

BLACKEYED THEATRE  
IN ASSOCIATION WITH SOUTH HILL PARK  
PRESENTS

# MOTHER COURAGE AND HER CHILDREN BERTOLT BRECHT

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## EDUCATION PACK





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# ABOUT THIS RESOURCE

This resource is designed to fully support our touring production of Brecht's *Mother Courage and Her Children*, and provide you with additional creative and cross curricular activities to enhance your visit to the production, and to build into your existing study of Brecht.

The resource comprises 3 sections:

## 1 Pre-production

This is the largest section and contains notes and activities to help your group get to grips with the play before their visit; to think about the themes and consider contemporary dramatic interpretations. This section is divided into 5 areas:

- o Story
- o Themes
- o Characters
- o Epic Theatre
- o Settings and context

## 2 Watching the show

This section contains questions and activities that students can engage with during their visit to see the production, to help maximise their understanding and enjoyment.

## 3 Post production

This section contains guidance for an evaluation session following the production, based on your students' critical appreciation.

## WORKSHOP

A supporting workshop with the production cast is also available please email [info@blackeyedtheatre.co.uk](mailto:info@blackeyedtheatre.co.uk) for details

We have intended to make the layout of the resource as accessible as possible and for sections of the pack to be used on their own, or in a different order. The pre-production pages contain these elements:

**'Teacher Notes'** which provides useful contextual and theoretical information about the focus of the section, signposting relevant Brechtian technique. This is designed to be supplemented with your own research and background knowledge.

**'Blackeyed'** which contains notes about our production, highlighting how the play has been interpreted, and specifying moments to look out for as clear examples of theory or practice.

**'Student Activity'** which contains practical tasks that you can set your group to develop their knowledge, skills and attitudes about each topic along the way.

**'Stretch'** containing higher level thinking questions to stretch and challenge your students.

# BLACKEYED THEATRE



Blackeyed Theatre is a mid-scale touring theatre company established in 2004 to create exciting opportunities for artists and audiences alike, and to offer challenging, high quality theatre to the mid-scale touring circuit. The company specialises in reviving modern classics and staging established titles in innovative ways, using small ensembles of actor/musicians to create theatre that is audacious, fresh and far bigger than the sum of its parts.

Since 2004, Blackeyed Theatre has embarked on national tours of *The Trial* (Steven Berkoff), *Oh What A Lovely War* (Theatre Workshop), *The Madness of George III* (Alan Bennett), *Alfie* (Bill Naughton), *The Cherry Orchard* (Anton Chekhov), *The Caucasian Chalk Circle* (Bertolt Brecht), the world premiere of *Oedipus* (Steven Berkoff) and *The Resistible Rise of Arturo Ui* (Bertolt Brecht).

In 2009, Blackeyed Theatre became an associate company of South Hill Park Arts Centre. In 2008, the company produced its first Christmas show, *A Christmas Carol*, and a year later *Peter Pan*. In 2011, Blackeyed Theatre launched its first new writing scheme, *Pulse*, with the intention to provide a new writer with the opportunity to see their work produced professionally on stage. The winning play, *The Beekeeper*, was performed initially at South Hill Park in Bracknell before transferring to Waterloo East Theatre in London for a three week run, where it received three Off West End Theatre Award nominations.

Blackeyed Theatre create innovative, challenging theatre that's also commercially viable. It achieves this by producing work that audiences want to see but in ways that challenge their expectations, by bringing together artists with a genuine passion for the work they produce, and through an appreciation that works of art with a mass appeal do not have to be presented in a dumbed-down way.

By offering a theatrical experience that's both artistically excellent and affordable, audiences and theatres are far more sustainable in the long term. And responding to demand ensures that more people see innovative theatre.

Blackeyed Theatre has a growing national reputation for creating dynamic theatre using live music and great performances to tell stories with honesty and passion.

**This resource was created by Danielle Corbishley with contributions from the cast and creative team.  
For more information about the tour, our education pack, or Blackeyed Theatre in general  
please email us at [info@blackeyedtheatre.co.uk](mailto:info@blackeyedtheatre.co.uk)**

# BERTOLT BRECHT

Bertolt Brecht is considered one of the most highly influential playwrights and theatre directors of the 20th century. He was born in Augsburg, Germany in 1898, into a middle-class family, with a Catholic father and Protestant mother. His mother, an iconic figure, provided him with teachings from the Bible. Strong matriarchal characters and echoes of this religious upbringing can be heard in many of his plays, especially *Mother Courage*, with its hypocritical religious leaders, and conflict between Protestants and Catholics. Brecht was a teenager during the First World War, and saw many friends lost to the futile and devastating conflict. This inevitably had a huge impact on his political and social beliefs.

He began writing for newspapers whilst in his teens and went on to produce over 40 plays, operas and poems throughout his career. He developed the idea of 'epic theatre' while collaborating with various other theatre artists in Berlin in his mid 20s.

He fled Germany in 1933 with the rise of Nazism, and took refuge in Denmark and then Sweden. Eventually he obtained a visa for the United States of America, but was persecuted for his Marxist and socialist beliefs. During his many journeys across Europe, he met and worked with a great number of artists, musicians and theatre and film makers, and was greatly influenced by some, including Charlie Chaplin. This collective collaboration with actors, designers and other playwrights continued throughout his life. Brecht's own influence on contemporary theatre practice has been extensive. As Peter Brook, film and theatre director, said:

*"No one seriously concerned with theatre can by-pass Brecht. Brecht is the key figure of our time, and all theatre work today at some point starts or returns to his statements and achievement"*

## Critical Thinking

Brecht was a lifelong Marxist and it is this political philosophy that drives his theatre practice. Brecht was an advocate for equality and socialism, and as such he strived to develop a style of theatre which would make people think, which challenged their perceptions, and opened up debate, rather than allowing audiences to use theatre as purely a means of escapism. Brecht didn't talk about his own theories very often, his main driving force and motivation was that of social change, motivating an audience to think, talk and ultimately take action to make a difference for the better. We hope to reflect that ethos in our own production.

This resource aims to highlight a Brechtian ideology of social change, through critical thinking. It is our intention that questions posed throughout the sections will encourage young people to consider the subject matter objectively, in a way that perhaps Brecht himself would have supported.

## TRANSLATING THE TEXT

There are at least 11 English translations and adaptations of *Mother Courage and her Children* published since the 1940's. We have decided to work with Lee Hall's translation of Brecht's original play published in 2004. Lee Hall says that Brecht's language is '*allusive, coarse, deeply ironical, rhetorical and rude, in equal measure*' and has intended to draw out the dark humour within the text. Much of the coarse language inherent in Brecht's original has been interpreted by Hall, and you will find a considerable amount of swearing within the text.



# STORY

## TEACHER NOTES

Mother Courage and Her Children is one of Brecht's most well known and politically potent anti-war plays. Set during the 30 Years War from 1618 to 1648, the story follows Anna Frieling who is nicknamed Mother Courage, as she travels through Europe over a period of 12 years. During this time she loses all three of her children, Katrin, Eilif and Swisscheese through their affiliation with the war. This tragedy is juxtaposed with Mother Courage's career ambition and profiteering from the war as a trader and canteen woman.

Brecht's story is based on Grimmelshausen's novel of the same name from 1670. Brecht wrote around 49 stage productions during his career incorporating operas, adaptations and interludes. Mother Courage was written later on in his career, in the late 1930's, although it was not produced until 1941, in Zurich, where it was an immediate success, despite the looming Nazi invasion.

There are many parallels to be drawn between the conflict within which the play is set, and the rapidly escalating conflict that was taking place whilst Brecht was writing. It is considered as a powerful commentary on WW2 with strong undercurrents of meaning. Brecht was vehemently opposed to the oppressive Nazi regime, and was himself persecuted for his strong Marxist beliefs.

### BLACKEYED

Our production is a modern interpretation of Brecht's story, using Lee Hall's translation of the original German playtext. We are performing the whole text, with songs, with a cast of 5 actor-musicians, who swap roles throughout the show.

Although we are staying true to the full text in our production, we have chosen to set the play slightly beyond the present day, in Europe. The still pertinent moral themes of loyalty, hypocrisy, sacrifice and commerce are recognisable in so many modern day conflicts, making the play still relevant and accessible in the 21st century.

## STUDENT ACTIVITY

### Action map

Divide students into groups and give each group one of 11 scenes to read & discuss.

On a large piece of paper ask them to map (list or draw) the main action within their scene.

Re-group and present findings.

### Storygrid

As the groups present their scenes create a grid with a box for each scene. Number and title each scene, and write a short summary of each one into the grid.

### Snapshot

Ask each group to create 6 fixed tableaux to show images of the main action in their scene (refer to Brecht's Gestus technique) *Gestus is a Brechtian acting technique, creating a physical image that represents a viewpoint or an attitude towards a scene or context, thereby revealing an aspect of character.*

### Plot synopsis

Copy the plot synopsis (page 11) and give to each student for reference.

"They're waging war for Almighty God and  
in the name of everything that's good and  
lovely, but look closer, they ain't so silly"

Mother Courage

## STRETCH

Research Brecht's life and career as a story teller, evaluate his methods of storytelling. Examine his use of the 'narrator'.

Why did Brecht want to make theatre accessible to the common people? What did he think of the theatre he saw when he was growing up?

Research Brecht's wider political aspirations as a communist, and evaluate the impact that this had on his stories. Look particularly at his Lehrstücke (Learning Plays), what political and social messages did these portray?

# THEMES

## TEACHER NOTES

The social, political and economic themes of Brecht's plays were the centre point for all levels of presentation within his productions, which is what sets Brechtian theatre apart from the 'naturalism' so prevalent in his day. His productions were finely tuned to provoke audiences into thinking about and questioning the central themes.

### Hypocrisy

As a character, Mother Courage is unrepentantly hypocritical and there is a consistent disparity between her words and actions. She claims throughout to care for her children and despite her attempts to protect them, her actions result in their deaths and reveal her powerful financial motivations. Despite her attempts to prevent Elif from being recruited to the army, she is distracted by a sale and he is recruited and later dies. She denies knowing her other son Swisscheese to save her own life; not an act of courage at all. Other characters continue the theme - the Chaplain who hates war lives off it nonetheless; Yvette who marries a Colonel does so only to inherit his fortune. Conflict has an irrepressible impact on characters' moral decisions.

### Morality and Values

Mother Courage and many other characters are driven by the desire to profit from the war. An individual's moral codes can be tested, often at the expense of family, loyalty or religious teachings. Barbaric acts can be justified in the name of war, and war can be justified if it is profitable. Commodities that are normally undervalued begin to be demanded and coveted, and power and status can shift. But, ironically, characters who do maintain their moral standards, often do so at their own expense. Katrin dies because of a good deed, Swisscheese dies for his honesty.

## BLACKEYED

### Bombardment of consumerism

The interpretation of the cart as a vending kiosk modernises her famous trading cart. You will also see projections of goods that Mother Courage trades; mobile phones, trainers, gadgets and other luxury contemporary goods.

## STUDENT ACTIVITY

### Cross map

Ask your groups to analyse their scene once again, but this time look for any key messages, concepts or themes. Encourage them to discuss the specific viewpoints covered within the text.

E.g if they suggest war as a general theme, ask them to evaluate more specifically what Brecht may be saying about war.

### Theme categories

Analyse the suggested themes and place them into these categories: social, political, economic.

### 3 examples

Focus the students on the themes of Morality and Hypocrisy, and ask them to identify three examples from the text that reflect these themes. Discuss their discoveries and guide them in analysing them critically.

### Now

Research a contemporary political or social situation that mirrors the setting or moral message of Mother Courage and her Children.

### Mother Superior

You will see Mother Courage presented as a saintly figure, literally the Mother Superior of a religious order. She adopts this guise not out of piety, but to protect herself during a religious war and as a 'brand' designed to appeal to Christian soldiers. This costume choice also highlights the hypocrisy inherent in the juxtaposition of revered moral values against dishonest actions.

## STRETCH

The commodification of war explored within Mother Courage raises some very pertinent and challenging questions that are as relevant today as they were in the 1600s and during the Second World War. Conflict can leave communities vulnerable to exploitation, often at the hands of those seeking to profit from the chaos and disruption.

Investigate the recent Iraq war (2003 - 2011). What reasons were given to the public for the conflict, and what other reasons have been suggested? Examine the role of multinationals such as USA oil giants Halliburton. How did the war benefit the people of Iraq and the USA respectively? Think about national security, natural resources, democracy and dictatorship, human rights and the arms trade. For each of these issues and contexts, discuss ways in which it could be right or wrong to go to war.

What might be the connection between your mobile phone and the conflict in the Democratic Republic of Congo? How does this modern and harrowing conflict reflect the messages of Mother Courage?



# CHARACTERS

## TEACHER NOTES

### Mother Courage

The protagonist is an entrepreneur called Anna Frieling who sells food and goods to armies from her portable canteen. She has three children from different fathers, and despite her attempts to take care of them and protect them, she loses them all throughout the play, each time pursuing her own goals. Mother Courage is not depicted as a noble character or written in a way that would invite the audience to develop sentimental feelings towards her.

### Eilif

Mother Courage's eldest son is depicted as a bully with a thirst for slaughtering peasants and stealing. His behaviour is praised in wartime but leads to his execution during a temporary peace.

### Swisscheese

The youngest son is honest but depicted as being a little stupid. When he becomes a paymaster for a Finnish division, he tries to save the cashbox from the invading army but is executed for doing so.

### Kattrin

She is a teenager who hopes to be married and have her own children, but dies trying to warn villagers of an impending attack.

While the older characters can be hypocritical in their actions, the younger characters, even if they act badly are at least consistent in their moral decisions. Mother Courage says of her children that '*They've all got their fatal characteristics*'. Eilif is '*too enthusiastic*', Swisscheese is '*at least [...] honest*' and Kattrin has '*a good heart*'. Her prophecy proves accurate as each one perishes because of these very qualities. It seems that survival in war demands duplicity and a surrender of individual morality, conforming to survive. This is what Mother Courage means when she sings in the song of the Great Capitulation -

*Just wait a few years  
You will march at last  
To the beat, slow or fast*

### Characterisation

'The Brechtian style of acting is acting in quotation marks'

Brecht believed that the actor should not impersonate, but narrate the actions of another person. He asked that they abandon any attempts to carry the audience with them on an emotional journey, and concentrate on communicating the underlying themes or relationships within their scenes. Being aware of the audience and conscious that they are presenting an attitude and viewpoint at all times. Brecht was not interested in the nature of the individual, but human relations. The story is the point of interest, not the characters.

## STUDENT ACTIVITY

### Character grid

List all of the characters that feature within each scene in each box on your story grid.

### Character profiles

Ask each student to select a character from the play (see character list appendix 2) and note down on paper all of the key facts about their character, as written in the text. Present their character profiles to the rest of the group.

### Character questions - text analysis

Why is Anna Frieling nicknamed Mother Courage?

Why is her son nicknamed Swisscheese?

Do Mother Courage's predictions about her children in scene 1 come true?

Why doesn't Kattrin speak and how does Brecht use this silence as a symbol? Is it significant that it is a woman who is silent?

How good a mother is Mother Courage?

How courageous is she?

What is her attitude toward her children when there is a conflict of interest?

Discuss the character of Cook and how he fits into Brecht's idea of feeding war.

Why is the Chaplain portrayed as such a hypocritical character?

## BLACKEYED

Mother Courage learns nothing from her misery. Brecht described this as '*the bitterest and most meaningful lesson of the play*.' To highlight this lesson, the symbol of Mother Courage's ideology, the trailer, like her attitude, never changes position.

## STRETCH

Using the 'Key lines' from each scene identified on the synopsis pages (appendix 1) read a scene and analyse the significance of those key lines for the character, the scene and the play as a whole. Why is it significant that Mother Courage is a woman profiting from war? What does the play say about women in general?



# EPIC THEATRE

## TEACHER NOTES

*'The essential point of the Epic Theatre is perhaps that it appeals less to the feelings than to the spectator's reason.'*  
Brecht 1927

Brecht's Epic Theatre takes its name from the epic poetry of the ancient Greeks. The Greek words epikos and epos mean 'word, story, poem'. An epic poem is one that tells a story through narration.

Epic Theatre that uses a narrator differs from theatre that only uses characters to tell a story. The Greek philosopher Aristotle suggested that being emotionally involved with the characters in a story leads the audience to a point of release when that story reaches its climax. Brecht didn't want the audience to be carried away in an emotional experience. He wanted the audience to question the play, not to take it for granted, so that they might realise their own power to change the world, and be motivated to action. He wanted the audience to leave the theatre fired up with ideas, rather than spent of their emotions. Other names for Epic Theatre include - Non-Aristotlean drama, Dialectical theatre and Brechtian theatre.

### **Vefremdungseffekt** (V effect / Alienation)

This is the act of stopping an audience becoming emotionally involved and starting them thinking. Brecht devised a number of ways to achieve this effect:

- Using a narrator - who stands outside the action and talks directly to the audience
- Direct address - actors come out of character and talk directly to the audience. Also known as 'breaking the fourth wall'
- Dramatic irony - giving the audience information that the characters do not possess destroys the suspense of the story
- Signs / Projection - telling the audience what will happen, thereby shifting the audience's focus on to how it happens
- Mechanics of theatre - making the means of production visible reminds the audience that they are in a theatre and prevents an unwanted element of illusion
- Episodic - not building the plot to a climax, rather using a montage of scenes that are complete in themselves
- Music - enables an interruption of the flow of the action and comments upon it
- Masks - estrange the audience from the humanity of a character
- Acting - internal emotions are externalized as obvious

## STUDENT ACTIVITY

### **Placards**

Experiment with ways in which the scene titles could be displayed before or as part of a scene. Think of a variety of different methods and explore the ideas practically. What impact do they have?

### **Third Person**

Select a scene from the play and run through your characters lines with third person references at the end of your lines. *she said.. and then she did this.*

### **Song**

Pick a well known tune and create a song that captures the main essence of your scene. Does this music disrupt the scene, or add to it?

## BLACKEYED

Our production employs a number of Epic Theatre techniques, these include:

### **Music**

Actors will stop the flow of the story in order to present a song. They come out of character, adopt different stage positions and the lighting changes significantly. The lyrics of the song and accompanying projections contrast the action of the story with our own reality.

### **Mechanics of theatre**

Actors play many different roles and change costume in view of the audience, dispelling the illusion of naturalistic characters. Musical instruments, lights and the projector are visible to the audience so that the apparatus of storytelling is ever present. Projections are used throughout the piece to display scene titles, and images. The titles imitate contemporary social media, highlighting the 'brand' of Mother Courage.

### **Representational staging**

The audience cannot get carried away in a realistic setting. Instead we use building blocks - a cardboard box becomes a television, a hung tarpaulin becomes a tent or farmhouse.

## STRETCH

Compare and contrast episodic narrative with a more linear dramatic form of narrative.

Think about contemporary forms of film, theatre or television that utilise techniques associated with epic theatre. How do 'placards' impact on the tone of the piece, for example in soap operas and episodic television such as *Friends* 'The One Where...'

Research and evaluate the impact that Brecht's Epic Theatre has had on performances today. How has contemporary theatre evolved beyond Brechtian techniques?

# SETTINGS AND CONTEXTS

## TEACHER NOTES

The play was written and produced as the Second World War was beginning, and is set during the Thirty Years War in the 1600s.

### Thirty Years War

The story is set between 1624 and 1636, spanning a period of twelve years during the Thirty Years War which itself lasted from 1618 to 1648. The Thirty Years War was arguably the last major religious conflict in European history, between the opposing Christian ideologies of Lutheran Protestantism and Roman Catholicism, and stemming from populations not wishing to be forced to practice Christianity in a particular way. Casualties and civilian deaths were in excess of 7 million and the war also brought disease and famine. At its end it became a territorial war that reconfigured national boundaries within mainland Europe.

### World War Two

Although the story is set during the Thirty Years War it correlates with Brecht's viewpoint that Governments sometimes go to war to create opportunities for economic development. For example, in World War Two, well known brands such as Coca Cola and Hugo Boss had profitable dealings with Nazi Germany.

When Bertolt Brecht wrote 'Mother Courage and her Children' in 1939, he was exiled in Sweden due to the danger of him remaining in Nazi Germany. He had intended it as a warning to Scandinavia not to enter the Second World War, but events overtook him and the play was not staged until 19 April 1941 in Zurich. As he wrote -

*'Writers cannot write as rapidly as governments can make war, because writing demands hard thought.'*

The play's intertexts include Schiller's 'Wallenstein's Camp' (1789), Grimmelshausen's 'Simplicissimus' (1667) and Breughel's painting 'Dulle Griet'.

## STUDENT ACTIVITY

### Place map

Ask your students to add the locations of each scene to your storygrid.

### Peters Projection map

Using an equal area projection map, like Peters or Hobo-dyer (which show countries more accurately according to their relative size) have your students identify the journey that Mother Courage makes throughout the play adding stickers to specific places that are mentioned in the play. Using different coloured stickers, ask students to identify locations and routes significant in World War Two. What similarities are there?

### Set design

Ask your students to design and make model boxes for their own production of Mother Courage (see page 16 for a picture of our model box)

## BLACKEYED

### The Near Future

Our setting for the story is still the Thirty Years War, but pushed forward 400 years to span the dates 2024 - 2036. Updating the setting makes the production more instantly understandable. It allows us to use a visual and textual language to which we already relate - the characters dress and talk like us, present recognisable attitudes, have access to the same technology and inhabit familiar settings. It allows us to escape the tired theatrical cliché of Mother Courage's canvas covered cart, using instead a customised catering trailer such as might be used to sell burgers. Finally, the updated setting allows us to easily tie the play in to current events and extrapolate in to a future based on our own actions.

## STRETCH

Research the Thirty Years War and create a large wall chart mapping the complexities of the conflict.

Research the Second World War, and critically evaluate the similarities between the two conflicts.

Research the journeys Brecht took in his own life and map those alongside. What impact might those journeys, especially those that were enforced upon him, have had on his writing?



# PLOT SYNOPSIS



## SCENE ONE

A Sergeant and Recruiting Officer are looking for people to join the army. Mother Courage and her family are passing in her canteen van. The Officer wants her eldest son, Eilif, to become a soldier, but she distracts him with jokes and party tricks. The Sergeant buys a belt from Mother Courage. While they are negotiating the price, the Recruiting Officer enlists Eilif.

**Key line - SERGEANT: 'If from war you want to live. / You have to be prepared to give.'**

## TWO

Eilif has become a favourite of the General. They are taking dinner and Eilif describes a brutal war-time encounter. Mother Courage sells the Cook a chicken at an extortionate price. She warns Eilif that his bravado could be his downfall.

**Key line - COURAGE: 'Believe me, wherever there is a heroic deed there's a fuck up gone on somewhere.'**

## THREE

We see corruption - Mother Courage is dealing ammunition; Yvette, a prostitute, sings about lost innocence; the Chaplain and Cook talk about how religion justifies war. Courage's second son, Swisscheese, has become a paymaster in the army. He is kidnapped by the Catholics and held to ransom. She haggles over his life and he is shot dead. Courage denies knowing him.

**Key line - COURAGE: 'the whole of Europe'll be dragged in this bloody mess and we'll make ourselves a tidy fortune.'**

## FOUR

Courage visits the Captain to make a complaint. A Young Soldier arrives and threatens to kill the Captain if he doesn't get his reward. Mother Courage realises she doesn't have enough anger to get what she wants.

**Key line - COURAGE: 'they've bought us off, haven't they? I'll tell you why we don't complain. It's bad for business.'**

## FIVE

The Chaplain is tending to wounded civilians. Courage refuses to give him linen for bandages. Her daughter, Katrin, objects and rescues a child from a bombed out farm.

**Key line - COURAGE: 'Don't give him anything. If they're not going to pay, they haven't got anything.'**

## SIX

An important Commander dies in battle and there is talk of peace. Against her daughter's wishes, Mother Courage decides to stock up while prices are low. Katrin is assaulted.

**Key line - COURAGE: 'We're only having a bit of fun ... we'll make a bit more money and peace will be all the merrier.'**

**Key line - COURAGE: 'But all I'm concerned with is looking after my kids and my cart'**

# PLOT SYNOPSIS



## SEVEN

Mother Courage sings a song in support of the war.

**Key Line - COURAGE: 'the war will feed you just as well as the free market.'**

## EIGHT

Peace comes and Mother Courage tries to sell off her stock quickly. Her eldest son, Eilif, is sentenced to death for rape and murder. The Chaplain parts company with Courage and the Cook joins her instead.

**Key Line - CHAPLAIN: (to COURAGE) 'Don't badmouth the peace. You're just a parasite of the battlefields.'**

## NINE

They arrive at a parsonage and sing for their supper. The Cook invites Courage to stay long term in a house he has inherited, but there is no room for Kattrin. She declines, leaves the Cook and stays with Kattrin in the canteen van.

**Key Lines - COURAGE: 'Sometimes it feels like I'm driving through hell selling bad luck or through heaven ladling brimstone to wandering souls.'**

## TEN

Courage and Kattrin stop outside a farm. They hear voices singing a song about a beautiful home and garden. They continue their journey.

**Key Line - VOICE: 'With a garden we're blessed / by nature's bequest / The beautiful bloom of a rose.'**

## ELEVEN

They stop at a farmhouse and Courage goes off to do business in a nearby town. Two soldiers demand to know the location of a path. They leave and lead their regiment in an attack on the town. The Farmer and his Wife pray that God will protect the people who live there. Kattrin, overwhelmed by the imminent slaughter, starts drumming to warn the town. She succeeds, but the two soldiers return and shoot her. Mother Courage returns to her dead daughter. She leaves the Farmer to arrange Kattrin's funeral and gets back to business.

**Key Action - Kattrin drums to warn the town of the attack.**

**Key Line - COURAGE: 'I have to get back in to business.'**



# CHARACTER LIST



**Mother Courage** - main protagonist

**Eilif** - her eldest son

**Kattrin** - her daughter

**Swisscheese** - her youngest son

**Recruiting Officer** - recruits Eilif for the Swedish Army

**Sergeant** - distracts Mother Courage whilst Eilif is recruited

**Cook** - prepares food for the Swedish General

**Swedish General** - General of Swedish regiment that Eilif is fighting for

**Chaplain** - hypocritical army chaplain

**Quartermaster** - sells Mother Courage bullets

**Yvette** - a prostitute who follows the army

**Clerk** - in charge of recording complaints made to his captain

**Young soldier** - makes a complaint to the Clerk

**Older Soldier** - attempts to restrain the Young Soldier

**First Soldier** - propping up the bar in scene 5

**Second Soldier** - propping up the bar in scene 5

# WATCHING THE SHOW

We hope that you are looking forward to your visit to see Blackeyed Theatre's production of Mother Courage and Her Children.

In order to maximise your students understanding of the show we have created a number of questions about the different 'lenses' through which your students can watch the show. These 'lenses' allow the students to focus in on the performance elements, and analyse them 'in the moment'.

Some students may find it helpful to make notes during the show, others may prefer to concentrate fully on the production and make notes afterwards. You can also choose whether to allocate groups to look specifically through different 'lenses' during the show, or ask all students to cover all areas.

## LENSES

### PERFORMANCES

How do the actors share the roles?  
How do the audience identify the characters?  
How would you describe the acting style/s?  
Is there a particular performer that stands out and why?  
Identify the vocal techniques used throughout the show.  
i.e. pace, pitch, projection, inflection.  
How do the actors physicalise the characters?  
Are some characters more stylised than others, and why?  
Observe the choreography of the movement within the piece?

### STORY

Concentrate on the narrative and what story is being told.  
Make a note of what happens in each scene  
Is the story clear?  
What happens during the transitions?  
How are the themes drawn out by the company?  
What are the most obvious themes?  
What decisions has the director made in the telling of the story?

### MUSIC AND SONG

Where is song used within the show?  
What effect does this have on your understanding of the story?  
How would you describe the style of music?  
Which actors play which instruments?

### VISUAL DESIGN

#### Set

Sketch the main scenic elements  
How are the different places created?  
Why does the trailer look the way it does?  
What are the visual qualities of the set?  
What moves and what is static?  
How are the projections being used?

#### Lighting

How does the lighting affect the impact of the scenes?  
How would you describe the quality of the lighting?  
How is lighting used to help alienate the audience?

#### Costume

How have costumes been used to help indicate different characters?  
Is there an overall design theme?  
Where and when do the characters change costumes?



# POST PRODUCTION

## NOTES

As soon as you can after you have seen the production (the same evening is always best) encourage your students to sit down and make some detailed notes about the show.

Sketch the scenic elements and the layout for different scenes.

Sketch or write about moments of action that stood out for you.

Consider techniques that you really enjoyed.

Identify moments that challenged you or raised particular questions.

Run through the production elements 'lenses' and write as many facts about these areas as you can, consider objective facts as well as subjective opinions.

## EVALUATION ACTIVITIES

### Activism

Critically evaluate the key messages that you felt were present in Blackeyed Theatre's interpretation of *Mother Courage and Her Children*.

Research the 99%/Occupy movement and organisations that support positive action for change, such as UKUncut, and consider their approach to social and political activism.

Create a campaign that motivates fellow students to action for social change based upon the key themes from the show. What existing campaigns can you find out about?

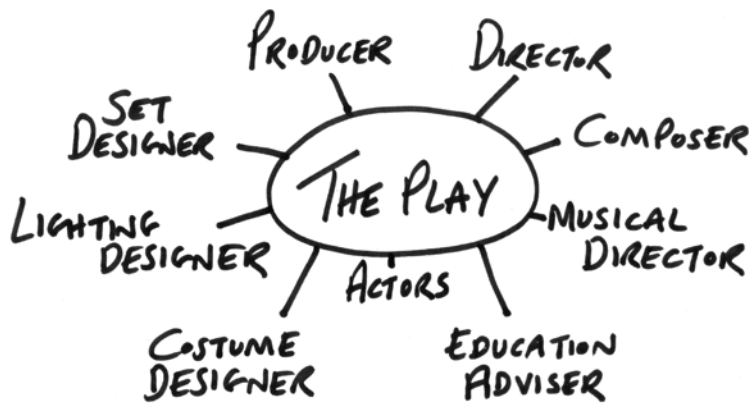
### Snowball

1. Pair up your students and ask them to discuss their favourite moments from the production.
2. Then ask them to pick one of those moments.
3. Ask them to come up with a question that they would like to ask the director about that specific moment?
4. Merge pairs with another pair to form groups of four
5. Ask each pair to share their questions, and decide on one of those questions to take forward.
6. Merge groups of four together to form groups of 8 and repeat the negotiation exercise.
7. Continue to merge groups until one large group is formed and the whole group has decided on one question that they would like to ask the director about the production.
8. Set a homework activity where each student has to write a detailed answer to the question.

### Blog

Write a review of Blackeyed's *Mother Courage and Her Children*, with emphasis on identifying Brechtian stylistic content and discussing how successful you feel the production was in embodying this style. Upload the file to your school's website, create your own blogsite and send your reviews to the Director.

# PRODUCTION PROCESS



Following a design brief from Tom Neill (Director), Victoria Spearing (Set Designer) created some initial sketches with ideas for the set and styling. This was then discussed and when it was agreed, a model box was created by Victoria, before a crew from South Hill Park Arts Centre built the set ready for rehearsals and ultimately touring.



## Stage Right

Projection Screen - used to display pictures and videos of contemporary relevance. It is a split cloth, so it doubles as a military tent and farmhouses. Industrial materials with a reclaimed look indicate a dilapidated future; dirty scaffolding, ripped tarpaulin, crocodile clips and frayed rope.

## Stage Left

Trailer - ladder for Katrin to get on top during the last scene. The ladder, step, planks of wood are used as building blocks to represent the other scenes. The aerial will also have a satellite dish, which indicates Mother Courage's connection to the world. Tongue-in-cheek quasi religious slogans such as 'For the love of God' show her hypocrisy.

## Downstage

Box and Chair - Mother Courage's work station with laptop and working projector, indicate that she is an online trader and show the mechanics of theatre.



# COMPANY UP CLOSE

## JENNY LETHBRIDGE COSTUME DESIGNER

We asked Jenny Lethbridge about her role during the production process.

As Costume Designer for Mother Courage, I am responsible for designing the costumes for all the characters in the show. I aim for the costumes to contextualise the characters and reflect the era, style, themes that the play encompasses. I work with the Director and Producer two months before rehearsals start to ensure the final designs are in line with the director's vision for his adaptation of the play. Once designs are finalised I take the actors measurements and start buying and making the costumes, I am also responsible for managing the costume budget. The costumes are then fitted to the actors and any alterations and changes are made. Once the dress rehearsals begin, I make sure everything works practically on stage and any further changes will be made if necessary. Once everything is in order I create a costume inventory and leave washing instructions for the costumes. Once the show is running my job is done.



Costume design for Mother Courage  
by Jenny Lethbridge

### Military styling

Hard wearing materials, such as leather and khaki, connect her to the war and re-inforce her tough character.

Dress and feminine boots set her identity as a mother to her children.

Christian cross necklace and rosary bracelet show her claim to higher values.



## COMPANY UP CLOSE

### ELLIE VERKERK MUSICAL DIRECTOR

**We asked Ellie what it was like to work as a Musical Director.**

I am the Musical Director for Mother Courage, having worked with Blackeyed Theatre on other projects for the last couple of years. I trained at the Royal College of Music on the piano and French Horn, and originally started life as an orchestral musician, going on tours with my school and Youth Orchestras. If truth be told, I fell in to Musical Directing - it turns out, apparently, that most of us do!

Being an MD is hard work - you often need to go over and above what people expect you to do! At the very least, you need to be able to teach the music / songs effectively and evoke confidence in your ensemble / cast. You might need to re-arrange music, or create extra sections of music (Underscores or Playoffs) if required, create extra vocal harmonies here and there, and use your imagination and innate musicality to bring the score to life. Music, quite simply put, needs to be musical, so you need a good ear, and a strong creative imagination. A sense of humour and patience is also very handy, as is making yourself approachable and friendly. Sometimes people have different ideas in how to interpret the music, or are difficult to work with (although I must admit, I've been very lucky and always enjoyed working with my casts!) and you need to be able to deal with any challenges with a positive attitude. If you're hiring a band, it is usually the MD's responsibility to find and book them. If you're not using someone you know, then it is your responsibility to research them, get second opinions about what they're like to work with, and if you can, listen to mp3's of them - or even better, watch videos of them playing live. This is very important, as you need to know that you can trust your musicians to support the singers to an exceptional standard. Having a band that can't play well is a potential disaster waiting to happen!

Before rehearsals start, everyone attends a production meeting to discuss the aims and desired outcome of the project. The music and script are usually sent to me before rehearsals start, so I can prepare and get some ideas as to how I should approach the project, and highlight any areas which may be more tricky to teach. The music is generally taught first, and throughout the process I am liaising with the director regularly, to check that he / she and I are working from the same page - to ensure that our vision and intentions for the project are in alignment.

The rewards that are attained are always worth it - the inspiration and energy you gain from working with other talented, passionate people is priceless. When you're standing on that stage, listening to the raw talent of people, knowing that you helped to create that, there really is nothing like it. The high after a gig cannot be replicated any way, and in that defining moment, the whole reason that we work as musicians is experienced and realised. If you are interested in becoming an MD, and would like to know more about it (or even shadow some rehearsals I will be involved in), please do feel free to contact me - either after the show, or through my website - [www.ellieverkerk.com](http://www.ellieverkerk.com).



# COMPANY UP CLOSE

## JANET GREAVES PLAYING MOTHER COURAGE

We asked Janet Greaves about her roles and responsibilities as an actor, we thought it might be useful to give an insight into the career of an actor for students interested in the performing arts production process.

For an actor the process starts even before you get the job. Once you have been asked to audition for the play you need to get to work on the requirements for the audition. In the case of Mother Courage I was asked to provide a speech and a song. It's important to choose pieces that show similar aspects of the character that you are auditioning for. I chose a piece from an adaptation of Jeanette Winterson's "Sexing the Cherry" - the part of Dog Woman in this play is a very strong, real, gritty, monster of a woman - a mother and a true survivor. I also prepared a song from Shakespeare's "As You Like It" about living a life outdoors amongst nature, much more akin to the world of Mother Courage than something glitzy that might be sung from a west end musical. In addition, it's vitally important to read the play at least once.

Once you have been cast in the role the time before rehearsals start is a time to do research, read and re-read the play and sometimes, depending on the role and the length of the rehearsal period, start learning lines. Every actor is different some like to do all the work during the rehearsal period and/or in the rehearsal room and others spend lots of time researching the history or context of the play before rehearsals begin. At this time you may also be contacted by various members of the theatre company for information e.g. Designer for costume measurements, Marketing officer/press officer to see how you might be able to help promote the play.

The first day of rehearsal is the most exciting/scary day of the process. Meeting all the people that you will be working with for the duration of the play and getting a glimpse of what their contributions are going to be to the process produces both nerves and excitement. In general, the day begins with introductions of who is who and who is doing what, followed by a read through of the play with music (if there is any). The designer then presents the a model of the set and drawings of the costumes. This generally takes a morning and rehearsals then begin in earnest in the afternoon.

During rehearsals the actor works with the director, musical director and movement director to get the play to performance level. The stage manager lets you know when you are called for rehearsals and is responsible for anything that goes on behind the scenes. When not rehearsing you may be called in for a costume fitting with the designer.

Once the play has finished rehearsing it has a technical rehearsal and then a dress rehearsal before opening. These are extremely long days and you quite often don't see daylight.... but it's a very exciting time when the all the elements of the production come together. During the technical rehearsal the actor will be working with the more technical members of the team including the lighting and sound designers. It is essentially to hone the light and sound aspects of the production but it is also a time for the actors to rehearse with the real props, sometimes for the first time.

Once the show has opened and is touring to different venues the actor will be required every day to help with get-ins (putting the set together and getting props and costumes ready). Once this is done you will have a couple of hours free to either explore or rest before the performance. The acting company will then come together for a physical and vocal warm up an hour or two before the performance. You will come in to contact with the technical staff and front of house staff from the theatres and sometimes be asked to take part in after show discussions with the audience. Once the show is over the company pack away the set and costumes (the get-out) and drive to the hotel before doing it all again the next day

# CAST BIOGRAPHIES



Janet Greaves - Janet trained at the Academy of Live and Recorded Arts. Her most recent theatre work includes: Friend or Foe (Watford Palace/Scamp Theatre), Dog Woman in the world premiere of Sexing The Cherry (Purcell Room, Southbank Centre), An Inspector Calls Back (Cheltenham Everyman) and Nettie Cleary in The Subject Was Roses (English Theatre of Hamburg). Other work includes: Anne Pierrepont in Silk workshop (Orange Tree, Richmond), Maria in Twelfth Night (Creation), Cinderella, Black Eyed Susan and A Night At The Theatre (Theatre Royal Bury St Edmunds), Much Ado About Nothing and Private Lives (both for the Peter Hall Company), As You Like It directed by Peter Hall (Rose of Kingston and US tour), The Wizard of Oz (Cardiff Millennium Centre), Cat On A Hot Tin Roof and September In The Rain (Theatre Royal, Bury St Edmunds), The Nurse in Romeo And Juliet (British Council tour of Jamaica), The Country Wife (Bridewell), Iris Bentley in Example: The Case Of Craig And Bentley (Finborough), The Alchemist (Royal Exchange, Manchester). Her television and film credits include: The Royal Today, Doctors, Heartbeat, Eastenders, Peak Practice, Wing And A Prayer, Crimewatch UK and Sam Jackson's Secret Video Diary (nominated for the Raindance Film Festival award).



Georgina Hall - Georgina graduated from Newcastle Performance Academy with a 1st class BA Hons in Contemporary Acting. She made her professional debut in Peter Pan directed by Erica Whyman at Northern Stage. She spent a year on InterACT, The Northern Region's Theatre Training Ensemble, in which time she toured with Northumberland Theatre Company on their Autumn tour of Tartuffe, and 4Words, a collection of new plays including works by Val McDermid and Lee Mattinson. She returned to Northern Stage for the festive period performing in Shhh... A Christmas Story, a show for children who, like her, struggle to stay quiet! Georgina loves being musical, playing trumpet, guitar and bass. She is also an avid tweeter



Jacob Addley - Jake graduated in 2009 from The Brit School Of Performing Arts. His previous theatre credits include One Fine Day (Edinburgh Fringe and Waterloo East), for which he was nominated for The Stage Award of Acting Excellence for Best Solo Performer, Peter Pan (South Hill Park), Orphans (Jampot Productions), Dick Whittington (Towngate, Basildon), A Slice of Saturday Night (Random Productions), and A Midsummer Night's Dream (Original Theatre Company UK Tour). Film and Television credits include Harry Potter and the Goblet of Fire, Ketchup and Goodnight (The London Film Academy), Mourning Light (Saoirse Films) and Victim (Reaper Studios). Jake is also a member of the award winning all male dance company Fuzzy Logic, which was commissioned by Sadler's Wells to devise a performance highlighting the plight of AIDS victims, which toured to Namibia. At Christmas, Jake will be appearing as will Scarlet in Robin Hood at the Queen's Theatre, Barstaple.



J.J. Henry - J.J. is delighted to be working with Blackeyed Theatre on their production of Mother Courage and her Children. J.J. studied Drama at Liverpool John Moores University, since then his recent theatre credits include; Louie in Private Lives (Heartbreak Productions), Gepetto in Pinocchio (PMA Productions), The Judge in Pinocchio (Heartbreak Productions), Emperor Bling in The Emperor's New Clothes (Liverpool's Unity Theatre), Tweedledum in Alice In Wonderland (Spike Theatre), Phil in Amelia Bullmore's Mammals, Sir Guy of Gisbourne in The Adventures of Robin Hood (Earwig Productions) and Bottom in a film version of A Midsummer Night's Dream (Parkes Productions). J.J. plays various instruments including the guitar, alto saxophone, ukulele, piano and steel pan and also wrote the lyrics and music for many of the songs for Liverpool Capital of Culture's Around the 'Pool in 800 Years at St. George's Hall. As well as acting, J.J. is also a professional magician specialising in close-up magic and appeared in It's a Kind of Magic...; a documentary where his performance style was analysed alongside other magicians including David Blaine. [www.jjhenry.org.uk](http://www.jjhenry.org.uk)



Tristan Pate - Tristan trained at The Birmingham School of Acting. Theatre credits include: Black Beauty (UK Tour), I, Bertolt Brecht (UK Tour), Anna Karenina (Arcola Theatre), Dreamboats and Petticoats (UK Tour and West End), Misalliance (Crescent Theatre) and The Winter's Tale (Crescent Theatre). Having played Bertolt Brecht on stage earlier this year, Tristan is thrilled to continue working on his incredible body of work with Blackeyed Theatre for this challenging production. Tristan would like to thank his fiancée and daughter for their continued support.

# CREW BIOGRAPHIES

## Tom Neill – Director

Tom grew up in Wokingham, Berkshire and spent his early years performing with community drama and music groups. He studied Music with Theatre Studies at Huddersfield University. For Blackeyed Theatre he has directed *The Caucasian Chalk Circle*, *Stephen King's Misery* and *Peter Pan*. His other credits include *South Hill Park Arts Centre's 25th Anniversary Production The Importance of Being Oscar* (UK & Ireland Tour, Original Theatre), *Talking Heads* (South Hill Park), *The Tempest* (Wilde Community Theatre Company), *Under Milk Wood*, *Three Men In A Boat* and the stage premiere of James Joyce's *A Portrait of the Artist as a Young Man* (all for Pentameters). Tom also works as an actor, composer and playwright. More information can be found on his website [www.tomneill.co.uk](http://www.tomneill.co.uk)

## Ron McAllister – Composer

Ron was born in Glasgow, studied music at Glasgow University and then went on to complete a post grad in Theatre Studies at University College, Cardiff. He composed music for many shows in Glasgow which were performed at Glasgow Arts Centre (*Agamemnon*, *Woyzeck*, *The Hard Man*) before moving South to take up the position of Head of Music for South Hill Park Arts Centre. At South Hill Park, Ron wrote music for many shows and musically directed many others (*Chicago*, *Girls of Slender Means*, *Trafford Tanzi*). He also received commissions from the Scottish Arts Council to write music for Scottish Youth Theatre's productions from 1984-1988 (including Jonathan Harvey's *The Colonist*, John McGrath's *The Games A Bogey* and Denise Coffey's *Lizzie's Strategy*). He wrote and conducted a large site-specific piece - *Putting The Sun In Its Place*, performed by the Scottish Chamber Orchestra with Scottish Youth Theatre at the Glasgow Garden Festival in 1988. In 1990 Ron launched an arts centre in the Borders (*The Maltings in Berwick Upon Tweed*), working as Artistic Director there for two and a half years, and his musical adaptation of *James and The Giant Peach* toured nationally from there in 1991. Later in 1991 Ron moved to Huddersfield to become founder director of the Lawrence Batley Theatre, which he launched in 1994. In 1995 he produced his first opera there, as a co-production with Opera North - *The Picture of Dorian Gray*. Ron has continued to compose for theatre since then, most recently from his base at South Hill Park Arts Centre, where he was appointed Chief Executive in 2001. Recent productions include *The Resistible Rise of Arturo Ui*, *Oedipus* and *The Cherry Orchard* (national tours with Blackeyed Theatre), Shakespeare's *R&J* (Original Theatre) and the last nine pantomimes in the Wilde Theatre

## Ellie Verkerk - Musical Director

Ellie studied at the Royal College of Music. Musical Theatre credits include *Keys/BV* dep for *"Jersey Boys"* (Prince Edward Theatre, London). Musical Director credits include *"Cabaret At The Cellar Bar"* (Golden Ratio, South Hill Park, Berkshire), *"Plug In The Lead"* and *"Mash Up Cabaret"* (Paulden Productions, Leicester Square Theatre, West End), *Cabaret* evenings at the Landor Theatre (various West End artists, Clapham, London), *"Beauty and The Beast"* and *"Oh, What A Lovely War"* (Blackeyed Theatre, National UK tours), *"West End Unplugged"* (Interval Productions, Leicester Square Theatre) and *"Journey To The Past"* (Helena Blackman from BBC TV's *"How Do You Solve A Problem Like Maria"*, UK Tour). Recordings / albums include *"My Parade"* (Stephanie Fearon from BBC TV's *"Over The Rainbow"*), *"The Sound Of Musicals"* (various West End artists), and *"Stitched Shoes and An Irish Wristwatch"* (Buswell). Video credits include *"Let It Go"* (Sheridan), and *"Straighten Up And Fly Right"* (Aaron Delahunty). She works at the Read Dance and Theatre College in Reading, Berkshire, and is an associate MD for the Guildford School of Acting. When she's not playing musical theatre, you'll find her playing in bands and festivals on her trumpet! Website - [www.ellieverkerk.com](http://www.ellieverkerk.com)

## Victoria Spearing - Designer

Since graduating from Bretton Hall in 2001, Victoria has worked as a freelance theatre designer and maker. Theatre work includes *The Queen and I*, *Bugsy Malone*, *BFG*, *Whistle Down the Wind*, *When We Were Married*, *Charlie and the Chocolate Factory*, *Norfolk's Rose*, *The Caretaker*, *Around the World in 80 days*, *Alice in Wonderland*, *The Wizard of Oz*, *Blue Remembered Hills*, *Summer Holiday*, *House and Garden*, *The Adventures of Mr Toad*, *Henry V*, *Oliver!* *Fantastic Mr Fox*, *Brassed Off*, *Noughts and Crosses*, *The Lion the Witch and the Wardrobe* and *Billy Elliot* (all for South Hill Park Arts Centre), *Mort the Musical* and *Loserville the Musical* for Youth Music Theatre UK. Touring work includes *The Beekeeper* (for which she was OFFIE nominated), *The Trial*, *The Caretaker*, *Art*, *Misery*, *The Resistible Rise of Arturo Ui*, *Oedipus*, *Oh What a Lovely War* *The Cherry Orchard*, *Alfie*, and *The Caucasian Chalk Circle* (all for Blackeyed Theatre), *See How They Run*, *Twelfth Night*, *Dancing at Lughnasa*, Shakespeare's *R&J*, *The Importance of Being Oscar*, *Mallard and Journey's End* for Original Theatre, *The Madness of George III* for Wilde Enterprises and *The Go! Go! Go! Show* for Shows4kids. She has also designed South Hill Park's hugely successful pantomimes, *Dick Whittington*, *Sleeping Beauty*, *Jack and the Beanstalk*, *Cinderella*, *Aladdin*, *Beauty and the Beast* and *Peter Pan*. In addition she has designed and made props for use in educational productions in most of the major London museums.



# CREW BIOGRAPHIES continued...

## Alan Valentine - Lighting Designer

Alan's credits include Loserville the Musical (2009 premiere production), Out There, The Beggar's Opera and Mort the Musical for Youth Music Theatre; From Up Here for Perfect Pitch (premiere), Three Men in a Boat, See How They Run, Twelfth Night, Dancing at Lughnasa, The Importance of Being Oscar, Mallard, Journey's End and Shakespeare's R&J for Original Theatre; The Madness of George III for Wilde Enterprises, Vincent in Brixton for Icarus and Original Theatre, Misery and The Cherry Orchard For Blackeyed Theatre, UK, Apollo/Dionysus for thedead; Twelve Angry Men and Road for The Castle, Wellingborough, Gilgamesh for Jersey Arts Centre; James and the Giant Peach, The Lion the Witch and the Wardrobe, Noughts and Crosses, Brassed Off, Fantastic Mr Fox, The Wizard of Oz, House and Garden, Oliver!, Henry V and Cinderella, Peter Pan, Beauty and the Beast, Aladdin and Dick Whittington, for South Hill Park Arts Centre, where he is Technical Manager.

## Jenny Lethbridge - Costume Designer

Jenny graduated BA(Hons) in Costume for the Screen and Stage from the Arts Institute at Bournemouth. During her degree, she was costume maker on Virus for Bournemouth Direct Theatre School and assisted in Wardrobe on Les Miserables at the Queen's Theatre, London.

After her studies, she started as a Wardrobe Assistant on Snow White for Evolution Productions at the Marlowe Theatre, Canterbury. Since then she has worked with Evolution as Wardrobe Mistress on their last 3 pantomimes at The Central Theatre, Chatham. She has also worked as a Costumier on The Lands, Dancing on the Waves, Fiesta Latina Nights, Jazz ala Carte and Studio 54 for American company Jean Ann Ryan Productions, who create theatre productions for Silversea Cruises.

Other work has included hand painting and dying costumes for West End productions of Lion King, Oliver and Wicked. When Jenny is not working in theatre she works freelance designing and making bespoke costumes and special occasion garments for individuals, including Bridalwear.

## Danielle Corbishley – Education Adviser

Danielle is a performer, director, lecturer and magician who develops and directs performances with 'Beautiful Creatures' alongside her education work as a Performing Arts Lecturer and Course Leader at Reading College. She loves magic (real or not) and regularly performs as Victorian cabaret illusionist 'The Great Dandini', for which she also won the prestigious Paul Pearman Trophy for magic 2011-2012. In order to help other artists flourish, and to foster positive collaborations, she co-founded The TAG Collective, a female focused creative collective, in 2009. Beautiful Creatures' outdoor show 'AirQuarium' is currently on tour throughout the UK, details can be found at <http://www.airquarium.com>