



The background is a repeating pattern of brown and beige tones. It features a central diamond shape containing a floral or paisley-like design, surrounded by smaller, simpler diamond motifs. The overall appearance is that of a vintage or antique fabric or wallpaper. The text 'PACK UP YOUR CASE,' is printed in a bold, white, sans-serif font, centered horizontally and slightly below the vertical center 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

As I write these notes I realise I don't know how our production of THE BEAUTIFUL JOURNEY will end. Oh we've prepared. Over the last two years we have read Homer's Odyssey and fallen in love with Kalypso; swotted up on beekeeping and bee losing; begun to understand the skill and pride involved in the construction and launch of a ship. We have talked to many people connected to the study of climate change and we now know Devonport very well.

We have a wealth of ideas but we don't work from a script, just our instinct. So as rehearsals begin we look each other in the eye, take a big breath and leap into the dark.

This in essence is the core of our beautiful journey, learning how to leap and trusting in the future even now, especially now.

We know our starting point: something has happened, something so catastrophic that it has brushed away the old certainties, our characters are caught up in this deluge and I hope the best for them but I don't know how it's going to end any more than you did when you entered the Gate. It is a story about the future after all.

Bill Mitchell  
20th April 2009



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## I T H A C A

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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.

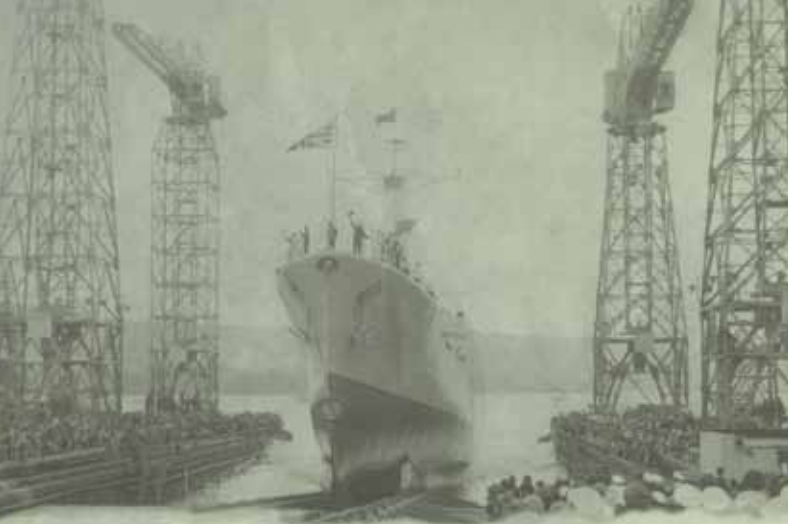
But she has nothing more to give you.

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*



For nearly a year we've been visiting and staying in Devonport. We have been meeting and talking with local residents, ex-dockyard workers, teachers, historians, archivists. We have been gathering stories about Devonport, the place and the people. We have hosted community tea parties at Oddfellows Social Club and at Mount Wise and Marlborough Street Schools. 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 a new harbour, 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.



## AND ALWAYS THE SEA...

There was a man who had worked in the dockyard, 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 South West Film Archives we asked the archivist to find some Devonport footage of arrivals and departures. For an hour 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.

And then, a more personal ritual. We watched a long sequence of sailors kissing their wives and sweethearts on the quay. It is difficult to tell whether they are embracing before departure or after arrival, the couples just cling to each other as if they never want to stop. There were stories of war, of children evacuated, homes destroyed, families on the move. We found photographs and living memories of the women of Devonport working in the dockyard, welding, riveting, holding the place together. And always, the proximity of the sea. People swimming, boating, diving into the timeless water that binds them all together.

Watch carefully: You will find traces of these, and many other stories of Devonport, 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 realising how much life as we know it depends on bees.



## PRODUCTION TEAM

Bill Mitchell  
Mercedes Kemp

Nicola Rosewarne  
Myriddin Wannell  
Vicky Abbott

Claire Ingleheart  
Jon Linstrum  
Joe Hancock  
Paul Jarvis

Lucy Gaskell  
Richard Price  
Sam Farrier  
Pete Hill  
Holger Lonze  
Mari Maurice

Meier Williams  
Ellie Williams  
Elizabeth McBain  
Stephen Childs

Beth Scott Hewlett  
Sanna Tyrvaiven

Author & Artistic Director  
Writer, Researcher  
& Community Director  
Performance Director  
Designer  
Co-Musical Director &  
Choral Composer  
Co-Musical Director & Composer  
Production Consultant  
Project Manager  
Production & Site Manager,  
Lighting Designer  
Lighting Designer  
Sound Designer  
Sound Technician  
Design Engineer  
Sculptor & Boat-maker  
Kalypso and Cassandra  
Costume Maker  
Costume Supervisor  
Artist Maker  
Artist Maker  
Urban Archeologist –  
discarded objects and  
found film stock  
A.S.M.  
Project Assistant

## CAST

Agnieszka Blonska  
Sue Hill  
Roger Delves-Broughton  
Steve Jacobs  
Mae Voogd  
Samuel Gardes

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

## MUSICIANS

Claire Ingleheart    tenor, soprano and baritone saxes, violin,  
accordion, clarinet, percussion, piano, vocals  
Giles King    bass clarinet, clarinet, tenor sax, bagpipes,  
percussion, vocals  
Sarah Moody    cello, double bass, violin, oboe, accordion,  
diliruba, hammered dulcimer, percussion, vocals  
Neil Davey    bazouki, mandolin, accordion, violin,  
guitar, percussion, vocals

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

## COMMUNITY TEAM

Alessandra Ausenda  
Lucy Fontaine  
Anna Maria Murphy  
Elizabeth McBain  
Ellie Williams

Tom Barnecut  
Jeremiah Krage  
Simon Parker  
Lucy Walker

Benjamin Dunks  
Mercedes Kemp  
Samia Saidi  
Myriddin Wannell

## COLLABORATING ARTISTS & PERFORMERS

Tom Barnecut	Jayne Brighton	Shane Bousall
Tim Brighton	Sally Burne	Owen Carr
Addam Ciccione	Tony Crocker	Ruth Cross
Jules Evans	Lucy Fontaine	Tessa Gleeson
Margaret Grimoldy	Charlotte Hay	Katherine Hawken
Jackie Kleinot	Hannah Massey	Elizabeth McBain
Karen Mills	Rebecca Akomse Nyaama	Jessie Percival
Natalie Piper	Thomas Remnant	Jack Rosewarne Hebb
Beth Scott Hewlett	Madeline Shrimpton	Danny Strike
Sanna Tyrvaiven	Sophie Utting	Danny Wafer
Alexander Warn	Ellie Williams	Cassandra Williamson

## CHOIRS

Voices gathered from Devonport, Plymouth, Totnes, Penzance, Camborne and the Eden Project

## 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 NORTH EAST

David Bilton

Local Production Manager

Natalie Querol

Partnership Co-ordinator

## THE BEAUTIFUL JOURNEY EXECUTIVE PRODUCERS

Neil Butler & Steve Stenning : UZ events

## FOR THEATRE ROYAL PLYMOUTH

Chairman	Sir Michael Lickiss
Chief Executive	Adrian Vinken OBE
Artistic Director	Simon Stokes
General Manager	Alvin Hargreaves
Finance Director	Paul James
Production & Technical Director	Jasper Gilbert
Creative Learning Director	Victoria Allen
Marketing & Sales Director	Marianne Locatori
Development Director	Alice Cooper
Theatre Manager	Jack Mellor
Artistic Associate	David Prescott
Production Managers	David Miller
	Nick Soper
Acting Head of Workshop	Seb Soper
	David Elliot
Wardrobe Manager	Dina Hall
Technical Coordinator	Mark Hawker
PR Manager	Anne-Marie Clark
	(01752 230479)

## FOR CULTURE<sup>10</sup>

Stella Hall: Creative Director, culture<sup>10</sup>  
Vikki Carr: Programme Development Executive, culture<sup>10</sup>  
Carol Bell: Head of Programme Development, culture<sup>10</sup>  
Dezra Riley: Finance & Monitory Executive, culture<sup>10</sup>

## THE BEAUTIFUL JOURNEY

is made in association with Theatre Royal Plymouth and culture<sup>10</sup>. Supported by Arts Council England; INSITU; DRC Partnership; Plymouth City Council; Rio; Carnegie Trust UK; the National Lottery through the Heritage Lottery Fund; the South West Cultural Olympiad. THE BEAUTIFUL JOURNEY is part of North East England's programme of world-class festivals and events for 2009 developed by culture<sup>10</sup> funded by One North East and Northern Rock Foundation.

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, their award winning production and education centre.

WILDWORKS is funded by Arts Council England.

DRC Partnership is the New Deal for Communities regeneration programme creating a thriving vibrant community in Devonport.

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

Plymouth City Council, Supporting the Arts.

The Real Ideas Organisation - making change happen.  
To find out more go to [www.realideas.org](http://www.realideas.org)

## THANKS:

WILDWORKS and the Theatre Royal would like to thank:

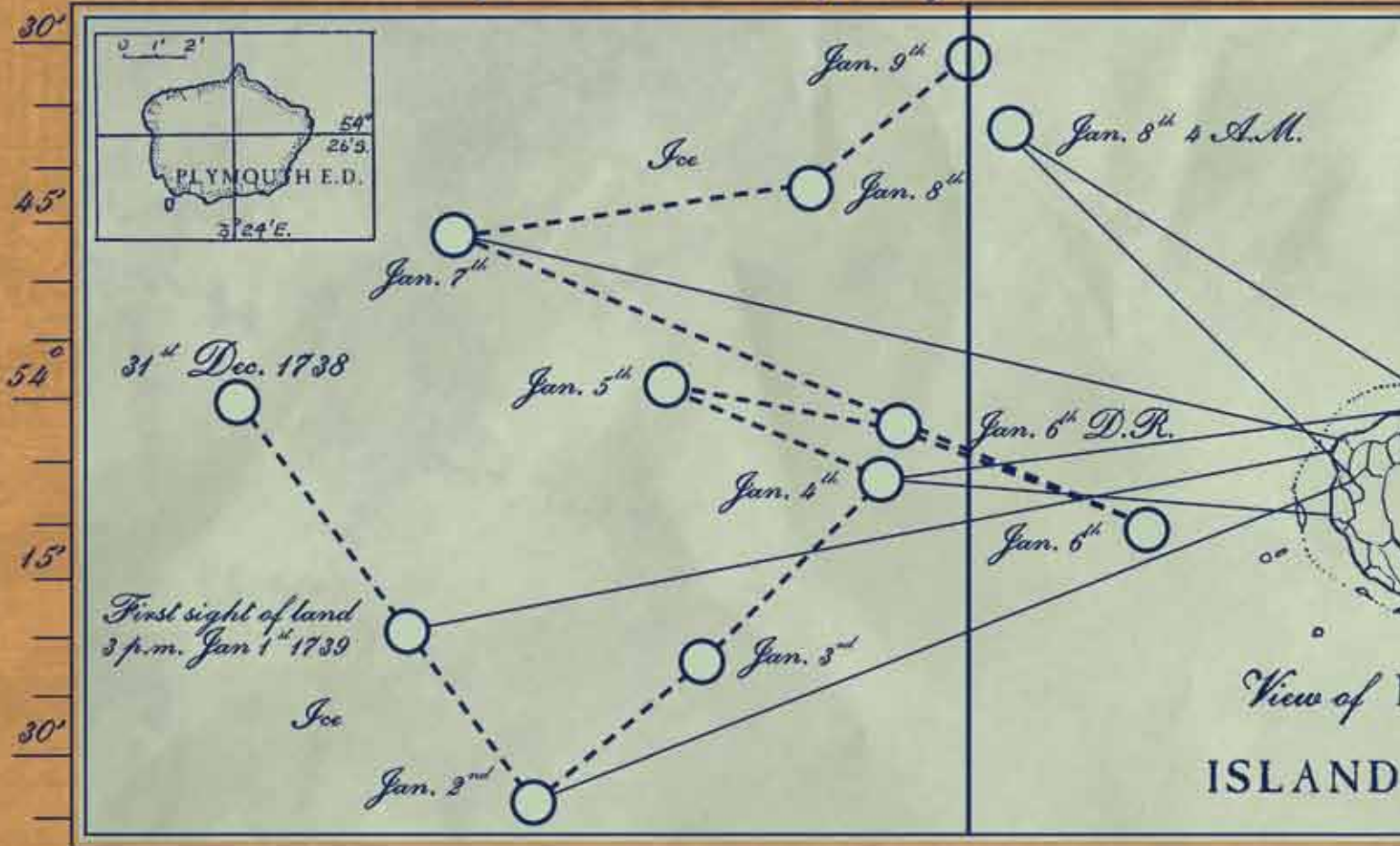
Paul Goddard & Barbara Matthews at Arts Council England; DRC Partnership; HM Naval Base Devonport for providing the venue; Dave Reeves; Daniel Andrieu; Plymouth City Council; Plymouth University; Plymouth Arts Centre; Plymouth City Museum; Marjon; The Barbican Theatre Plymouth; South West Film and Television Archive (SWFTA); all at Seymour House; Andrew Hardwick from Royal Fleet Club Hotel; Louisa Duggan at Brickfields Sports Centre; Chris West & Mount Wise School; Jack Griffiths and Marlborough Primary School; Will Blagdon of Blagdon's Boat Yard; Laura Crewes and Steve Weymouth at Shekinah Mission; Abi Ralls at AviD; Global Exchange Volunteers; Ann-Marie Hainsworth at Barbican Theatre; Dave Nance at Serco; Sahar Lee - Hansen of Blueberry Catering; Jeany Robinson at Diggin-it; Tess Wilmot at Dig For Devonport; Ann Leaves and all at Oddfellows; Mandy Leaves; Lindsey Hall, Mia Gilson and Ed Whitelaw at RiO; Juliet Rose, Emma Hogg, Gus Grand, Glenys Pritchard and Tony Kenle at The Eden Project; Denise Wesley for flower imagery; Carnegie Trust UK; Angela McSherry and Tipping Point;

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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.



# View of the Island of Plymouth



M. LOZIER BOUVET  
*in sight of the*  
OF PLYMOUTH



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

# 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 mapa 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.

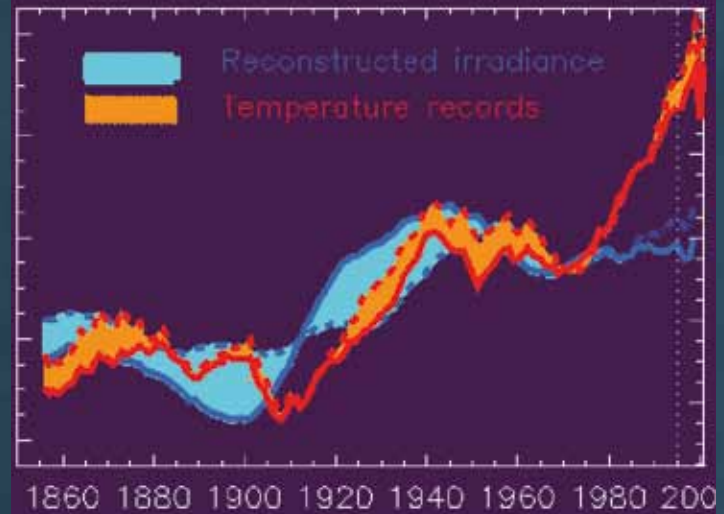
Whales sleeping. Hundreds of whales, suspended in mid ocean, upright, gently snoring...

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.**

## Notes from the **STERN REVIEW** (2005)



The evidence shows that ignoring climate change will eventually damage economic growth. Our actions over the coming few decades could create risks of major disruption to economic and social activity, later in this century and in the next, on a scale similar to those associated with the great wars and the economic depression of the first half of the 20th century. And it will be difficult or impossible to reverse these changes.

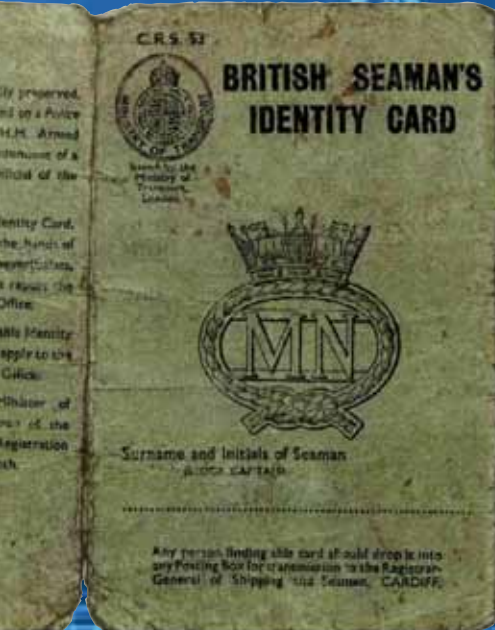


Drawings by Bill Mitchell and Myriddin Wannell



The gods have been staying  
adventure far away at us





'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

WILDWORKS in association with THEATRE ROYAL PLYMOUTH and CULTURE<sup>10</sup>  
SUPPORTED BY FIND YOUR TALENT & THE CUSTOMS HOUSE

# THE BEAUTIFUL JOURNEY

TUES 28 JUL – SAT 8 AUG  
ON THE BANKS OF  
THE RIVER TYNE

“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

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ARTS COUNCIL  
ENGLAND



'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

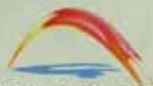
hope should shove you out the door, because it will take everything you have to steer the future away from endless war, from the annihilation of the Earth's treasures and the grinding down of the poor and marginal. Hope just means another world might be possible, not promised, not guaranteed. Hope calls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

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



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**THEATRE ROYAL | TR2 | DRUM THEATRE**  
PLYMOUTH THEATRES



**NewcastleGateshead**  
world-class culture

**one**  
NORTH EAST



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foundation





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