for identity are made even more pertinent in this space as they are all rooted in what it means to belong. The set, costume, sound and music, paired with the detailed work I've done with the actors, has been developed around a shared vision. We wanted to create a filmic experience that invokes ghosts from the past and explores how we carry them with us into the present. We have sought to create an experience which feels both epic and intimate. It's been a huge privilege to work on this play in this setting. We hope you enjoy stepping onto the island as much as we have...

CAST

BILL

CRAIG EDWARDS

MILL

CATHERINE CUSACK

MR HANSEN

ANDREW FRENCH

FRANCIS

JACK BROWNRIDGE-KELLY

REBECCA

NAOMI PRESTON-LOW

COVERS

**REBECCA HULBERT /
BEN KERNOW**



CREATIVE TEAM

DIRECTOR	SITA CALVERT-ENNALS
DESIGNER	REBECCA JANE WOOD
ORIGINAL COMPOSITION/ SOUND DESIGN	DUNCAN SPEAKMAN
ADDITIONAL VOCAL/STRING ARRANGEMENTS	SARAH ANDERSON
LIGHTING DESIGN	LUCY GASKELL
MAGIC ADVISOR	PETER CLIFFORD
ASSISTANT DIRECTOR	ROISIN McCAY-HINES
PRODUCTION MANAGER	SIMON HUTCHINGS
STAGE MANAGER	TIM NORMAN
ASSISTANT STAGE MANAGER	ELLEN SWAILES
COSTUME SUPERVISOR	MARION HARRISON
PRODUCER	ZOË CURNOW
ASSISTANT PRODUCER	SIAN KENNEDY
PHOTOGRAPHY/VIDEO	LYNN BATTEN / NEAL MEGAW
SET BUILDING	TREVELLYAN STRICK
SCENIC ARTIST	NINA RAINES
PUBLICITY DESIGN	MATT TRAVIS

SITA CALVERT-ENNALS (DIRECTOR)



Sita has been directing for the past 20 years. She originally trained at LIPA from 2000-03 and received 1st class honours in Performing arts.

In 2008 she completed a director traineeship at Sherman Cymru supported by Arts Council Wales and in 2009 was awarded an emerging directorship with National Theatre Wales.

Her work has spanned many different genres including classic texts, children's theatre, spoken word poetry, puppetry and live art but always has truthful storytelling and collaborative dramaturgy at its heart. Her influences range from Tim Crouch to Katie Mitchell with Mike Leigh and Scandinavian crime drama somewhere in the mix.

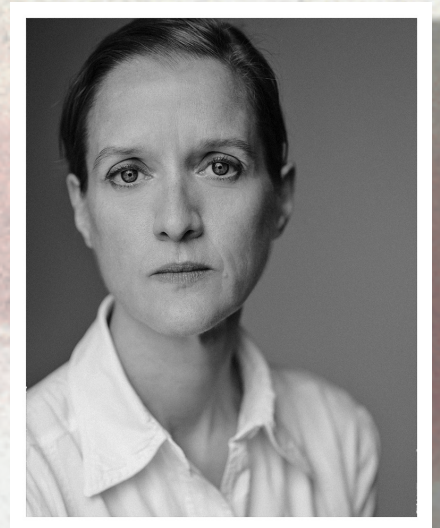
Sita has worked with organisations including Bath Theatre Royal, Bristol Old Vic, National Theatre Wales, Sherman Cymru, Theatre West, Theatr Iolo, Wattle and Daub, Trestle Theatre Company, Circumstance, The Egg Theatre Bath, Wales Millennium centre and recently the Minack Theatre. Her recent work includes the critically acclaimed "What Remains of Us" made in association with Bristol Old Vic theatre.

Alongside directing Sita has also worked as a dramaturg on many new plays by emerging and established writers for companies such as Sherman Cymru, Bristol Old Vic, The Tobacco Factory, Theatre West and Dirty Protest. Sita is also a Senior Lecturer at Bath Spa university on the MA Directing programme.

CATHERINE CUSACK (MILL)

Theatre includes *Super High Resolution* (Soho), *Spring Awakening* (Almeida), *The Tempest* (Storyhouse, Chester), *The Shadow Factory* (Nuffield, Southampton), *Out of This World* (Mark Murphy's VTOL), *Dancing at Lughnasa*, *The Crucible* (Lyric, Belfast), *The Seagull* (Headlong Tour), *All That Fall* (Jermyn Street Theatre and 59E59 New York), *Bingo* (Chichester/Young Vic), *The Two Character Play* (Jermyn Street/Provincetown, USA), *The Early Bird*, *The Gigli Concert* (Finborough), *Judith: A Parting From The Body*, *Fragile*, *Factory Girls* (Arcola), *Uncle Vanya* (Wilton's); *Mary Stuart* (NTS), *The Venetian Twins* (Watermill), *Bronte*, *The Mill on the Floss* (Shared Experience), *Blood Red Saffron Yellow* (Drum, Plymouth), *Our Lady of Sligo* (NT/Out of Joint), *Mrs Warren's Profession* (Lyric Hammersmith), *Phaedra's Love* (Gate).

Television includes *Endeavour*, *Hollyoaks*, *The Last Days of Anne Boleyn*, *Doctors*, *Jonathan Creek*, *Ballykissangel*, *The Bill*, *Cadfael*, *Coronation Street*, *Dr Who*. Film includes *Finding Neverland*, *Conspiracy of Silence*, *Boxed*, *The Lonely Passion of Judith Hearne*.

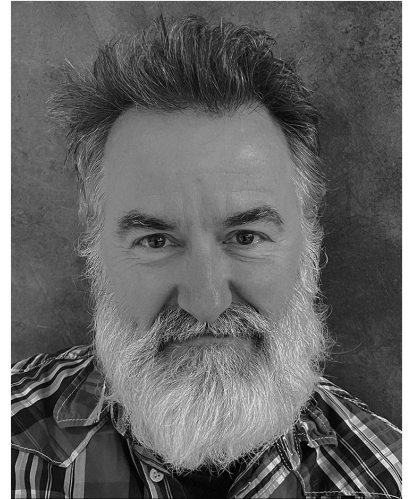


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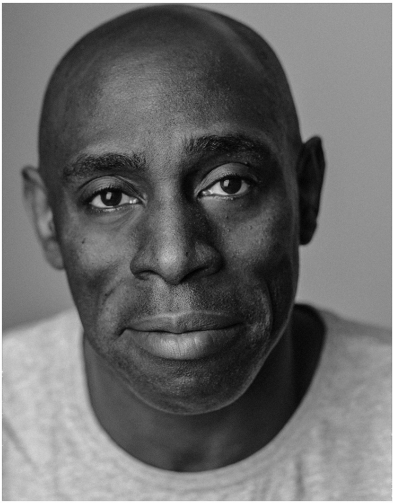
CRAIG EDWARDS (BILL)

Craig is an actor/director living and working in Bristol. Along with actors Howard Coggins and Stu McLoughlin he formed Living Spit in 2011. He has directed all Living Spit shows from *The Six Wives Of Henry VIII* onwards to the recent adaptations of *Swan Lake*, *Frankenstein The Musical*, *Beauty & The Beast* and *One Man & His Cow* (showing at the Minack very soon!) He directs for other companies, most recently *Taking Flight* for The Egg, *Meadows To Meaders* for The Bristol Old Vic, *The Ugly Duckling* for The Tobacco Factory and *Three Kings* for Travelling Light.

Recent acting productions include *Cinderella* (The Tobacco Factory/St. James Theatre London), *Into The West* (Travelling Light), *Jane Eyre*, (Bristol Old Vic/National Theatre), *The Borrowers* (The Tobacco Factory) and *Five Children And It* (The Egg). Craig is a workshop leader for The Bristol Old Vic Young Company and Adult Company.



ANDREW FRENCH (MR HANSEN)



© Ruth Crafer

Andrew's stage credits include *A Revision* (Serpentine Gallery), *The Darkest Part Of The Night* (The Kiln), *Jitney* (Leeds Playhouse), *Romeo And Juliet* (Regent's Park Open Air Theatre), *The Winter's Tale* (Royal Shakespeare Company), *Two Trains Running* (Uk Tour), *While We're Here & I Like Mine With A Kiss* (Bush Theatre), *This Flesh Is Mine/When Nobody Returns* (Border Crossings), *The Iphigenia Quartet* (The Gate), *Bully Boy* (Mercury Theatre Colchester), *Boi Boi Is Dead & Refugee Boy* (West Yorkshire Playhouse), *The Initiate/Our Teacher Is A Troll* (Roundabout Season, Paines Plough), *Julius Caesar & Romeo and Juliet* (Royal Shakespeare Company), *Measure For Measure* (Almeida Theatre), *Monster* (Royal Exchange Manchester), *As You Like It* (Wyndhams Theatre London); *Reference To Salvador Dali...* (Arcola/Young Vic London), *The Taming of the Shrew & The Tempest* (Nottingham Playhouse Theatre), *The Merchant of Venice & Troilus and Cressida* (Royal National Theatre), *The Merchant of Venice & The Honest Whore* (Shakespeare Globe Theatre), *Things Fall Apart* (West Yorkshire/Royal Court Theatre), *The Tempest* (Shared Experience).

Film credits include: *Artificial Horizon* (Artificial Horizon Limited), *Breaking The Bank* (Black Hangar Studios); *Song For Marion* (Wh Films), *Assasination Games* (Mpca Films); *Exorcist: The Beginning* (Morgan Creek); *Exorcist: Dominion* (Morgan Creek Usa), *The Merchant of Venice* (BBC Films), *Doctor Sleep* (Kismet Films); *Tailor of Panama* (Columbia Pictures). TV credits: *Temple* (Sky), *A Very English Scandal* (BBC Television); *Marvin Can't Fail* (Hat Trick); *Capital* (Kudos For BBC 1), *Eastenders* (BBC Television); *Holby City* (BBC Television), *Doctors* (BBC Television), *Perfect Parents* (ITV Television), *Primeval* (Impossible Pictures/ITV Television), *Soundproof, Blast!* (Films/BBC2 Television), *The Bill* (Thames Television), *Trust* (Box TV), *In Deep* (Valentine Productions), *A Touch of Frost* (Yorkshire Television), *Casualty* (BBC TV), *Family Affairs* (Channel 5), *Burnside* (Thames Television), *Tough Love* (Granada Television). Radio credits: *Doctor Who: Original Sin* (Big Finish Productions), *The Mother of...* (BBC Radio 4), *The Last Supper* (BBC Radio 3).

NAOMI PRESTON-LOW (REBECCA)

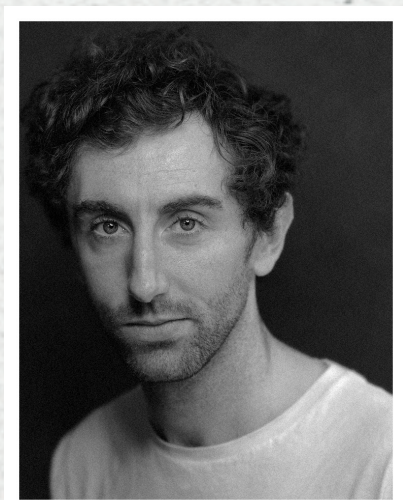
Naomi trained at the Guildhall School of Music & Drama. She was nominated for Best Supporting Actress at the British Short Film Awards in 2021 for her role in *Mudlarks*.

Theatre credits include: *The Sound of Music* (West End); *Macbeth* (West End); *The Shadowmaster* (The King's Head Theatre); *Orphans*, *The Relapse*, *The Cherry Orchard*, *After The Dance*, *Kiss Me Kate*, *The Two Gentlemen of Verona*, *The Last Days of Judas Iscariot*, *Saturday, Sunday, Monday*, *Towers*, *Orestes* (Guildhall School of Music & Drama).

Screen credits include: *Bridgerton* (Netflix); *Holby City* (BBC); *An Chlann* (Bloomsday Films); *Mudlarks* (Bloomsday Films); *Nariko's Voyage* (Extinction Films); *Jane Eyre* (Focus Features); *Horrid Henry: The Movie* (Vertigo Films).



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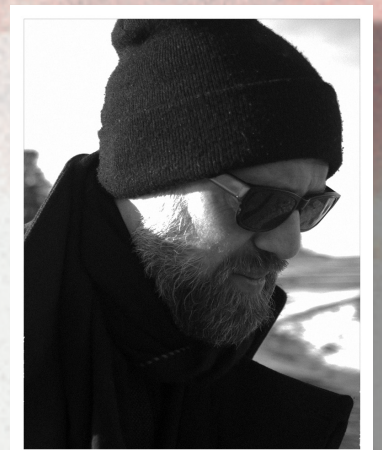
JACK BROWNRIDGE-KELLY (FRANCIS)

Jack Brownridge-Kelly is a Cornish actor, born and raised in Newlyn. He trained at The Royal Conservatoire of Scotland.

Theatre credits include: *Superstition Mountain* (the Minack Theatre/ Ha Hum Ah Productions), *The Stranger on the Bridge* (Tobacco Factory Theatre/Salisbury Playhouse), *The Velveteen Rabbit* (Quirk Theatre), *In My Lungs the Ocean Swells* (Vault Festival). Jack is also a writer and will be performing his one man show *Cold, Dark Matters* throughout Cornwall this May, produced by Ha Hum Ah Productions.

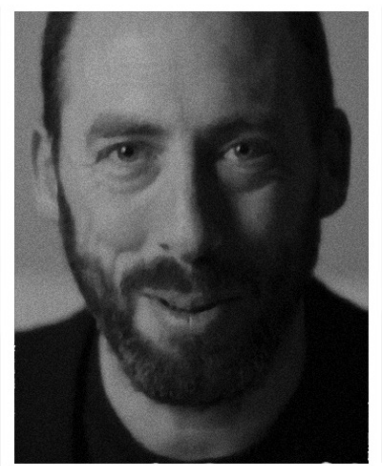
DUNCAN SPEAKMAN (SOUND DESIGN)

Duncan Speakman is a Bristol based artist and composer working with mobile audio and locative media. Since 1999 he has been creating narrative experiences that engage audiences emotionally and physically in unexpected environments. From intimate in-ear stories to large scale performances, his award winning projects range from sound installations on Guangzhou tram networks and loudspeaker symphonies in Christchurch, to performative audio walks in Saitama and radio works for the BBC. His recent augmented reality project *Only Expansion* won Best Immersive/XR experience at London Film Festival and the Special Jury award for Immersive Non-fiction at the International Documentary Festival Amsterdam.



PETER CLIFFORD (MAGIC ADVISOR)

After becoming obsessed with conjuring as a boy, winning several local and national magic and talent contests, Peter used magic to pay his way through drama school in Manchester; since graduating he has worked as an actor on stage and television as well as continuing to perform as a magician. He has worked as a magical advisor, creating effects for many theatre shows; creating a stomach churning eye plucking scene in *King Lear* (Shakespeare at the Tobacco Factory, Bristol) and producing a whole cast from nowhere in *The Mysteries of Father Brown* (Worcester Swan), creating spooky supernatural happenings for *Dracula: The Blood Count* (Feelgood Theatre). Magical Television appearances include: Isaac Fawkes in BBC's *Magic- a History of Magic*, Stanley Milgram in *Derren Brown: the Heist* and Professor John Gladwell in *Derren's Fear and Faith: Placebo*. Peter was an original part of the creative team for the award winning Derren Brown television series. He also co-created and co-directed the sell out tour and West-end run *Derren Brown – Live*. At Bristol's Tobacco Factory Theatre Peter has performed seven solo magic shows. Recently Peter has worked as a consultant for David Blaine on *David Blaine: Beyond Magic* on television and he was a co-creator and co-director of David's first live tour (*David Blaine: Live*) toured North America and was seen in the UK in 2019.



REBECCA JANE WOOD (DESIGNER)

Rebecca is a set, costume and props designer for live performance, coming from a BA Drama at University of Bristol followed by an MA Performance Design at Royal Welsh College of Music and Drama. Notable achievements include being a Linbury Prize finalist in 2015 and Leverhulme Scholar 2019/20. Born in Cornwall, she is pleased to include *Further Than The Furthest Thing* as her first credit at the Minack, previous work on home turf was costume and make-up designer for *Hireth* by Edward Rowe with o-region at the Miners Chapel in St Just.

Rebecca is a founding member of theatre company Bucket Club, she designed their shows including *Five Children and It* (co-produced by The Egg, Theatre Royal Bath), *Lorraine & Alan*, *Launch Party*, *The Long Trick*, *Catch That Beast* and *Fossils* (which toured to New York at 59E59). Other credits include: *Outlier* and *Same Storm Same Sky* (Bristol Old Vic), *Back Into the World* and *Paradise Planet* (ETO); *Ask Me Anything* and *Goldfish Bowl* (Paper Birds); *Fel Anifail* (Sherman Theatre); *Pinnocchio* (Gloucester Guildhall) and *The Flop* (Spymonkey & Hijinx).



MARION HARRISON (COSTUME SUPERVISOR)

Marion has worked in the theatre and film industry since graduating from Leeds University in 2002 with a BA Hons in Theatre Design & Technology, and later gained a Post-Graduate Diploma in Garment Construction at the Linea Academy in Durban, South Africa. After spending the first part of her career as a Touring Wardrobe Manager for companies such as the R.S.C, the National Theatre, Headlong and the National Theatre of Scotland, Marion now works as a Costume and Set Designer and Supervisor for theatre and film.



Marion has worked on many productions across the county, including *Hetty Feather*, *And Then Come The Nightjars*, *The Wolves of Willoughby Chase* and *Orfeo* for the Minack, *Superstition Mountain* and *Loveplay* for Ha-Hum-Ah/Minack co-production. *The Comedy of Errors* (RSC Shakespeare Nation) and *Melior Opus Griot* for Hall for Cornwall. For film she has worked as Production and Costume Designer on *Sensibility and Art* for Ha Hum Ah Films and *Voyage and Heva Heva* for o-region. Marion is thrilled to be returning to the Minack as Costume Supervisor for this production of *Further than the Furthest Thing*.

ROISIN McCAY-HINES (ASSISTANT DIRECTOR)



Roisin is a Cornish director, playwright and producer. Her work is emotive, sensory and provocative and aims to platform unheard voices. She trained as a director at the Bristol Old Vic Theatre School and is an alumni of the University of Exeter. She has also trained with the JMK, Young Vic, and Exeter Northcott.

Directing credits include *GAMBIT* (Exeter Northcott), *Adrift* (Hall for Cornwall, R&D) and *Off Your Chest* (Wiltshire Creative, as Associate Director). Roisin is directing several upcoming productions in 2023 including *A Bomb We Called Sam* (Bristol Old Vic Studio), *No One Will Tell Me How to Start a Revolution* (Wardrobe Theatre) and *Life Before You* (Alma Theatre).



TIM NORMAN (STAGE MANAGER)

Tim Norman is a south-west based stage manager and show caller who specialises in outdoor, mass participation and community integrated performances.

Tim has worked on a variety of projects including *Green Space Dark Skies* (Walk the Plank), *SpongeBob Musical: Live On Stage!* (Nickelodeon), *Katherine Jenkins' Christmas Spectacular*, *CITIZEN*, (Theatre Royal Plymouth) and most recently *Bigger Than Lyrics* (Beyond Face).

This is Tim's first-time stage managing at the Minack Theatre and he is excited to be working at such a unique theatre.



ELLEN SWAILES (ASSISTANT STAGE MANAGER)



Ellen Swailes is a stage manager and actor based in the South West. Working on a variety of projects across the country, Ellen specialises in Site-specific theatre, outdoor theatre events and live filmed theatre.

Ellen has just finished working as stage manager for The National Theatre *Connections Festival* at Theatre Royal Plymouth. Other recent credits include, Sonia Friedman's filmed production of *WALDEN* as well as *Anna X*, The Barbican Theatre London's production of *Anything Goes*, Nickelodeon's *Spongebob Musical: Live on Stage!* and *Katherine Jenkins Christmas Spectacular* at the Royal Albert Hall.

This is Ellen's first time working at the Minack Theatre and she is delighted to be working in this unique venue with such a breathtaking backdrop here in Cornwall.

**The company would like to express their thanks to
James Gillen, Theatre Alibi, Bristol Old Vic Theatre School,
Joel Edwards, Ernie Edwards, MAYK
and the staff of the Minack Theatre**

