



The background is a brown and beige patterned surface, possibly a rug or fabric, featuring a repeating diamond-shaped floral motif. A large, irregular white shape, resembling a splash or a tear, is present on the left side of the image. The text "PACK UP YOUR CASE," is overlaid in white, bold, sans-serif font on the right side of the image.

PACK UP YOUR CASE,

WE ARE LEAVING

You are leaving home.

You don't know if you will ever return.

You are part of an exodus into an unknown future.

Pack a small, portable box or suitcase.

Choose 7 things that you think will be essential, or precious to you.

You may choose intimate things that tell your story, that remind you of who you are.

You may choose things without which your life would be unbearable.

Think quickly; you don't have much time.

Pack lightly, you are a nomad now.

We are leaving...





THE BEAUTIFUL JOURNEY

Long before our story was fully imagined we decided in each place we made 'The Beautiful Journey' we would also build and launch a small boat. It's remained important to us that the show and the boat are made anew every time. Every place we work is unique and we work hard to discover and reflect that uniqueness.

We began to work here on Tyneside over 2 years ago. We sought out the people who belong. We have met fascinating people, people who have lived in and around this shipbuilding world all their lives. We hope we have celebrated their memories, their wisdom and their thoughts of the future. This for us is the heart of the work.

As I'm writing this we are taking the old Devonport show apart and have just started to create Kalypso's odd world here in Oceana where once upon a time they tested model ships. Gradually, with the help and support of local people, our show and our little boat are emerging. I don't know exactly how this stage of our Beautiful Journey will turn out, I only know and trust it won't be like the last one.

Bill Mitchell
2nd July 2009



I T H A C A

When you set out on your voyage to Ithaca,

Hope that the way be long,

Full of adventure, full of discovery.

Do not fear the Lestrygonians and the Cyclops,

Or angry Poseidon:

You will never find such as these on your path,

If your thoughts remain lofty, if a rare excitement

Stirs your spirit and your body.

The Lestrygonians and the Cyclops,

fierce Poseidon you will never encounter,

If you do not carry them within your soul,

if your soul does not raise them up before you.

Hope that the journey is long.

That the summer mornings are many, when

With such pleasure, with such joy

You will enter harbours seen for the first time.

Stop at Phoenician markets,

And purchase fine merchandise,

Mother-of-pearl and coral, amber and ebony,

and sensual perfumes of all kinds,

Buy as many sensual perfumes as you can;

visit hosts of Egyptian cities

to learn and learn from scholars.

Always keep Ithaca in your mind.

To arrive there is what you're destined for.

But do not hurry the voyage at all.

It is better to let it last for many years;

And to anchor at the island when you are old,

Wealthy with all you have gained on the way,

Not expecting that Ithaca will offer you riches.

Ithaca has given you the beautiful journey.

Without her you would have never set out.

But she has nothing more to give you.

And if you find her poor, Ithaca has not deceived you.

Wise as you have become, with so much experience,


You must already have understood what Ithacas mean.

the end of all certainties



AND ALWAYS THE SEA...

For nearly a year we've been visiting and staying in Tyneside. We have been meeting and talking with local residents, ex-shipyard workers, teachers, ballroom dancers, historians, archivists, film-makers. We have been gathering stories about Tyneside, the place and the people. We have hosted community tea parties at Wallsend Memorial Hall, and at Bedewell School in Hebburn and Western Primary in Wallsend. We have collected photographs, film, artefacts. We have constructed memory boxes and imagined futures with children and adults. We met a couple and asked them about their relationship with the sea. He told us he'd been a seaman. He loved it. He spoke with passion about the thrill of arriving at new harbours, the beauty of the oceans, the camaraderie of the crew. He missed it. His wife listened attentively. When we asked her she told us she hated the sea because it kept her man away from her. There'd been too much waiting. She'd missed him.



There was a man who had worked in Swan Hunter, building ships. A huge enterprise, shared by many workers, lasting months, sometimes years. When the ship is finally launched, there is a feeling of indescribable pride and achievement. Can it get any better than this? But then comes a sense of emptiness, almost like sorrow. And then there's a new ship to be built, and the cycle starts again...



At the Discovery Museum we watched a succession of ship launches. The ships resplendent with new paint, the smashed champagne bottles, hats thrown in the air, the ships sliding massively into the water, the crowd cheering, a human ritual that seems to appeal to forces beyond mere technology.



We met the brotherhood of ship-watchers. They stand like sentinels at the mouth of the river, recording every vessel that sails past, carefully documenting their passage, their provenance, imagining geographies that span all the oceans of the world.

In the market at Tynemouth station we found an old photograph of a young boy. He's standing on a sand dune, one hand resting on a sea-weathered wood stump. He's looking out to sea with a carefree smile, the wind ruffles his hair. He looks utterly at ease with the world.

Watch carefully: you will find traces of these, and many other stories of Tyneside, in *THE BEAUTIFUL JOURNEY*.

Mercedes Kemp
Writer, Community Director



KALYPSO

When she was a young girl she loved the sea. That's where she found him, naked, exhausted, tempest tossed. He was washed up on the slip, pale as death, limbs bloated with soaking, just clinging on to life, covered in rotting seaweed and dark oil slick. She fell in love with him utterly.

She brought him back slowly, feeding him, bathing him, caring for him.

He did love her back. How could he not? She adored him, she gave him everything, everything, she promised him a future where he would want for nothing. They were happy.

And then he started to feel the pull of the awful sea. With every tide he would sit on the shore, gazing out with longing and heartsickness. He wasn't the kind of man that could stay ashore for long. She did everything she could to persuade him to stay. She seduced, she cried, she bribed, she threatened, but still he sat on the shore, derelict, unmanned.

In the end, she had to help him. He built his boat and she stitched a sail for him with her own hands.

She handed him the sail, giving with it a little of her blood, a little of her hair, a little of herself stitched into the seams.

She asked him for a promise that he would return to her, but the wind was already filling his sail and it is hard to tell if he answered. She says he did, but I don't know.

Kalypso cried on the shore for two years. Then she dried her eyes and turned her back to the sea. She has not looked at it since. And after what happened, when the people started arriving, she took on the duty of hospitality. She doesn't ask for much in return. Only that you never, never leave. That you keep her company while she waits.

Mercedes Kemp



BEES

- Pollinators
- Honey makers
- Guides of the soul

Bees and plants have evolved together over millions of years. Take one away and you'll lose the other. The loss of bees is intricately tied to the way we've changed our planet. They are showing us directly what we are doing to our world. We are realizing how much life as we know it depends on bees.



THE 7 WONDERS OF THE OCEAN

Mercedes Kemp

There is an island that the charts declare uninhabited from where the sound of sweet singing can be heard and, when the wind blows from the west, it carries with it the scent of home. No matter where your home once was, the scent is always right.

There are underwater volcanoes that spout fire out of the sea. Whole archipelagoes appear on the surface, are briefly populated by mosses and barnacles and then sink out of sight again.

I have seen an Ark that carries the souls of of all those lost at sea, endlessly circumnavigating the earth, never making landfall.

There are cities beneath the sea where life continues uninterrupted. Buses and trams lumber through the streets, churchbells ring, gardens bloom, the city's life flows calmly, slowed by water.

The sea above the Marianas Trench teams with ghosts, thick as plankton, shining like jewels.



There are shoals of fish so fast they induce a kind of vertigo in the sailor, a physical yearning to follow them in their underwater flight.

The Gulf Stream: A corridor for all the debris of the world. Schools of unusual fish; flotillas of containers spilling cargoes of beach towels, watches and brassieres; an asylum seeker clinging to a li-lo; a tightly packed but shape-shifting mass of plastic balls imprinted with the mappa mundi; 3 immigrants riding inner tubes; a wind surfer; a band of grizzled, wild haired saints in their coracles.

Monarch butterflies, in their millions, flying across the Gulf of Mexico.

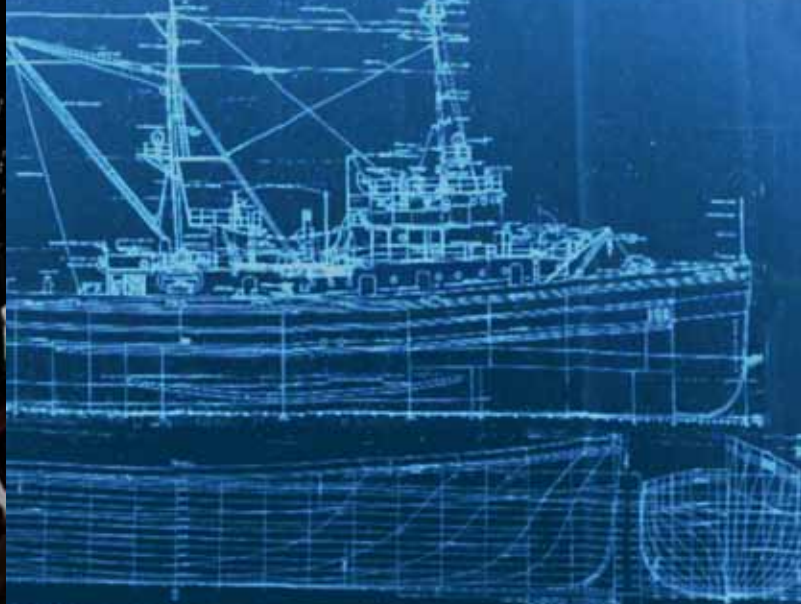
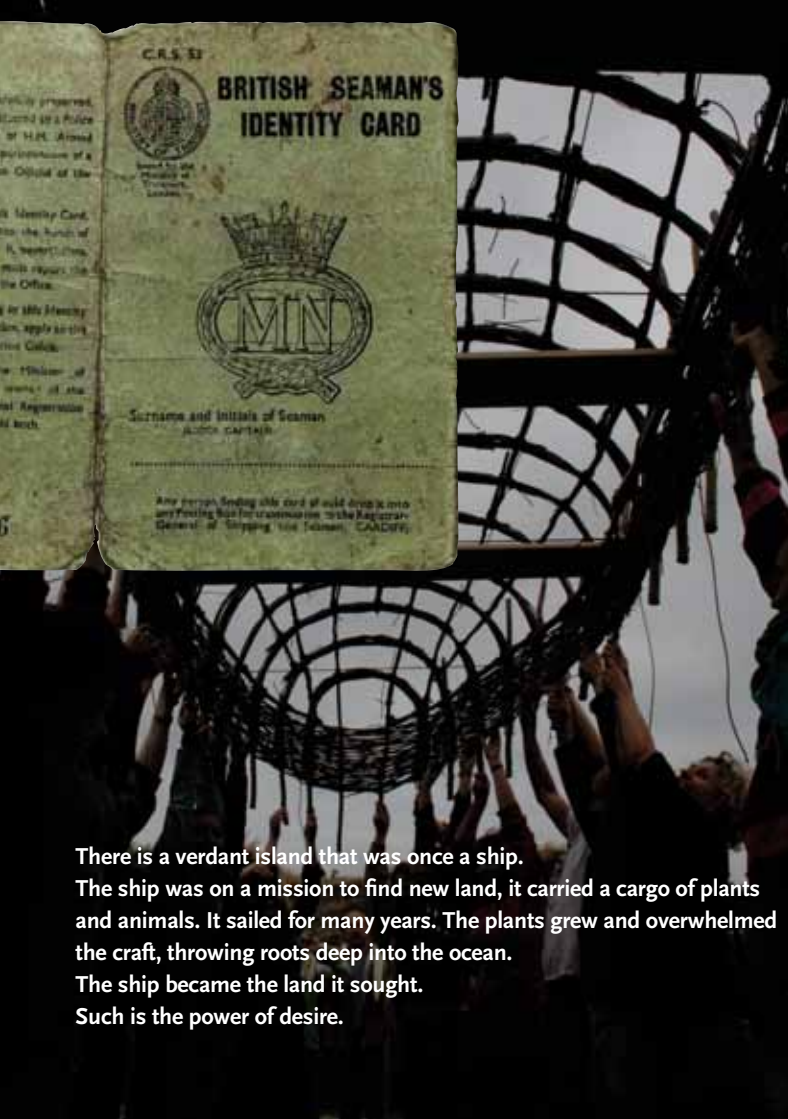
The crossing of the flocks.

An iceberg pivots massively in the water to reveal its underbelly. There are two ships, fully rigged and ready to sail embedded in the ice.

An ice cliff, unimaginably high, studded with frozen explorers gazing out to sea.

Whales sleeping. Hundreds of whales, suspended in mid ocean, upright, gently snoring...

If there were no sea-monsters it would be like sleeping without dreaming.

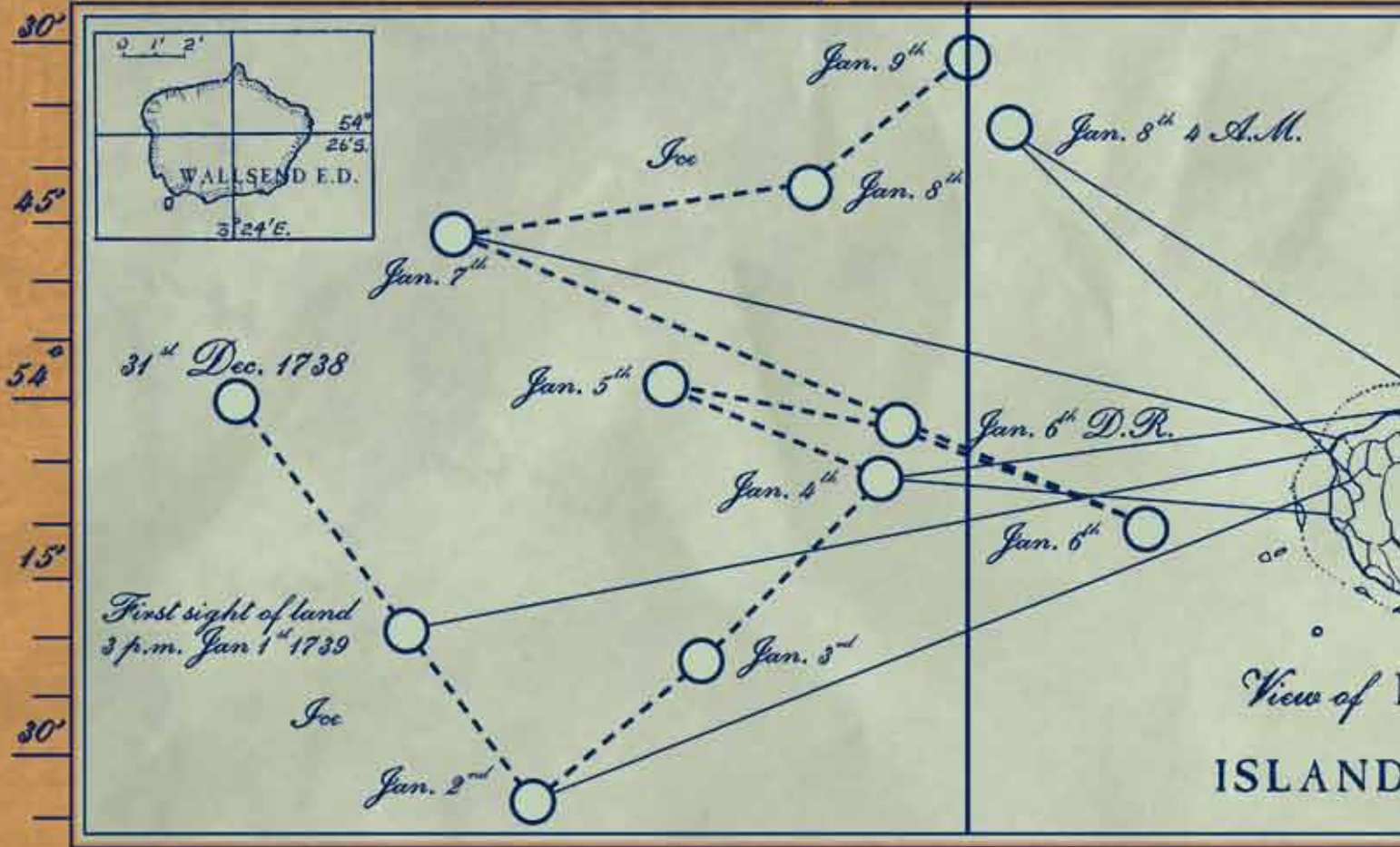


There is a verdant island that was once a ship.
The ship was on a mission to find new land, it carried a cargo of plants and animals. It sailed for many years. The plants grew and overwhelmed the craft, throwing roots deep into the ocean.
The ship became the land it sought.
Such is the power of desire.

'This century is going to demand the best of us. It will demand the best of our innovation and imagination, our justice, our creativity, our community resilience, our humanity. We will need to examine our core values, and place the worth of things above the costs of things. We will not be able to live the same way that we have until now; we will not be able to think the same way that we have until now. What the future has in store is unpredictable and will best be faced by encouraging innovation and imagination rather than providing a to-do list. These ongoing challenges will never be 'solved' in a way that allows us to dust ourselves down and return home, job well done, to resume our lives. From here on in, these challenges are our lives'.

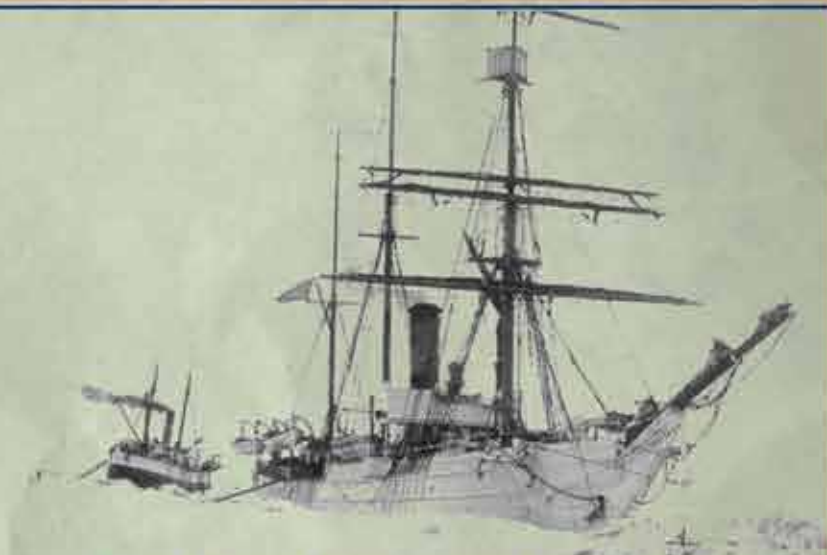
Tony Kendle, *Foundation Director*, The Eden Project

View of the Island of Wallsend





M. LOZIER BOUVET
in sight of the
OF WALLSEND



UNTIL WE KNOW CONSIDERABLY MORE ABOUT THE
 GEOGRAPHY OF OUR PLANET THAN WE DO NOW,
 THERE WILL ALWAYS BE "DOUBTFUL ISLANDS",
 DISTINGUISHED ON THE ADMIRALTY CHARTS BY THE
 SCEPTICAL AFFIX "E.D." ("EXISTENCE DOUBTFUL")
 OR "P.D." ("POSITION DOUBTFUL").

LIEUT.-COMMANDER RUPERT T. GOULD, R.N.
 ODDITIES, 1928

30°
 45°
 54°
 15°
 30°

WILDWORKS THE BEAUTIFUL JOURNEY NORTH EAST JULY | AUGUST 2009

PRODUCTION TEAM

Bill Mitchell
Mercedes Kemp

Nicola Rosewarne
Myriddin Wannell
Vicky Abbott

Claire Ingleheart
Jon Linstrum
David Bilton
Paul Jarvis

Joe Hancock
Natalie Querol
Lucy Gaskell
Richard Price
Pete Hill
Holger Lonze
Mari Maurice
Meier Williams
Ellie Williams
Elizabeth McBain
Stephen Childs

Author & Artistic Director
Writer, Researcher
& Community Director
Performance Director
Designer
Co-Musical Director
& Choral Composer
Co-Musical Director & Composer
Production Consultant
Production Manager
Production & Site Manager,
Lighting Designer
Project Manager
Local Partnership Co-ordinator
Lighting Designer
Sound Designer
Design Engineer
Sculptor & Boat-maker
Kalypso and Cassandra costume maker
Costume supervisor
Artist Maker
Artist Maker
Urban Archeologist -
discarded objects and
found film stock

CAST

Agnieszka Blonska
Sue Hill
Roger Delves-Broughton
Steve Jacobs
Mae Voogd
Samuel Gardes
Lucy Fontaine
Giles King

Kalypso, Queen of the Island
Kassandra, her sister
a Beached Sailor
Godfrey, a father
Rosa, his daughter
Hermes, an Immortal
Doris
Philip

MUSICIANS

Claire Ingleheart

saxophones, clarinet, accordion, melodica,
piano, vocals

Giles King

bass clarinet, clarinet, tenor sax,
hammered dulcimer, percussion, vocals

Sarah Moody

cello, double bass, violin, accordion, percussion,
vocals

Richard Hume

guitars, bazouki, saxophones, percussion, vocals.

Jack Rosewarne-Hebb percussion

Ice sounds recorded in Greenland by Jana Winderen,
published by Touch Music

CHOIRS

Voices gathered from North and South Tyneside, Newcastle, County
Durham and Northumberland.

Choir Leader

Beccy Owen

COMMUNITY TEAM

Richard Broderick	Lee Brook	Clara Crivellaro
Tim Dalling	Kate Eccles	Taryn Edmonds
Alison Garner	Lauren Healey	Paul Jarvis
Mercedes Kemp	Craig Luther	Bethan Maddocks
Laura Maragoudaki	Elizabeth McBain	Darren Palmer
Verity Quinn	Myriddin Wannell	Ellie Williams

COLLABORATING ARTISTS & PERFORMERS

Molly Barrett	Tim Bennett	Philly Byrde
Rachel Clarke	Tom Dales	Kate Eccles
Olivier Emschwiller	Cinzia Hardy	Ruby Ingleheart
Saffron Ingleheart	Darren Palmer	Ben Pearson
Verity Quinn	Helena Venaki	Angela White

Young people from Theatre Tantaraa and
The Customs House Youth Theatre

DOCUMENTATION

Morgan Lowndes Steve Tanner

SCIENTIFIC ADVISORS

Dr. Richard Thompson, Reader in Marine Benthic Ecology,
University of Plymouth

Dr. Michael Hanley, Lecturer in Terrestrial Ecology,
University of Plymouth

Dr Peter McGregor, Reader in Applied Zoology,
Cornwall College Newquay

Dr Tim O'Hare, Senior Lecturer in Ocean Science,
University of Plymouth

FILM ELEMENTS

Mark Jenkin	Mercedes Kemp	Myriddin Wannell
Morgan Lowndes	Steve Tanner	Stephen Childs

FOR WILDWORKS

Bill Mitchell	Director
Helen Bunt	General Manager
Emma Gibson	Communications & Development Manager
Steve Tanner	Director of Photography
Mercedes Kemp	Core Artistic Team
Nicola Rosewarne	Core Artistic Team
Sue Hill	Core Artistic Team
Gabriella Nonino	Website
Erwin van Wanrooij	Graphic Design

WILDWORKS BOARD OF DIRECTORS

Tim Brinkman (Chair)	Peter Boyden
David Micklem	Julie Seyler

THE BEAUTIFUL JOURNEY EXECUTIVE PRODUCERS

Neil Butler & Steve Stenning : UZ Ltd.

FOR CULTURE¹⁰

Stella Hall Creative Director, culture¹⁰
Vikki Carr Programme Development Executive, culture¹⁰
Carol Bell Head of Programme Development, culture¹⁰
Dezra Riley Finance & Monitoring Executive, culture¹⁰
Kathie Wilcox Media and PR Manager, Destination & Events
Shelley Johnson Marketing Coordinator
Becky Madeley Marketing Executive Destination and Events

Culture¹⁰ is an annual curated programme of exceptional cultural events and festivals across NewcastleGateshead and North East England developed by culture¹⁰. The Beautiful Journey forms part of culture¹⁰'s 2009 Landscape and Heritage programme in partnership with NewcastleGateshead Initiative and funded by Newcastle City Council, Gateshead Borough Council, One North East, Northern Rock Foundation and Arts Council England, North East.

For further details see www.NewcastleGateshead.com

FOR THEATRE ROYAL PLYMOUTH

Sir Michael Lickiss Chairman
Adrian Vinken OBE Chief Executive
Simon Stokes Artistic Director

The Theatre Royal Plymouth is the largest and best attended regional producing theatre in the UK. The Theatre Royal and Drum Theatre produce and present an extensive range of work from major touring drama and musical productions, leading opera and dance companies through to the most innovative and cutting edge new writing and physical theatre. Some of the Theatre's most important and vigorous work is created by the Creative Learning team based at TR2, our award winning production and education centre.

FOR THE CUSTOMS HOUSE & FIND YOUR TALENT

Ray Spencer Executive Director
Judith Cashman Find Your Talent Coordinator
Peter Darrant Operations Director
Tim Flood Programming and Marketing Manager
Keir Waugh Press Officer

Find Your Talent North and South Tyneside - taking children and young people to a world beyond their world, to believe they can make a difference to their own lives and the lives of others and become the best that they can be. The Customs House is delivering one of ten pathfinders nationally, working in partnership to deliver five hours of cultural and creative activity every week to young people in the two boroughs both in and out of school.

For further details visit www.customshouse.co.uk/findyourtalent

FOR OCEANA

Tony Mann Managing Director
Martin Oliver

Oceana is a prime mover in the region's residential and business property market leasing an impressive portfolio to sole-traders, SME's and internationally trading companies. The jewel in Oceana's crown is Oceana Business Park, ideally located on the banks of the River Tyne in Wallsend. It offers high quality and affordable office, workshop and storage space as well as over 200 free car parking spaces, 24/7 on-site security and 24/7 access for all tenants.

Oceana Business Park can help you achieve your business goal. Find out more by visiting www.oceanagroupholdings.com

THANKS:

WILDWORKS and culture¹⁰ would like to thank: all those that have generously volunteered their time and skill on this project without whom our show would have no meaning. Find Your Talent; The Customs House; Oceana Business Park; Paul Goddard & Barbara Matthews at Arts Council England; Dave Reeves; Daniel Andrieu; Tony Kendle and Juliet Rose at The Eden Project; Carnegie Trust UK, Angela McSherry and Tipping Point; Noel Greig; Jacqui Wood; Shelterbox; Oliver Baines; Ray Bowler and Frankie Anderson; Deborah Hinton OBE; Sarah Chew and Critical Mass; Kneehigh Theatre, The Sage Gateshead; Northern Stage; Amber Films; Celtic Scaffolding; Night Light; Able Electrical (NE) Ltd; Holystone Ltd Hadrian Coachworks Ltd; The University of Newcastle; Frankie; Dean; Steve Bigun; Emma Rothwell and Tony Batters at Groundwork; Michael Walker, the Sacred Harp teacher; Bedewell School, Hebburn; Western Primary, Wallsend; The North East Maritime Trust; The People's Centre, Wallsend; Wallsend Memorial Hall; The ballroom dancers at Wallsend Memorial Hall.

The people of Tyneside who so generously trusted us with their memories and photographs.

We hope this programme is accurate at the time of going to print, but we know there will be many more people who will have helped us during THE BEAUTIFUL JOURNEY, thank you.

THE BEAUTIFUL JOURNEY is made in association with Theatre Royal Plymouth and culture¹⁰. Supported by Arts Council England, INSITU, Carnegie Trust UK, Find Your Talent and The Customs House, and is part of North East England's programme of world-class festivals and events for 2009 developed by culture¹⁰ and funded by One North East and Northern Rock Foundation.



WILDWORKS is funded by Arts Council England

IN SITU, the European Network for artistic creation in public areas, has been financed with the support of the European Commission (Culture 2000 programme)



Drawings by Bill Mitchell and Myriddin Wannell



The gods have been staying
adventure far away at us





The Parsons and Marine Engineering Turbine Research and Development Association (PAMETRADA) was founded in May 1944. The main aim of this research association was to carry out shore-based tests on turbine machinery gearing, boilers and auxiliaries.

At the time, PAMETRADA was based at two separate premises: Parsons Marine office block and the first floor of the 'Coach and Horses' public house at the eastern end of Wallsend High Street.

On 12th August 1946 the official opening of the purpose-built Wallsend Research Station at Davy Bank took place, beginning a lifespan of over 40 years on site. During this time PAMETRADA's contribution to the Maritime industry was world-class, including the design and creation of the tail-end turbines of the QE2. In 1985 a new association was formed called British Maritime Technology that continued along the same path that PAMETRADA began.

In 2006 the Oceana Group acquired the site with the specific intention of sympathetically renovating all the buildings and encouraging working people back into the area. To that end occupancy levels are at 80% plus and it is their goal to have all the buildings fully let by the end of 2010.



“Take reefs in, shake them out,
take them in, shake them out,
shake them out,
live with the sea, live with the birds,
live with the present,
never looking beyond today,
knowing that everything comes with time...”

Bernard Moitessier, *The Long Way*, 1971

Image credit for suitcase: Peter Abraham (Eagle Gallery)




See it, do it at the
Northern Print Biennale

Free exhibitions and hands-on
events for all the family

Fri 26th Jun - Sun 4th Oct
Avon Newcastle Gateshead

www.northernprint.org.uk/biennale

part of Newcastle Gateshead's
world class programme of
festivals and events
developed by Culture 10.



'Cause and effect assumes history marches forward, but history is not an army. It is a crab scuttling sideways, a drip of soft water wearing away stone, an earthquake breaking centuries of tension. Sometimes one person inspires a movement, or her words do decades later; sometimes a few passionate people change the world; sometimes they start a mass movement and millions do; sometimes those millions are stirred by the same outrage or the same ideal, and change comes upon us like a change of weather. All that these transforma-

tions have in common is that they begin in the imagination, in hope. To hope is to gamble. It's to bet on the future, on your desires, on the possibility that an open heart and uncertainty is better than gloom and safety. To hope is dangerous, and yet it is the opposite of fear, for to live is to risk.

I say all this because hope is not like a lottery ticket you can sit on a sofa and clutch, feeling lucky. I say it because hope is an axe you break down doors with in an emergency; because

hope should shove you out the door, because it will take everything you have to steer the future away from endless war, from the annihilation of the Earth's treasures and the grinding down of the poor and marginal. Hope just means another world might be possible, not promised, not guaranteed. Hope calls for action; action is impossible without hope'.

Rebecca Solnit,
Hope in the Dark, 2005
Published by Perseus Books Group



Presented
by



NewcastleGateshead
world-class culture

north east
england

one
NORTH EAST


northern rock
foundation



the customs house
theatre & gallery

THEATRE ROYAL | TR2 | DRUM THEATRE
PLYMOUTH THEATRES

Find Your
TALENT

oceana
TRUST

 
Culture 2000

in-situ

CarnegieUK
CHARLES MARSH CHARITABLE TRUST

UZ

 **ARTS COUNCIL**
ENGLAND
LOTTERY FUNDED



WWW.WILDWORKS.BIZ

This production is dedicated to the memory of Laura Hardman, film-maker, friend.