

SHOWBONKS



The

KNEEBONE

Cadillac



DIRECTED BY KYLA GOODEY
WRITTEN BY CARL GROSE

Wildworks are based in Cornwall. Our adventures have taken us all over the world, but we are never happier than when we are creating on home soil (a racetrack in this case).

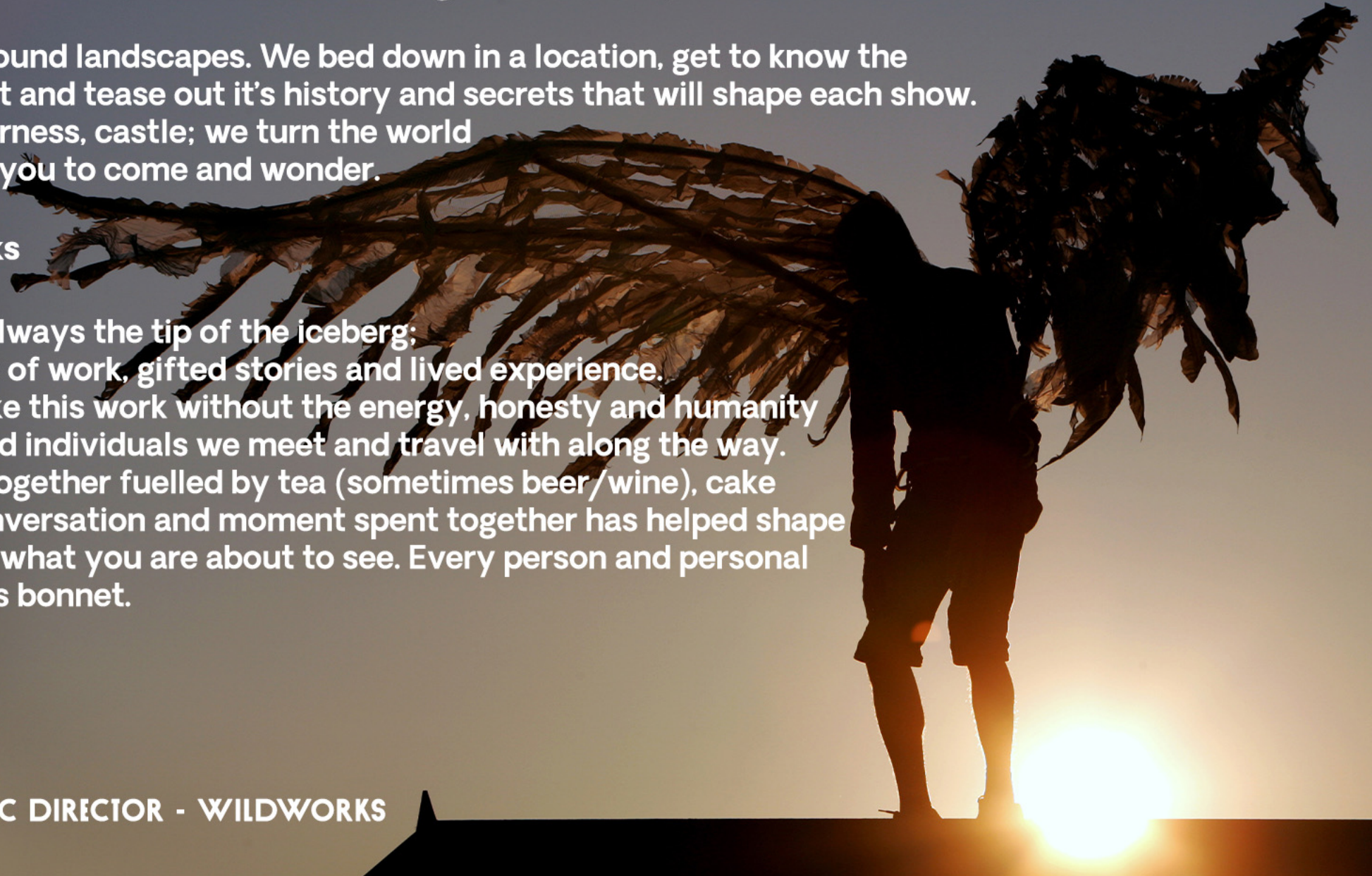
Our work happens in found landscapes. We bed down in a location, get to know the people who belong to it and tease out it's history and secrets that will shape each show. Skyline, harbour, wilderness, castle; we turn the world into a stage and invite you to come and wonder.

Welcome To Wildworks

A Wildworks show is always the tip of the iceberg; a vast archive of years of work, gifted stories and lived experience. We simply cannot make this work without the energy, honesty and humanity of the communities and individuals we meet and travel with along the way. A bonkers adventure together fuelled by tea (sometimes beer/wine), cake and bravery. Every conversation and moment spent together has helped shape this piece of work into what you are about to see. Every person and personal story scratched into its bonnet.

Thank you.

MYDD PHARO - ARTISTIC DIRECTOR - WILDWORKS





START
YOUR
ENGINES!
ON YER MARKS...
GET SET...
GOOOOOO!!!

WORDS FROM DIRECTOR - KYLA GOODEY

Carl Grose and I, the original Kneehigh apprentices, we share adjacent stories like doing a school dance workshop with Kylie Minogue's backing dancer and both being pulled up for being out of time and lacking pop video vibes. We both grew up in Cornwall and grappled careers in the arts, so it's been a long time coming that we should join forces and make a show, boy, have we unleashed some pop video vibes!

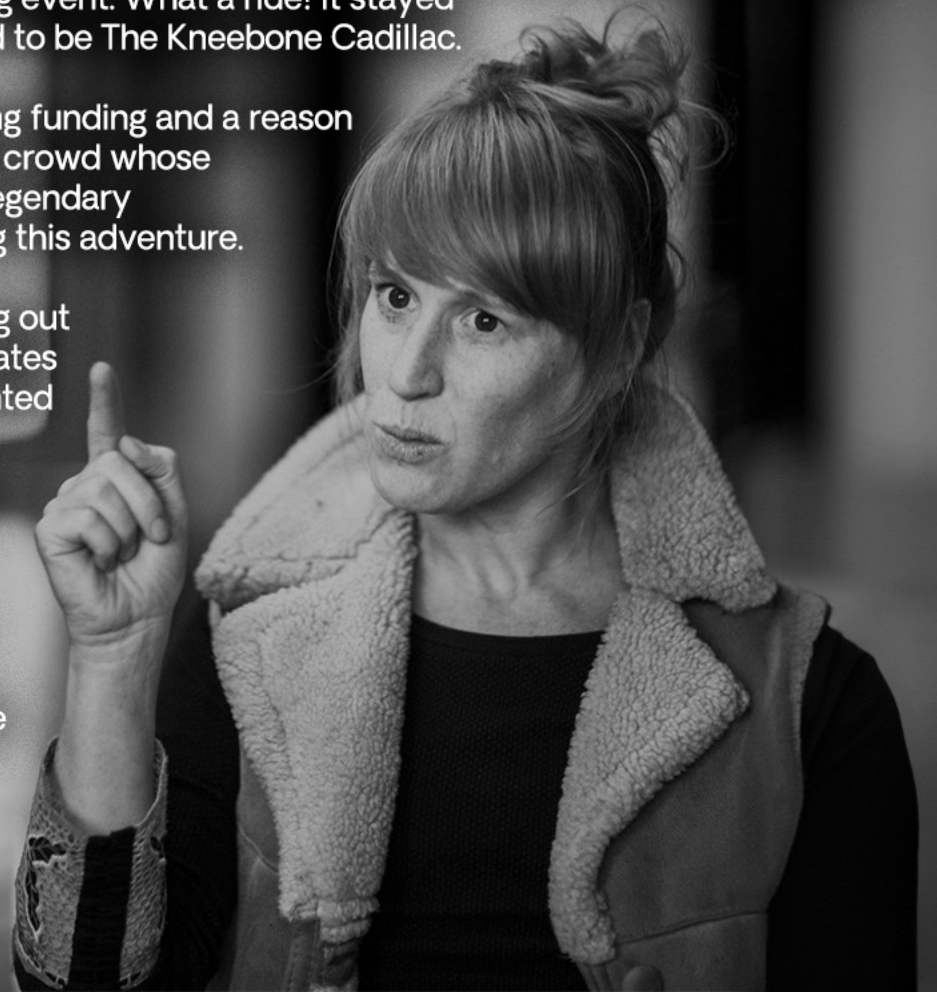
Kneebone Cadillac is a heart-warming story set in United Downs, a world away from the stories of mining this one's for the people who love dirt, noise, and the chase of the thrill. Many moons ago I finally took the plunge to attend a banger racing event. What a ride! It stayed with me for a long time. So, when deciding which one of Carl's masterpieces to pursue, it had to be The Kneebone Cadillac.

This project has taken a long time to brew, as it does with most theatre projects sadly. Seeking funding and a reason was tricky but following support from the legendary Kirsty Cotton, we did a reading to a pub crowd whose laughs quickly confirmed that the show deserved a life. The mission was on and luckily the legendary Wildworks gave us the green flag. I can't thank this hard-working team enough for supporting this adventure.

Throughout making the show I have grabbed every excuse to return to the raceway and hang out with their warm community. Led by the all-mighty Crispen who works tirelessly to keep its gates open, it's been a privilege to meet the many local families gathered around their brightly painted machines all obsessed with getting out onto the raceway to smash up their pride and joy. Pure utter beautiful bonkersness! They have made this piece with us, the recorded raceway noises, spectator's one-liners, historic racing heroes, piles of banger car wreckage, and the wild brave stories.

But this piece is far more than the thrills of danger, this piece speaks to all the women who struggle to hold onto their dreams. I have been so lucky to witness their dedication and determination play out on the raceway, one woman among many men, smashing it up on the tarmac.

I'd like to dedicate this show to all of the raceway women, and of course another brave woman, Kirsty Cotton, this one's for you x



CAROLINE'S STORY

My name is Caroline Harding when I heard about the Cadillac, I was so excited. I grew up on a scrapyard and started racing banger rods in 1990 when I was 17. Over the next 6 years I won over 100 trophies. In 1996 I won the North Cornwall Banger Racing club points champion or champions, my ladies class and best presented car. After a very long gap with just being a spectator. In 2021 I was very lucky to get the opportunity to race a stock car in the Benfund charity ladies race at Smeatharpe and came 2nd and 2023 raced again at St Day together with my nieces Gemma Harding and Samantha Borthwick which I came 5th.



WORDS FROM WRITER - CARL GROSE

When I was seven, my dad took me to United Downs to see the stock cars in action. I can remember the noise (screaming engines, shrieking tyres) and the smells (burning rubber, burgers and chips) and sight of these sprayed-up cars smashing into one another as if it were yesterday. It was carnage. I loved it.

I don't know why, but I seem to write plays about a Cornwall and its people who I fear might soon be lost, erased, forgotten about. Perhaps I'm trying to capture something for myself that I want to share. Memories. People. Identity. Place. I wanted to write about the United Downs Raceway because I feared that this place of great community spirit might soon go. I am beyond thrilled to hear that Crispen and his team have secured the license for the track for the next ten years! I'm also beyond thrilled that this play is actually being performed here, on the raceway. It's a dream come true.

It's also been a thrill working with such an amazing community of people to get this beast up and running. And it is a community. The fact that Cornish theatre company Wild Works, led by Mydd Pharo, is producing this is case in point. Wildworks was founded by the late Bill Mitchell, who was artistic director of Kneehigh when I joined in (dear lord) 1993. Kneehigh was founded by Mike Shepherd, who offered me a job as the first Kneehigh apprentice when I was 19 years old. I was given a part in The King of Prussia, a play by Nick Darke, who was my playwriting hero and mentor. The King of Prussia had amongst its cast Mr Giles King, who you will see performing tonight. The second Kneehigh apprentice was Kyla Goodey, who has pulled off the impossible by not only directing this show but by making it all happen too. We've wanted to make this play for years – it's finally come to pass. The show itself was based on a BBC Radio series commissioned by producer Claire Grove (who worked in theatre in the '70s with Bill Mitchell and partner Sue Hill, which in turn was based on a play I wrote called Superstition Mountain for my best mate Simon Harvey and his brothers Dan and Brett to act in. To quote car mechanic Hooper Munroe, a character from the play: "Helluva legacy."

There's lots of people above who aren't around anymore who I wish could see this show. My dad most of all. It would've been amazing to come full circle and watch this with him. Sadly though, it's not to be. Although, like the spirit of Jed Kneebone (only nicer), I like to think he's around somewhere, watching on, pleased that he took me to the glorious United Downs Raceway one Sunday, all those years ago...

Alright. Enough of the sappy crap. Time to buckle up. Start yer engines. Put the pedal to the metal. And enjoy... The Kneebone Cadillac!



SHARON'S STORY

My name is Sharon Ford, still known as Fordy around the racetracks, my Banger number was 101, I raced in the middle 80's early 90's before even passing my driving test, both with women and men, the car my favourite back in the day to race was the Triumph 2.5PI and 2 litre mark 1 and 2,3.5 rover sdi,2.8 Granadas a maxi and many more. I raced on grass winning points championship, banger chained pairs with my friend Sarah Fisher against all the men, Most Entertaining Driver of the year. Then onto St Day raceway which was then to become my home track and Newton Abbott too on a weekday night. I qualified at St Day after winning the Ladies Southwest Banger Championship to earn a place and qualify to race the ladies British Banger Championship at Aldershot, with a full track of cars and heats and adrenaline kicking in I won my heat and came 2nd in the British.

I raced with the men and women on grass and tarmac, no one was your friend on the track but in the pits it was different, I raced with the men, they don't treat you any differently than a man, but I didn't expect any different. I've been driven flat out down the straight and rolled upside down, but out safely (awesome experience) a tad sore a few days later, 2/3 meetings later I would return the hit back with a handshake from the driver in the pits and a Fair Play maid. Take no prisoners was my motto.

I was then given the opportunity to race Jon Palmers 24 F2 race car for charity for the Ben fund Ladies race, couldn't resist, was excited about racing again after 30 years at my home track St day which I came 1st, shocked myself that day.

If racing is in your blood, the wanting to race never goes away. The best days of my life!

As long ago as 1962, the United Downs Raceway first emerged as a motorsport venue, with the creation of a go-kart track on the site. Roll forward seven years, to 24 August 1969, and Stock Car racing was introduced. Trevor Redmond was the promoter of that first meeting, and he staged Stock Car and Banger racing at the United Downs Raceway for more than a decade. From 1981 to 1987 inclusive, the circuit lay idle. However, the demise of the Cornish Stadium near St Austell left a gaping hole in the county's motorsport. Long-serving Banger racer Mike May reopened the United Downs Raceway in 1988, under the Monarch Promotions banner, continuing to his last meeting at the start of 2000.

Autospeed, under the stewardship of Crispin Rosevear and Andrew Carter, then took over as the promoters of the United Downs Raceway, beginning on New Year's Day 2001. Over the next two decades, a raft of improvements led to changes and upgrades to spectator viewing areas – notably the 'big bank' which overlooks the back straight, and significantly the renewal of much of the racing safety fence.

Memorable moments in that period included the novelty events such as Bus Racing and Lorry Racing – whoever thought they would see a bin lorry win a race? The highlight of the core racing activity came in August 2019 when the World Championship Semi Finals were staged at the circuit – the biggest Stock Car meeting in Cornwall since the World Final itself had been contested at St Austell in 1976.

Through the two Covid-affected seasons of 2020 and 2021, the racing community fought against the threat of seeing the United Downs Raceway be replaced by a futuristic rum distillery. However, planning permission was refused, and in 2024, a new 10 year lease was agreed with Cornwall Council, thereby safeguarding the medium term future.

In addition to the Stock Car and Banger racing, the United Downs Raceway plays host to a variety of other activities, such as motorcycle trials, cycle and mountain bike riding workshops, off-road vehicle competitions, and emergency vehicle training.

Occasionally, the United Downs Raceway offers a base point for orienteering and the local carriage club, whilst also being the venue for a selection of community events such as a visit by Miracle Theatre in 2018, and the family fun days of the Wacky Raceway run by Cirque Du Ciel Circus Charity.

CRISPIN ROSEVEAR



THE KNEEBONE CADILLAC - CAST



BEN DYSON

Benjamin Dyson graduated from Rose Bruford and has been working as an actor for over 25 years in theatre and film. He has worked with a number of Cornish theatre companies including Miracle Theatre, Pipeline Theatre company, and O-Region. Ben is delighted to be working on Kneebone Cadillac as his first project with Wildworks.



HANNAH STEPHENS

Hannah Stephens is a Cornish actor and theatre maker. She is one third of Trifle Gathering Productions and an Associate Director of Miracle Theatre, specialising in Youth & Community. She is also a member of local punk and jam band Shagrat!

Hannah has worked for various Cornish (and non-Cornish!) companies as an actor, choreographer, assistant and co-director. Acting credits include: Transports and Spillikin (Pipeline Theatre), Twisted Tales Vol 1 & Vol 2 ('Owdyado Theatre), HomesGrown (Trifle Gathering Productions/Kneehigh) and for Miracle Theatre; Waiting For Godot, The Magnificent Three, Cinderella, The Tempest, Christmas Carol, Life's A Dream, The Third Policeman, A Perfect World, Aladdin, Treasure Island and The Quizzards.

Co-director/assistant credits include: The Cherry Orchard, Starcrazy, Sleeping Beauty, The Quizzards (Miracle), The Trench (Collective Arts), GUTS, Land of The Three Towers (You Should See The Other Guy).

Directing credits include: The Spy Who Loved Me (Collective Arts), The Scorrier Squirrel Challenge (Miracle/Great Estate) and her solo show The Meister & The MelonHeads (LADA: Fem Fresh).

THE KNEEBONE CADILLAC - CAST



JOSH PENROSE

Josh Penrose recently graduated from the Bristol Old Vic Theatre School where he appeared in productions including Catastrophe Bay, Romeo & Juliet, Pride and Prejudice, Look Back In Anger and Nora: A Doll's House. Since graduating Josh has appeared in Dirty Words at the Edinburgh Festival and taken part in the RSC 37 Plays Rehearsed Readings project."



KATY OWEN

Katy trained at the Royal Welsh College of Music and Drama. Theatre includes: Blue Beard (Wise Children), Wuthering Heights (Wise Children/ National Theatre/ St Ann's Warehouse, New York), Wise Children (Wise Children), UBU Karaoke! (Kneehigh); The Little Matchgirl and Other Happier Tales (Bristol Old Vic /Shakespeare's Globe/UK Tour); Twelfth Night (Shakespeare's Globe); 946: The Amazing Story of Adolphus Tips (Kneehigh/Shakespeare's Globe/UK tour/USA tour); A Midsummer Night's Dream (Shakespeare's Globe); Rebecca (Kneehigh); The World of Work, The Night Before Christmas (Chapter Arts Centre); Apparitions of Spirits with the Forsythe Sisters (Gaggle Babble); Maudie's Rooms (Sherman Theatre); The Little Matchgirl, The Tempest (Theatr Iolo); Plum - And Me, Will, Cinders (Sherman Cymru).

Film includes: Cyrano, Daddy's Girl.

Short film includes: Princess and Peppernose.

Television includes: Casualty, The Story of Tracy Beaker

THE KNEEBONE CADILLAC - CAST



HANNAH MCPAKE

Hannah is a performer and writer. Her recent theatre credits include productions with the RSC, Shakespeare's Globe, National Theatre Wales, National Theatre Scotland, Improbable, Told By An Idiot, Northern Stage, Sherman Theatre, The Other Room, The Citz and Manchester Library Theatre, as well as her own award-winning theatre company Gagglebabble. For Wildworks she co-wrote and performed in I AM KEVIN.

Hannah's television credits include the comedy Trollied for Sky 1, Skins for E4 and Casualty for BBC1. Her radio credits include The Invitation, Modesty Blaise and Seven Songs for BBC Radio 4.



GILES KING

Giles left Dartington and joined Kneehigh in 1987 he was involved in over thirty national and international productions. A lot of early Kneehigh shows including; Tregeagle, Peer Gynt, Ash Maid, A Very Old Man With Enormous Wings, King Pentheus in The Baccae, Kneehigh Rambles as well as Midnights Pumpkin.

Lady Lydia in The Red Shoes, Hansel & Gretel, Frocin in Tristan & Yseult, The King of Prussia, 946 The Incredible Story of Adolphus Tipps. Lockit in Dead Dog in a Suit Case and Other Love Songs.

Films include; Count Stremov in Anna Karenina, Cyrano, The Princess and Peppernose (Working Title films, Dir. Joe Wright); Blackfish Theatre's Alaska. Wolf's Child and The Angel of Death in Wild Works 100 Unearth, Kneehigh's Ubu Kareoke, Bait a modern masterpiece film by Mark Jenkins recently nationally screened.

Most recently; Kite Tales 'using kites for acts of reflection' hosted by Hello Stranger Wildworks. Death in Miracle's production of Everyman directed by Kyla Goodey

He is a third of Jaclarabag, the theatrical folk band.

Directing; Duffy and the Stiltskin for Miracle Theatre this winter 2024 with Jaclarabag musicians!

THE KNEEBONE CADILLAC - CAST



ALEX HEANE

Alex Heane is musician, composer and sound designer. He has performed nationally and internationally with a range of theatre productions and bands such as; 'Oliver Twist' Tobacco Factory Theatres, The National Theatre's 'Jane Eyre', Wise Children's 'Wise Children' and with artists such as Willy Mason, The Leisure Society, Rachael Dadd and Maja Lena. Credits as a composer include; 'For the Love of Stuff' Earthbound Theatre, 'Blood Wedding' The Egg Theatre, and 'Whale Town' Tobacco Factory Theatres'

KNEEBONE CAST – CREATIVE PRODUCTION TEAM CREDITS

CAST:

SUE/TANNOY, LORETTA & DRUG LORD 1 - Hannah Mc Pake

MADDY- Hannah Stephens

SLICK & DUKE LONGHORNE - Ben Dyson

DWIGHT- Josh Penrose

ENNY, PHYILS VANLOO & CLINT EASTWOOD- Katy Owen

JED, HOOPER MUNROE & DRUG LORD 2 - Giles King

MUSICIAN - Alex Heane

PIT CREW CHORUS- Full Cast plus FOH team

CREATIVE PRODUCTION TEAM:

DIRECTOR – Kyla Goodey

WRITER – Carl Grose

COMPOSER AND CO- MUSICAL DIRECTOR– Dom Coyote

CO- MUSICAL DIRECTOR AND SOUND DESIGNER – Alex Heane

DESIGNER – Amy Pitt

COSTUME DESIGNER – Mydd Pharo

COSTUME SUPERVISOR – Meier Williams

WIGS/HAIR – Roland Bray/ Roxie Moron

COMPANY STAGE MANAGER – Jordan Lever

THE KNEEBONE CADILLAC

CREATIVE PRODUCTION TEAM:

CO-LIGHTING DESIGNER – Josh Pharo

CO-LIGHTING DESIGNER – Sam Barrett

ASSISTANT SOUND DESIGNER AND OPERATOR – Ciaran Clarke

TECHNICIAN AND LIGHTING OPERATOR - Jasper Knight

SET BUILD - Luke Wood, Dan Richarson, Simon Bagnall, Rueben Bagnall, Al Carter & Vicki Cox

SECURITY AND SITE SUPPORT - Bobby

WORK EXPERIENCE COORDINATOR - Sally Knight

WORK EXPERIENCE PLACEMENTS:

Ivy Kirk

Ella Williams

Tatty Coode

Tilly Waller

Evie Chambers

WITH THANKS TO:

Arts Council England, Good Growth CLOS, Cornwall Council, Feast Cornwall, Sharps Brewery, Cornwall Pride, Black Voices Cornwall, National Trust, AMATA- Falmouth University, Crispin Rosevear and the United Downs Raceway community, Miracle Theatre, East Pool Mine, Trifle Gathering Productions, HFC- Kirsty Cotton, Kath and Aimee- Rewind Radio, Caroline Harding, Sharon Ford, Sarah Bowden, Mia Batten, Jemima Cummings, David Spooner aka Bam Bam

FOR WILDWORKS:

ARTISTIC DIRECTOR – Mydd Pharo

EXECUTIVE DIRECTOR – Gwen Scolding

EXECUTIVE PRODUCER & HEAD OF PRODUCTION - Nathan Jackson

FINANCE MANAGER – Debra Gristwood

FINANCE OFFICER – Mackenzie Thompson

TALENT DEVELOPMENT PRODUCER – Sarah Waller

COMMUNITY ENGAGEMENT PRODUCER – Michael White

PRODUCTION ASSISTANT - Izzy Wilkinson

MARKETING/PRESS CONSULTANT – David Rowe

WILDWORKS ASSOCIATE ARTIST – Ellie Williams

PHOTOGRAPHY – Steve Tanner

FILM – Neal Megaw



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**WE ARE
SHINING**
WILDWORKS



MIA'S STORY

I started racing orci ministox in the middle of 2021, as soon as covid restrictions had lifted at 13 years old. I found it incredibly difficult outside of the racing world as boys from my school would constantly tear me down making comments like "I bet you I could beat you in a race, you're a girl" and things like that. It really got to me in the beginning as I was just getting to grips with the sport and my main goal was to make my family, especially my grandad (retired F2 driver) proud! As time went on, that goal switched. I was determined to prove that the fact I was a girl didn't mean anything. I think I was quite lucky as I wasn't the only female driver in the minis at the time, there was loads of us, but I did always feel like I had something to prove to the boys.

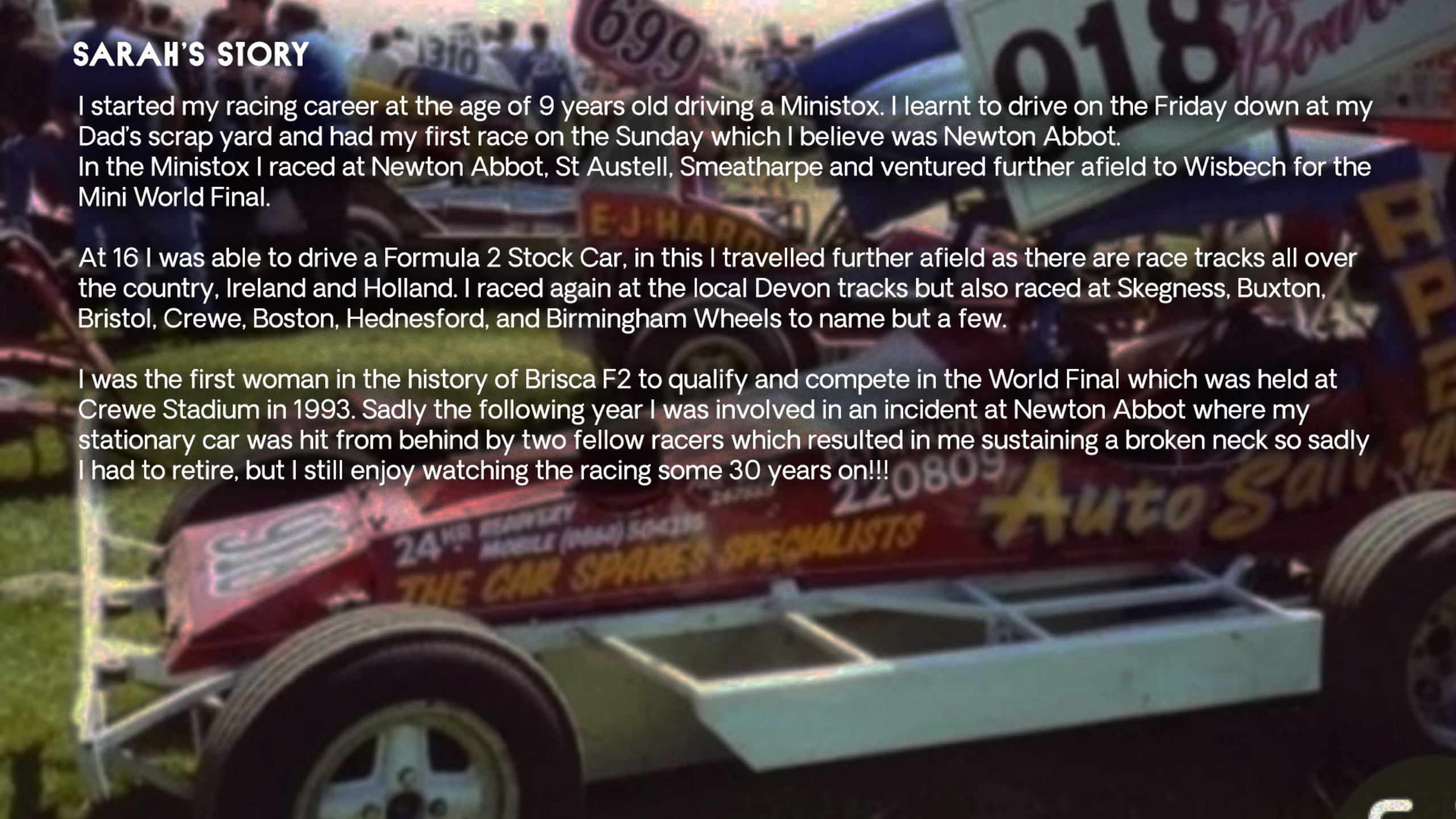


SARAH'S STORY

I started my racing career at the age of 9 years old driving a Ministox. I learnt to drive on the Friday down at my Dad's scrap yard and had my first race on the Sunday which I believe was Newton Abbot. In the Ministox I raced at Newton Abbot, St Austell, Smeatharpe and ventured further afield to Wisbech for the Mini World Final.

At 16 I was able to drive a Formula 2 Stock Car, in this I travelled further afield as there are race tracks all over the country, Ireland and Holland. I raced again at the local Devon tracks but also raced at Skegness, Buxton, Bristol, Crewe, Boston, Hednesford, and Birmingham Wheels to name but a few.

I was the first woman in the history of Brisca F2 to qualify and compete in the World Final which was held at Crewe Stadium in 1993. Sadly the following year I was involved in an incident at Newton Abbot where my stationary car was hit from behind by two fellow racers which resulted in me sustaining a broken neck so sadly I had to retire, but I still enjoy watching the racing some 30 years on!!!



We're living in a climate crisis. Theatre makers – like everyone else – want to respond to that emergency. But for theatre, the need to change is particularly urgent. If theatre is to authentically be part of the most vital conversation humanity faces, then it has to change its practice. The climate crisis is an immediate threat to our safety, equity and prosperity. We urgently need to limit carbon emissions, reduce biodiversity damage; and in doing so, achieve a just transition where people, places and communities are supported and vulnerable groups protected.

Theatre cannot solve the climate crisis alone, but it can play a significant role in addressing it. Theatre can question and challenge, provoke, entertain and surprise. It can reflect the preoccupations of generations facing a time of dizzying, frightening change. But to do that, theatre itself needs to change. We need to be able to make work responsibly and sustainably.

Working together, theatre-makers of all kinds – freelancers and venues, companies and producers – have collaborated on the Theatre Green Book. Based on widely agreed values and strategies, the result is a shared standard for making work, as a community, in the reality of the climate crisis.

Wildworks have produced *The Kneebone Cadillac* in line with the Theatre Green Book standards. We're the first theatre company in Cornwall (and the first site-specific theatre company anywhere) trialling Theatre Green Book standards in a production. We set out with the target of achieving the 'Baseline Standard' for this production and we're pleased to say that we've well exceeded this target. The 'Baseline Standard' states that over 50% of all materials and equipment used in the production must be from re-used or recycled sources and that post-production over 65% of all materials and equipment will be re-used, re-purposed or recycled.

If you'd like to know more about the sustainability of this production and how we've sought to minimise the environmental impacts of making *The Kneebone Cadillac* then please get in touch with us. We'd love to share what we're learning as we respond to the challenge of sustainable theatre making.

NATHAN JACKSON - EXECUTIVE PRODUCER & HEAD OF PRODUCTION - WILDWORKS

STRANGER BEASTS

*I will teach you not to fear each other, the stranger, or the storm.
I am Cornwall, I am in one place, but my heart is free.*

This September, on the spoil heaps and ruins of the iconic Geevor Mine, at the end of the land, Wildworks will be creating a new show, the glittering highlight of We Are Shining, our 2024/25 programme celebrating Cornwall's long traditions of welcoming strangers, of community and outdoor performance.

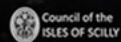
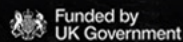
Cornwall will take centre stage in Stranger Beasts, the story of Belerion, a girl born of a cosmic mother and an earth-born father, bound to change the destinies of her land and her people.

Bel grows up wild and motherless, but as she reaches girlhood her ordeal begins. Forced into an unwanted femininity, she is exploited, quarried, gouged and excavated by those who should love her but wish to tame her. But you cannot tame a wild heart. Bel's stormy rage at her cruel fate brings a Stranger to the shore. Together they will journey through the Thin Place, the boundary between the land and the sea. A liminal space, neither here nor there, where rules are suspended and Bel and the Stranger can find love and acceptance of their strangeness.

Stranger Beasts is a life story and a love story that explores the transformative nature of strangers. A story that reminds us that despite the surface wounds and scars that we all gather through life, sometimes all it takes is the power of a stranger to hold up a magic mirror to reflect and remind us of what potential and strength lies beneath.

A love song to the land. A wild cry to the skies... that you do not have to inhabit the boundaries and confinements you inherited.

STRANGER BEASTS is part of the WE ARE SHINING project led by Wildworks and is funded by the UK Government through the UK Shared Prosperity Fund.



WE ARE SHINING | WILDWORKS

STRANGER BEASTS

Conceived and directed by Mydd Pharo
Written by Mercedes Kemp and Mydd Pharo

18th Sept - 6th Oct - Geevor Tin Mine

Photo: Steve Tanner

[WILDWORKS.ORG.UK](https://wildworks.org.uk)

