



**spymonkey's**  
**THE**  
**COMPLETE**  
**DEATHS**

**The Complete Deaths**  
**Marketing Pack 2016**

## About Spymonkey

Spymonkey is the UK's leading physical comedy company, based in Brighton and comprising a core creative ensemble of five lead artists: artistic directors Toby Park, Petra Massey and Aitor Basauri, and associate artists Stephan Kreiss and designer Lucy Bradridge. We have been making sublimely hilarious and deeply ridiculous theatre since 1998.

Whilst performing with the Swiss site-specific theatre company Karl's Kühne Gassenschau, Toby, Petra, Aitor and KKG founder Paul Weilenmann decided in the autumn of 1997 to embark on a small winter side-project, inviting clown director Cal McCrystal to work with them for a week at Central School of Drama. A year later they presented their first show, STIFF, at Komedia Brighton, which enjoyed a brief tour of UK and Switzerland in late 1998. In 2000 Stephan Kreiss replaced Paul Weilenmann to establish the ensemble that has remained at the heart of the company's work since then.

With their dark, edgy physical comedy rooted 'somewhere between Monty Python, the Marx Brothers and Samuel Beckett' (The Houston Chronicle), and a quartet of performers from Spain, Germany and England, Spymonkey have proved to be a truly international phenomenon, enjoyed by and accessible to a wide range of international audiences. They have created 7 shows to date; Stiff, Cooped, Zumanity- Another Side of Cirque du Soleil, bless, Mobey Dick, Love In and Oedipussy.

For more information about Spymonkey's history and shows we've made in collaboration with other artists, companies and organisations please see [www.spymonkey.co.uk/about-us](http://www.spymonkey.co.uk/about-us).

## About The Complete Deaths

The Complete Deaths will premiere at Brighton Festival in May 2016, with preview performances at Royal & Derngate Northampton, and then on tour. The show is performed by Spymonkey and adapted and directed by the award winning theatre-maker Tim Crouch. It will see "four of the greatest clowns working in Britain" (Time Out) perform all 75 onstage deaths scenes in Shakespeare.

Following a successful Arts Council England funding grant Tim Crouch, Spymonkey and the creative team have now completed two phases of rehearsals with the final four weeks starting in April 2016. The show sees the four clowns perform every onstage death in Shakespeare's whilst exploring the wider themes and character dynamics of power, ownership, love and jealousy through a sub-narrative of the breakdown in the relationships of Spymonkey as a company. The deaths will be performed in a variety of ways which also explore contemporary performance forms; some will be 'straight' scenes whilst others will be bigger set pieces including a large scale Pina Bausch style dance choreographed by Wuppertal Tanztheater choreographer Theo Clinkard, and an Egyptian pop number choreographed by Janine Fletcher.



## **An introduction To The Complete Deaths by Toby Park**

We first started thinking about working on a Shakespearean project in 2012. It was suggested to us by a friend in New York, Dessie Moynihan, who knows and loves our work, who said she thought it would bring entirely new audiences to us, and bring us to an entirely new way of looking at Shakespeare. We immediately thought it was a great idea.

We thought about *Midsummer Night's Dream*, and in particular the *Rude Mechanicals* - as close to Spymonkey as you can get in a play, as if he was writing for us! We thought about *Two Gentlemen of Verona* - how do you make a Shakespearean comedy properly laugh-so-hard-a-bit-of-wee-comes-out funny for a modern audience?

Aitor has always wanted us to try *King Lear* - with Petra as Lear and three sons perhaps. But we were very aware that for an ensemble, half of whom are not native English speakers, (Aitor is Spanish, Stephan German) there are obvious challenges in attempting a full Shakespeare play. What to do?

We talked to our friend and fellow Brightonian Tim Crouch about it in late 2013 - we had loved his one-man-shows 'I Banquo', 'I Peaseblossom' and 'I Malvolio', fantastic extrapolations of Shakespearean characters, ostensibly for young audiences but smart, funny and savage enough for anybody. He is a scholar, he has erudite chops. He is also a total idiot. Tim came up with the idea of doing the deaths, and we set about finding some time and partners to help us begin the task.

In October 2014, we spent a week together at the RSC rehearsal studios in Clapham. Lucy our designer got to raid the RSC costume and props department for an array of weaponry, mutilated heads, limbs, babies (presumably from its mother ripped), ruffs and doublets.

We played a lot in that first research week with flies - it felt like there was a motif to explore there which ties in with the death of the 'black ill-favour'd fly' that Titus Andronicus gets so upset about (in brilliant contrast with the flagrant lack of compassion and brutality in the rest of that most Tarantino-esque of plays), but also the idea of maggots and flies making new life out of decay, and then beyond that the idea of all of us still feeding upon a corpse of the Shakespearean literary corpus, still sucking it dry.

Once we had opened the door a crack in making this show, a stream of ever-more-pressing questions started to snuffle at it: How do you make a show that is seriously funny? How do you make a list of deaths interesting? How do you make work that tackles the material and does it justice (which goes for both the act of dying and Shakespeare) whilst at the same time taking the audience on a journey of transcendent hilarity? What does it mean to make a work of art now, in 2016?

For us our creative process starts in quite a straightforward way: we get into a room together with a whole load of costumes and a few props, talk about what we have always wanted to do but not got to do before, and then play. Play games, play scenes, play music, play films we've seen, and (because after 18 years of being together we know each other really well) play on each others' nerves. Part of that play is responding to the central theme of the project. Part of that play is responding to each other and to whoever we have invited to direct us. So each of our shows is the result of the light, heat and noise generated by that central creative collaboration. Where do we harmonise, where is there dissonance, where is the friction, where is the fun, where is the deep stupidity, where does it all become effortlessly beautiful? So what you see in *The Complete Deaths* is the result of a massive Spymonkey and Tim Crouch jam-out. Theatre jazz. Hopefully not too much rubbish scat though.

Doo-bee-doo or not doo-bee-doo-bee-doo.

Toby Park,  
Managing Artistic Director  
Spymonkey  
1st April 2016

## Show Copy

### The Complete Deaths

tagline: All the onstage deaths in Shakespeare performed by “four of the greatest clowns working in Britain” (Time Out)

#### 190 word copy:

There are 74 onstage deaths in the works of William Shakespeare - 75 if you count the black ill-favoured fly killed in Titus Andronicus.

They range from the Roman suicides in Julius Caesar to the death fall of Prince Arthur in King John; from the carnage at the end of Hamlet to snakes in a basket in Antony & Cleopatra; from Pyramus and Thisbe to young Macduff. There are countless stabbings, plenty of severed heads, some poisonings, two mobbings and a smothering. Enobarbus just sits in a ditch and dies from grief. And then there's the pie that Titus serves the Queen of the Goths.

Spymonkey will perform them all - sometimes lingeringly, sometimes messily, sometimes movingly, sometimes musically, always hysterically. The four 'seriously, outrageously, cleverly funny clowns' (Time Magazine) will scale the peaks of sublime poetry, and plumb the depths of darkest depravity. It may even be the death of them.

Adapted and directed by Tim Crouch (I, Malvolio, An Oak Tree, Adler & Gibb) and designed by Spymonkey regular Lucy Bradridge, The Complete Deaths will be a solemn, sombre and sublimely funny tribute to the 400th anniversary of Shakespeare's death.

#### 145 words

There are 74 onstage deaths in the works of William Shakespeare - 75 if you count the black ill-favoured fly killed in Titus Andronicus. From the Roman suicides in Julius Caesar to the death fall of Prince Arthur in King John; from the carnage at the end of Hamlet to snakes in a basket in Antony & Cleopatra. And then there's the pie that Titus serves his guests.

Spymonkey will perform them all - sometimes lingeringly, sometimes messily, sometimes movingly, sometimes musically, always hysterically. The four 'seriously, outrageously, cleverly funny clowns' (Time Magazine) will scale the peaks of sublime poetry, and plumb the depths of darkest depravity. It may even be the death of them.

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#### 130 words

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Spymonkey will perform them all - sometimes lingeringly, sometimes messily, sometimes movingly, sometimes musically, always hysterically. The four 'seriously, outrageously, cleverly funny clowns' (Time Magazine) will scale the peaks of sublime poetry, and plumb the depths of darkest depravity. It may even be the death of them.

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### 100 words

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Spymonkey will perform them all in this solemn, sombre and sublimely funny tribute to the 400th anniversary of Shakespeare's death, directed by Tim Crouch (I, Malvolio, An Oak Tree, Adler & Gibb). The four 'seriously, outrageously, cleverly funny clowns' (Time Magazine) will scale the peaks of sublime poetry, and plumb the depths of darkest depravity. It may even be the death of them.

### 50 words

From the carnage at the end of Hamlet to snakes in a basket in Antony & Cleopatra. The four 'seriously, outrageously, cleverly funny clowns' (Time Magazine), directed by Tim Crouch, will scale the peaks of sublime poetry, and plumb the depths of darkest depravity. It may even be the death of them.

### **PRESS QUOTES**

★★★★★ "A fabulous bloodbath" [The Observer](#)

★★★★★ "Maestros - Daft, ingenious and ultimately deeply thoughtful" Financial Times

★★★★★ "Brilliantly ridiculous" [The Stage](#)

★★★★★★ "The funniest show about slaughter you'll ever see" [Exeunt Magazine](#)

"Extraordinary. Hilarious. Brilliant virtuoso physical comedy. Dark and disturbing."  
[Saturday Review](#) Radio 4

★★★★★ "A fabulous bloodbath - Poignant and hilarious" [The Observer](#)

★★★★★ "Inspired pairing of Spymonkey and Tim Crouch" [The Stage](#)

★★★★★ "The four horsemen of the Riduculypse" Libby Purves [TheatreCat.com](#)

★★★★★ "A case of vigour mortis" [Whats On Stage](#)

★★★★★★ "Unadulterated theatrical playfulness. Visceral, full of life" [A Younger Theatre](#)

★★★★★★ "Superb comic catalogue of Shakespearean murder and mayhem" [The Arts Desk](#)

★★★★★ “The definitive ‘Bluffers Guide’ to the gory bits of The Bard” [The Reviews Hub](#)

★★★★★ “You might die laughing. And as Shakespeare proves, there are certainly worse ways to go.” [Liverpool Echo](#)

“Life-affirmative with a macabre twist. Very clever... Rings with cynical complexity.”  
Chicago Tribune

“Tasting your mortality was never such fun” Stage & Cinema Chicago

“Killing it!” The Fourth Walsh Chicago

“Silly, clever, slapstick, vulgar and hysterically funny. Highly recommended” Around The Town Chicago

“Hilarious and bloody... Moments of great absurdity, moments of great profundity, often at the same time” DaDaPalooza Chicago

“Dazzling set pieces. Extraordinary physical performers.” City Desk 400 Chicago

“The body count is high and hilarious at Chicago Shakes.” 3rd Coast Review Chicago

“High-quality ridiculousness.” Chicago Reader

“The energetic four member company have a field day with all the jests and jokes, hilarity and high camp hoopla presented at breakneck speed.” Chicago Theatre Review

## Credits for print

directed and adapted by Tim Crouch  
performed by Spymonkey: Aitor Basauri, Stephan Kreiss, Petra Massey & Toby Park  
designed by Lucy Bradridge  
lighting by Phil Supple  
original music by Toby Park

age suitability 14+

**A Spymonkey co-production with Brighton Festival and Royal & Derngate Northampton** [please note, this co-producing credit must be used on all marketing]

Supported using public funding by the National Lottery through Arts Council England.  
Developed at The Other Place at the RSC, and supported by the MA Dramatic Writing Lab at Drama Centre London at Central Saint Martins.

## Full credits for websites etc

Performed by Spymonkey:  
AITOR BASAURI, STEPHAN KREISS,  
PETRA MASSEY & TOBY PARK

Adapted and directed by TIM CROUCH  
designed by LUCY BRADRIDGE  
original music by TOBY PARK  
lighting design by PHIL SUPPLE

video design & bard SAM BAILEY  
assistant director LUCY SKILBECK  
voice coach NIA LYNN  
Pina McBausch choreography THEO CLINKARD  
Cleopatra choreography JANINE FLETCHER

produced by EMILY COLEMAN  
production management MAT ORT  
technical manager REG SCOTT  
stage manager ANDY McCABE  
design intern DOLLY NELLY GREY  
lighting design associate ANNA BARRETT  
QLab programmer ANDREW CROFT  
Bagpipes by ROHAN KRIWACZEK

graphic design by TOBY PARK  
studio photography JOHN HUNTER for RULER  
illustrations CHRIS RIDDELL  
PR & press SHELLEY BENNETT & MICHAEL EPPY for YETI PR

Scenery, set painting and costuming by Royal & Derngate  
workshops and facilitated in-house by stage management and  
technical teams,  
For artist biographies please see below page 7.

## Images

Promotional images:

[Dropbox link 1](#)

[Dropbox link 2](#)

[Dropbox link 3](#)

[Dropbox link 4](#)

Credit 'John Hunter for RULER'

Illustration:

[Dropbox link 5](#)

Credit 'Chris Riddell'. The illustrations are by [Chris Riddell](#) who is a political cartoonist for the Observer and the current Children's Laureate.

Production Shots:

[Dropbox link 6](#)

[Dropbox link 7](#)

## Promo film

Brighton Here is the link to our promo film. Please put this on the show page on your website and use on social media -

This is a slightly different version you can use for Front of House screens with more captions, without Toby speaking (which doesn't work as well with no audio) -

Brighton Festival have made this short promo film which they used at the launch of the festival and on their website. It has their branding over it so you may need to give a bit of context before sharing: [https://youtu.be/UJXXaJ\\_Fpow](https://youtu.be/UJXXaJ_Fpow)

They also made this film of audience reactions <https://youtu.be/pzKunwIwKro>

The Complete Deaths promo

<https://youtu.be/Hz4ZwbFn72A>

Brighton Festival Spotlight

[https://youtu.be/UJXXaJ\\_Fpow](https://youtu.be/UJXXaJ_Fpow)

Brighton Festival audience reaction

<https://youtu.be/pzKunwIwKro>

BBC News interview

<http://www.bbc.com/news/entertainment-arts-36106763>

## PR

Shelley Bennet from Yeti PR looked after our press coverage for the premier at Brighton Festival and also the Spring tour. Her contact details are [shelley@yetipr.co.uk](mailto:shelley@yetipr.co.uk) and 07890 101841. Michael Eppy will take over from Shelley for the Autumn leg will be in touch with you to find out your press plans and support you in getting local press. Michael's details are [michael@michaeleppypr.com](mailto:michael@michaeleppypr.com).

Please see our [blog](#) for a full round up of previews and features ahead of the premiers and you'll find some a other few mentions via the links below:

[Financial Times](#)

[The Guardian](#)

[What's On Stage](#)

The show was also on BBC and ITV evening news after the Brighton Festival launch. You can still

watch the [BBC news interview](#) (it starts about half way through).

Please see the press release below or contact Shelley for an up to date version once the show is on tour.

## **SOCIAL MEDIA**

Spymonkey are very active on social media, we have a [Facebook page](#) with 1,644 likes, a [Facebook Group](#) with 1,355 members and over 2,700 followers on [Twitter](#) @SpymonkeyComedy. We will be using the #TheCompleteDeaths on Twitter to coordinate activity for the show and would encourage you to do the same.

## **Sales**

When your shows go on sale can you please send weekly sales reports to Spymonkey's producer Emily Coleman [emilycoleman@spymonkey.co.uk](mailto:emilycoleman@spymonkey.co.uk).

## **Workshops**

Spymonkey have been leading workshops in their unique method of clown comedy for the last 15 years.

Alongside the tour of The Complete Deaths we are offering the following workshops.

### **To Be Or Not To Be An Idiot**

In this workshop, everybody's clown will have the chance to play the game of Shakespeare. The beautiful words and brilliant games in the plays of the Bard will give your clown a special treat.

### **Find Your Funny**

In this short introduction to the fundamental principals of Spymonkey's clown theatre, we will look at how to discover what makes you uniquely funny. Through clear and specific instruction, we will support you to develop and hone your comedic skills in a safe and fun environment, and practice making an audience belly laugh.

For more information please see our website: <http://www.spymonkey.co.uk/education.html>

## Press Release (March 2016)

### The Complete Deaths

A Spymonkey co-production with Brighton Festival and Royal & Derngate Northampton

The Complete Deaths will be a solemn, sombre and sublimely funny tribute to the 400<sup>th</sup> anniversary of Shakespeare's death. Premiering at Brighton Festival on 11 May, this new show performed by Spymonkey and adapted and directed by Tim Crouch will scale the peaks of sublime poetry, and plumb the depths of darkest depravity. It may even be the death of them.

There are 74 onstage deaths in the works of William Shakespeare - 75 if you count the black ill favoured fly killed in Titus Andronicus. They range from the Roman suicides in Julius Caesar to the death fall of Prince Arthur in King John; from the carnage at the end of Hamlet to snakes in a basket in Antony & Cleopatra; from Pyramus and Thisbe to young Macduff. There are countless stabbings, plenty of severed heads, some poisonings, two mobbings and a smothering. Enobarbus just sits in a ditch and dies from grief. And then there's the pie that Titus serves the Queen of the Goths. Spymonkey will perform them all - sometimes lingeringly, sometimes messily, sometimes movingly, sometimes musically, always hysterically.

"Seeing how the four clowns each have a different approach to the material is interesting: it is reflective of the way that people have different connections to death and different approaches to Shakespeare."

Erica Whyman, Deputy Artistic Director, Royal Shakespeare Company

The Complete Deaths is directed by Tim Crouch (*I, Malvolio, An Oak Tree, Adler & Gibb*) and designed by Spymonkey regular Lucy Bradridge. Spymonkey is the UK's leading physical comedy company, based in Brighton and comprising a core creative ensemble of five lead artists: artistic directors Toby Park, Petra Massey and Aitor Basauri, and associate artist Stephan Kreiss and designer Lucy Bradridge. They have been making sublimely hilarious and deeply ridiculous theatre since 1998 including their last critically acclaimed show *Oedipussy*, directed by Emma Rice, which toured extensively across 2012-2013.

Tim Crouch is an OBIE award-winning British playwright and theatre maker. He was an actor for many years before starting to write – and still performs in much of his work. He has written a series of five plays inspired by Shakespeare's lesser characters – *I, Shakespeare. I, Cinna* (the poet) was commissioned and produced by the Royal Shakespeare Company (RSC) in 2012 and was nominated for the Writers Guild of Great Britain's award for Best Play for Younger Audiences.

The Complete Deaths is a co-production with Brighton Festival and Royal & Derngate Northampton, supported using public funding by the National Lottery through Arts Council England. Developed at The Other Place at the RSC, and supported by the MA Dramatic Writing Lab at Drama Centre London at Central Saint Martins.

For further information, images or interviews please contact:

Emily Coleman

Spymonkey Producer

E: [emilycoleman@spymonkey.co.uk](mailto:emilycoleman@spymonkey.co.uk)

T: 07879441815

## Biographies

### Tim Crouch

#### Director

An OBIE award-winning British playwright and theatre maker. He was an actor for many years before starting to write – and still performs in much of his work. His plays for adult audiences include *My Arm* (Prix Italia, 2004), *England – a play for galleries* (Fringe First, Herald Angel and Total Theatre Award, 2007), *An Oak Tree* (OBIE, 2007), *The Author* (a Royal Court Theatre commission, winner of a Total Theatre award and the John Whiting Award, 2010), *What Happens to Hope at the End of an Evening* (Almeida, 2013) and *Adler and Gibb* (a Royal Court Theatre cocommission with the Center Theatre Group, LA, 2014).

He has also written for younger audiences, including *Shopping for Shoes* (Brian Way Award for best young person's play, 2007) and a series of five plays inspired by Shakespeare's lesser characters – *I, Shakespeare. I, Cinna* (the poet) was commissioned and produced by the Royal Shakespeare Company (RSC) in 2012 and was nominated for the Writers Guild of Great Britain's award for Best Play for Younger Audiences. *I, Malvolio* played at the New Victory Theatre on 42nd Street, NYC, in January 2013 and continues to tour extensively around the world. For the RSC Tim has edited and directed *The Taming of the Shrew* and *King Lear* – for young audiences. His production of *King Lear* played at the Park Avenue Armoury, NYC, in 2012 and was filmed for New York City's Department of Education. Tim has worked as a writer on other projects including *May* for Probe dance company and *Cadavre Exquis* for the Dutch company Kassys, in collaboration with the Nature Theatre of Oklahoma and Nicole Beutler. *Tim Crouch: Plays One* is published by Oberon Books.

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

### Petra Massey

#### Spymonkey joint artistic director & performer

BA (Hons) in Performing Arts at Middlesex University. Trained with Philippe Gaulier and John Wright in London. Joined Swiss action theatre, Karl's Kuhne Gassenchau (KKG) in 1996 for *Grand Paradis*, *S.T.E.I.N.B.R.U.C.H* (1997), and *Stau* in 1998. In 1999 she headlined with KKG on tour with *Circus Knie*. She starred in *Cirque Images'* series *Solstrom* (2003) for Bravo TV. Performed in *Zumanity – Another Side of Cirque du Soleil* at the New York New York Hotel Casino, Las Vegas, 2003-05, and at the Barbican in "Office Party Xmas 2007", which transferred to the Pleasance London in 2011.

Starred in two seasons of the BBC comedy sci-fi *Hyperdrive*, 2006-07 as regular crew member "Sandstrom" the enhanced human (<http://www.bbc.co.uk/comedy/hyperdrive/>), and appears in season 2 of *'Miranda'*, and *Comedy Cuts & Headcases* for ITV (2008-2009). Hosted and performed for the German based dinner theatre 'Palazzo Productions' in Amsterdam with Spymonkey (2008/09) and Stuttgart (2010) Director for *Wet Picnic* (2008-11), *The Two Wrongies* (2010-11), *Swank* (2011), *Hijinx Theatre* (2012), *Extant* (2012), *Naive Dance* (2013), *Slightly Fat Features* (2012-14), *Likely Story* (2014) slapstick consultant for the film installation *Trip Hazard* (2013) Petra performed in 'Never Try this at Home' (2014) with *Told by An Idiot* directed by Paul Hunter at Birmingham Rep, Traverse Edinburgh, Sheffield Studio and Soho Theatre and 'The Bee' a production conceived by Japan's celebrated director and playwright Hideki Noda in Paris, Luxembourg and Germany in 2014.

Member of 2015 acting company at Shakespeare's Globe, performing *Mistress Overdone* in Dominic Dromgoole's *'Measure For Measure'* and Chorus Leader in Adele Thomson's *'Oresteia'*.

### Aitor Basauri

#### Spymonkey joint artistic director & performer

Aitor is an acclaimed teacher of clown, regularly holding Spymonkey masterclasses in London, New York, Berlin, Los Angeles and around the world, and for the Clown Doctors organisation in Germany, Austria and France.

Performed in 'The Servant of Two Masters' at Sheffield Crucible (1996), 'Axomate' at the Seville Expo (1992), 'Eulenspiegel' (1991) and in Karl's Kuhne 'Gassenchau's *Grand Paradis* and *Stau*' in Zurich (1997 and 1998). Director of 'Little Prince' for Donkey Productions (1997), 'Un Vento Impetuoso' for La Canoppia (1996) and 'Meci Y Me Fui' for Pez Enraya (1997). In 1999 he appeared in *Circus Knie*, the Swiss State Circus, and in 2000 formed his own company *Punto Fijo*, based in Bilbao. Appeared in *Cirque Images'* 2003 series *Solstrom* for Bravo Cable Network. Appeared in Bertold Brecht's *Senor Carrera's Rifles* at the Young Vic, directed by Paul Hunter (2007).

Directing credits include: 'Lily & Marlene' for La Dinamica (Spain 2015); 'Looking for Duende' for Teatro Entre Escombros (Spain 2015); 'Hondycops' for Squadra Sua (Czech Republic 2015); 'Feruccio Peru is Extraordinaire' for Leebo Luby (UK 2015); Manifest Destiny (New York 2015); Fabulous Bäckström Brothers (Finland 2014); Entre Escobros '600 Teatro' (Spain 2014); 'Gloriator' for Skipstick Productions (London 2013); 'NMIIDP' Simone Riccio, (London 2013); 'Herr Ist Immer Der Natur' for Die Drei Auf Den Baum (Berlin 2012); 'Discombobulated' for Publick Transport (Bristol & UK tour, 2011); 'Ramshackadelicious' (Bristol 2011); 'Shake' for The Last B agnette (Switzerland 2010). Director of physical comedy for Chichester Festival Theatre's 'Mack & Mabel' (2015) starring Michael Ball.

### **Stephan Kreiss**

#### **Spymonkey associate artist & performer**

Trained with Philippe Gaulier & Monika Pagneux, Atelier International de l'Acteur (Paris 1985/89) and finished his drama studies with a degree (Vienna 1990/93).

Stephan replaced Paul Weilenmann in 2000 and has performed in all Spymonkey productions to date: 'Stiff', 'Cooped', 'Zumanity', 'Bless', 'Moby Dick' and 'Oedipussy'. Theatre credits in Austria and Vienna in the past include amongst others: Theatre YBY in Salzburg: 'Hello, We Must Be Going' (The Marx Brothers) directed by Jos Houben/ Johnny Hutch. He extensively toured his one-man-show: 'Der Legendäre Lustige' through Austria (1998-2001). His UK work includes the Right Size's 'Penny Dreadful' (1993) and with Theatre Sans Frontieres (1995-98).

He appeared as Colin Chapman in the 'Jochen Rindt Opera', Salzburg Festival (2009), worked with the Young RSC in 'King Lear' (2010) and David Pugh Productions (2012). He performed for the German based dinner theatre 'Palazzo Productions' in Amsterdam with Spymonkey (2008/09), Stuttgart (2010) and for the last three seasons Stephan co-directed their shows in Berlin (2011), Vienna (2012) and Stuttgart (2013).

Since 2013 he has played a lead in 'Jedermann/Everyman' at the Salzburger Festspiele directed by Brian Mertes and Julian Crouch. TV appearances include BBC2 'Hyperdrive', 'Solstrom' for Bravo Cable Network and various resurfacings on Austrian TV.

### **Toby Park**

#### **Spymonkey Managing Artistic Director & performer.**

Studied Drama at Hull University. Trained at Fool Time Circus School, Bristol, and with Philippe Gaulier and Monika Pagneux in Paris. From 1994-97 he was co-musical director and actor with Karl's Kuhne Gassenchau in Zurich, creating with them 'S.T.E.I.N.B.R.U.C.H' (1994, 1997), 'R.U.P.T.U.R.E' (1995) and 'Grand Paradis' (1997). Played Othello in BAC 'Walking Orchestra's Othello Music' (1999); member of the Improbable Theatre 'Lifegame' company (1998) which ran off-Broadway in 2000, and 'Animo' (1999).

Musical director and composer for: Guy Dartnell's 'Would Say Something' (1998), winner of the Time Out Best of the Fringe Award; acro-dance-theatre 'Mimbre's Sprung' (2001), 'Trip-Tic' (2003) and 'The Bridge' (2007); site-specific pieces with Graeme Gilmour at Kielder Water Northumberland (2006) and Forth & Clyde Canal Glasgow (2007), and with Phil Supple/The Electric Estate for the National Trust at Cragside Northumberland.

Appeared with Petra in 'Sandi Toksvig's Christmas Cracker starring Ronnie Corbett' at the Royal Festival Hall (2009). TV appearances include Cirque Images' 2003 series 'Solstrom' for Bravo Cable Network and BBC2 'Hyperdrive'. Director of Fabulous Bäckström Brothers, a clown opera in Helsinki (2014) and Tom Adams' 'Howl At The Moon'. Co-director and composer for Spike Theatre's 'The Games' (2010), co-director of 'Sink of Swim' (2013). Co-director with Maria Aitken of Georgia Pritchett's 'Telling Tales', in development for ATG. Co-director with Petra of Unity Festival opening and closing ceremonies at the Wales Millennium Centre (2012). Director of physical comedy for Chichester Festival Theatre's 'Mack & Mabel' (2015) starring Michael Ball.

### **Lucy Bradridge**

#### **Designer**

Lucy has designed all Spymonkey shows to date: 'Stiff', 'Cooped', 'Zumanity', 'Bless', 'Moby Dick', 'Love In' and 'Oedipussy', as well as the collaborations 'Spookshow', 'Every Last Trick' and 'Mrs Hudson's Christmas Corker'. Lucy has collaborated on numerous occasions with clown director Cal McCrystal, including Alan Ayckboure's 'Mr Whatnot' at Royal & Derngate, 'Bubonic Play' and 'Hello

Dalai' for Piggy Nero, 'Between a Rock and a Hard Place' for Cambridge Footlights, and Fitzrovia Radio's 'Dracula' at Mercury Colchester. Design credits include 'Autoboosh' for the Mighty Boosh; clown costume design for Cirque du Soleil's 'Varekai' and 'Zumanity'; 'Heroes' for Company FZ; 'Moonjourney' by Alice Lowe; Art Club's 'Trials of Hercules'; 'Gloves On' and 'Our Dancing Feet' for Ragroof Players. Television credits include 'Orcadia', a Comedy Lab, and 'The Last Chancers', a comedy series both for Channel 4. Film credits include 'The Wild and Wycked World of Brian Jones'; 'Out of Water and 'Queen Bee'.

### **Sam Bailey**

#### **Video Designer**

Sam studied at the Central School of Speech & Drama and trained at L'Ecole Philippe Gaulier. He co-founded Parrot in the Tank Theatre in 2008 and with the company has co-written and directed *Freeman Gallop* (2007) for The ICA, ScenoFest Prague and Theatregrad Montenegro; 'The Long Way Down' (2008) Shoreditch Town Hall; 'Just Below The Above' (2009) Arts Theatre London, Trnava Synagóga Slovakia, Zilina Stanica Slovakia; 'The Sea & Me' (2009) artsdepot; 'The Long Way Down' (2009) The Roundhouse; 'Storm In A Teacup' (2010) artsdepot; Champagne Breakfast (2011) artsdepot; 'Basecamp' (2014) The Young Vic; 'Black Dog Gold Fish' (2015) Vault Festival. More recently he has directed the award winning comedy 'Paris Communal Shower' (2015) and 'Graeme of Thrones' (2015), which is currently touring the UK after a month long run at the Leicester Square Theatre. Sam's work in video direction began with numerous music promos with comedy performers such as Adeel Akhtar (Four Lions, The Dictator, Pan) and Kyle Shephard (Dafty.tv). His short film The Horsemen, starring Richard Ridings and Thomas Coombes was nominated for Best Short Film, Best Actor and British Lion Award at the British Independent Film Festival. For theatre he has designed the video content for 'The Remarkable Case of K'; a project with local SEN schools run and performed at The Young Vic, and starring Rory Kinnear.