

**WILD
WORKS**

100: UNEARTH

14-18-NOW
WW1 CENTENARY ART COMMISSIONS



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.

Our work happens in found landscapes. We bed down in a location, get to know the people who belong to it and tease out its 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.

WildWorks was founded by Bill Mitchell in 2005. Devastatingly we lost Bill in April 2017 whilst we were creating this show. In his final days, we spent time talking through his vision, walking through the scenes and discussing casting options. Bill spent a long time pondering and visualising the right way to present a narrative about the end of war and he was convinced there was no better way than to revisit the story of Orpheus.

Every show is bigger than just us. We delight in working in collaboration. As you read on you will get a sense of the number of people that have been involved in the creation of 100: UnEarth and we are grateful to every single person and organisation who has given their time, their money, their support, their stories, their trust. We would like to thank the WildWorks team, from the brilliant team in the office staring at a spreadsheet or cursing the photocopier to the superb company you see before you this evening – every role is critical and you are all amazing. In particular, we would like to thank 14-18 NOW for taking a leap of faith with us last year when we were still finding our way forward without our friend and Artistic Director and to The Lost Gardens of Heligan who have welcomed us with opened arms and been by our side every step of the way.

Emma Hogg
Executive Director



A photograph of two WWI soldiers in a field, seen from behind. They are wearing brown uniforms with yellow sashes and carrying rifles. The word 'WAR' is written in large white letters over a semi-transparent box in the center of the image.

WAR

For 14-18 NOW's opening season in 2014, WildWorks created 100: The Day Our World Changed, an unforgettable day-long work rooted in the history of The Lost Gardens of Heligan, Mevagissey and the surrounding villages.

The work's success has inspired this companion piece, which is receiving its world premiere here at The Lost Gardens of Heligan. While 100: The Day Our World Changed focused on men heading off to battle at the start of the First World War, 100: UnEarth considers the lives and the stories of those returning home from the conflict - exactly 100 years after Armistice brought the war to a merciful close. Inspired by the Greek myth of Orpheus and Eurydice, WildWorks have created another unique work with a

1418-NOW

WW1 CENTENARY ART COMMISSIONS

profound and moving resonance to this extraordinary part of the country.

100: UnEarth is part of the final season of 14-18 NOW, the UK's arts programme marking the centenary of the First World War. Over the last five years, we have worked with more than 200 artists and over 300 organisations to create nearly 100 new works, and our projects so far have reached more than 30 million people all over the UK. This year, our programme features 40 new works, and you can find full details of the programme at 1418NOW.org.uk

This is 14-18 NOW's second project at The Lost Gardens of Heligan, and I would like to thank everyone at this very special venue for their generous support in bringing this work to fruition.

My thanks also go to the brilliant team at WildWorks; to all of the museums, community groups, heritage organisations and war veterans who have contributed toward the creation of the work; and to all the volunteers and participants who play such a crucial role in so many areas.

Finally, I would like pay tribute to Bill Mitchell, WildWorks' inspirational founder, who died in April last year. 100: UnEarth was the last work that Bill conceived and created, and is a fitting memorial to his unique imagination.

Jenny Waldman
Director 14-18 NOW



We are honoured to welcome WildWorks back to The Lost Gardens of Heligan for the seminal event in our four-year long programme of World War 1 commemoration; honoured too by the enduring interest and substantial support of 14-18 NOW.

Heligan's intimate connection with the period was given national recognition back in 2013, when the Imperial War Museum registered the Thunderbox Room in the Gardens as a 'Living Memorial to the Gardeners of Heligan House'. (Visit: www.ukniwm.org.uk/63622). This most unlikely of national monuments is nothing more than the outdoor toilet of former staff, where, in the earliest days of exploration back in 1990, Tim Smit and John Nelson discovered the names of former staff - inscribed above the date,

August 1914. John and Tim vowed then and there to restore the derelict gardens 'In Their Name' - not only to good structural order, but to full function - cultivating traditional varieties in their old ways and workplaces. It's not hard to sense their presence here lives on, every day.

Having matched many of the names on the wall with those on local war memorials, we set about finding relatives of these former staff - reaching out into our immediate neighbourhoods to help us honour their men. We used the National Archive and professional researchers as well, to track every last possible detail for posterity.

That alone, however, is not the best one can do. Heligan has been hosting outdoor theatre for a quarter of a century, blessed by friends and neighbours with internationally acclaimed talent. We know that sharing exquisite moments of laughter or of pain is memorable, bonding, and the skill of creating those moments is all too rare. In 2013 we invited Bill Mitchell

and Sue Hill to consider working in partnership with us, alongside the parishes of Mevagissey, Gorran and St Ewe - to honour these and other brave local men in a new way, that would create new memories of the past - created for today's generations. Bill's extraordinary cinematic vision realised in 100: The Day Our World Changed, was exquisite, awesome, life-changing, and shared by an enormous promenade audience in August 2014. The experience was indeed unforgettable; but backward looking, inconclusive. Bill's final piece, which we have the honour of hosting for you now, was conceived specifically as a conclusion for conflict, a deep probe into what matters most at the end of the day, and above all - inviting a path to the future. We shall depart together honoured to have shared his last great vision, grateful to his fabulous WildWorks team for their supreme courage and exquisite talent - and committed to continuing to use this precious place as a creative force for good.

Candy Smit

The Lost Gardens of Heligan



HOPE

We have all experienced grief. The grief you feel when you survived someone you love. It is the most profound question we ask ourselves as humans. Why must we die? How do we survive loss? Is there an afterlife?

STORY

Myths help us work our way through these profound issues. The earliest myth of which we have records, the Epic of Gilgamesh, explored this territory more than 4,000 years ago. 2,000 years later Ovid and Virgil, gathering fragments from ancient Greek Orphic mythology, gave us the story of Orpheus and Eurydice. A tragic love story. Orpheus returns to his beloved wife Eurydice. On the day they are reunited she is killed in a

tragic accident. Orpheus cannot accept her death and embarks on an audacious quest to pluck her out of the Underworld. He bargains with the God Hades and manages to persuade him by appealing to Hades' wife, Persephone. Hades and Persephone are well acquainted with the pain of separation. When Hades seduced Persephone and took her to the Underworld he had to contend with the rage of Persephone's mother, the goddess Demeter, who went to the ends of the world trying to get her daughter back. In the event a bargain was struck. Persephone had eaten six pomegranate seeds whilst in Hades house. She became bound to spend six months in the Underworld with her husband and six months on Earth with her mother.

Each year they suffer the pain of separation and long to be reunited again. Persephone persuades Hades to allow Eurydice to leave the Underworld with her lover.

It looks like our hero might succeed in bringing his wife back from the land of the dead.

Except that we all know that there is no coming back. Orpheus has to accept the finality of death. There is no return. There is only acceptance and the possibility of rebuilding a life.

In 100: UnEarth we have set the myth against the background of the first World War and the catastrophic losses it produced. The war has ended. The men are coming home. Many are damaged, broken. They return to the families they left behind. Their women have learned to survive alone, to be self-reliant, work the land, feed themselves and their children. Nothing will ever be the same.

Our telling of the myth of Orpheus and Eurydice explores that moment, when the dream of a happy return to normality is shattered. The unexpected happens. Eurydice is taken by death and Orpheus and his men embark on a fool's adventure to try to get her back. As we journey through the Underworld we encounter the souls of those who lost their lives in the Great War, but also of those who died in more recent conflicts. The great Lord of Death continues to reap his harvest.

The Lost Gardens of Heligan give us the perfect metaphor. A place where growth and decay co-exist. A place full of promise. A place that teaches us a valuable lesson. Death is inevitable. Gardens die out in the winter, but they return back to life in the spring. At the end of the story, as Orpheus walks out towards an uncertain future, a new young couple occupies the house of love. Love goes on, endlessly regenerating itself...

Mercedes Kemp

This show has had many hands and voices in its making, stretching back over fourteen years. We originally told the story of Orpheus and Eurydice in seven different locations in 2006 and 2007 – in a little, very English village, a secondary school, a French fortress, the grounds of an Alzheimer's hospice, a derelict department store, an empty convent and finally, on top of a Cornish tin mine. In each place we worked with the local community, with choirs, artists, musicians, children. Each place layered its own meaning onto this ancient story of love and grief.

But now we must tell it again, in different times and with new meanings.

In 2014 we were commissioned by Heligan

and 14-18 NOW to make a commemoration of the beginning of World War 1, starting at dawn at the war memorials of Gorran, St Ewe and Mevagissey and ending at sunset amidst the flowers of West Lawn saying aloud the names of the lost from those three villages. The day was powerful and touching beyond all our imaginings. The contemporary

gardeners of Heligan played their forbears from 1914. And in a moment you saw what might have befallen our young men of 2014, with all their fu-

tures before them if, by accident of birth and time, they had been born 100 years earlier. We had researched the lives of the lost men so that in the final roll call they were defined not by their deaths but by their lives – fishermen, farmers, builders, gardeners, singers, craftsmen, fathers, husbands, brothers,

UNEARTHING THE SHOW

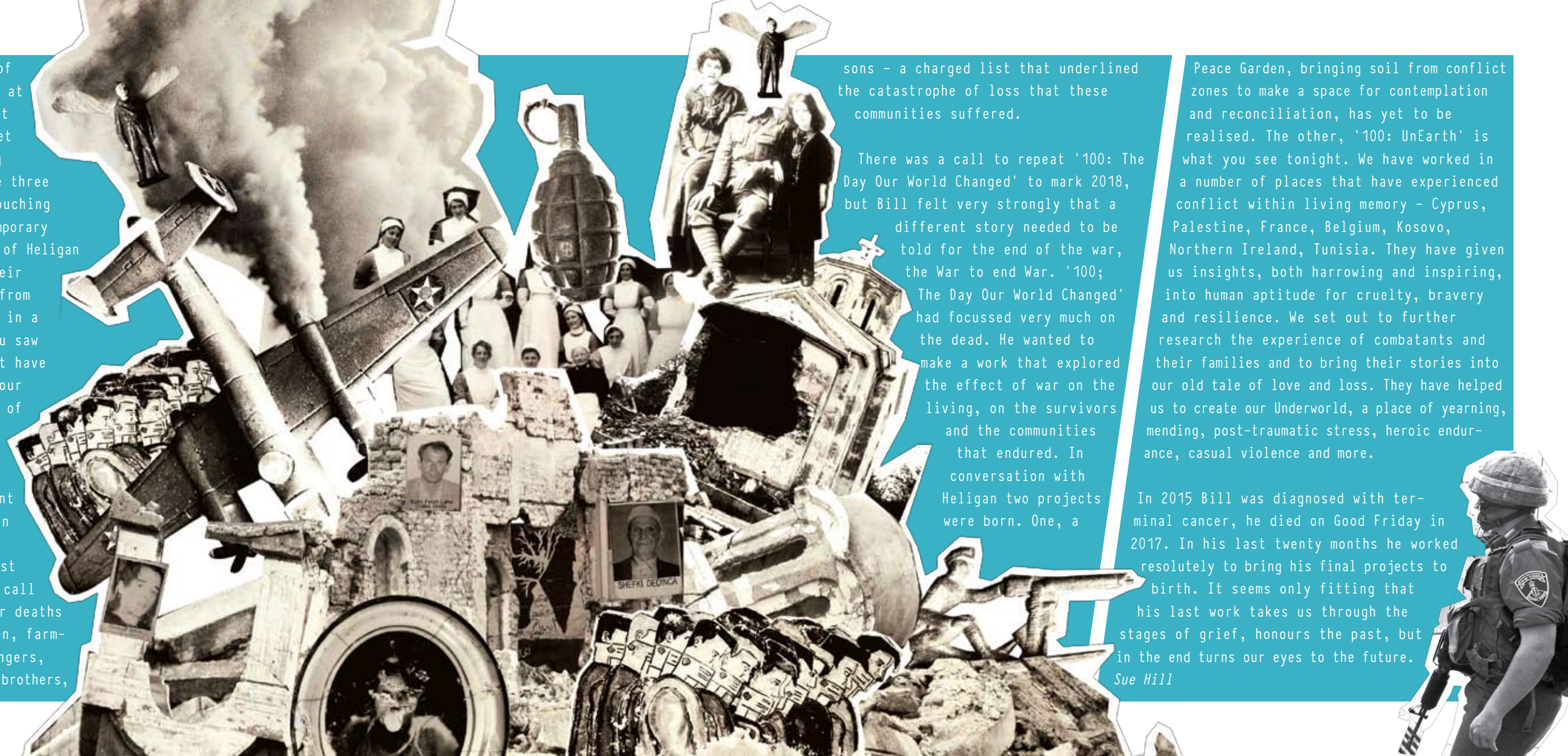
sons – a charged list that underlined the catastrophe of loss that these communities suffered.

There was a call to repeat '100: The Day Our World Changed' to mark 2018, but Bill felt very strongly that a different story needed to be told for the end of the war, the War to end War. '100: The Day Our World Changed' had focussed very much on the dead. He wanted to make a work that explored the effect of war on the living, on the survivors and the communities that endured. In conversation with Heligan two projects were born. One, a

Peace Garden, bringing soil from conflict zones to make a space for contemplation and reconciliation, has yet to be realised. The other, '100: UnEarth' is what you see tonight. We have worked in a number of places that have experienced conflict within living memory – Cyprus, Palestine, France, Belgium, Kosovo, Northern Ireland, Tunisia. They have given us insights, both harrowing and inspiring, into human aptitude for cruelty, bravery and resilience. We set out to further research the experience of combatants and their families and to bring their stories into our old tale of love and loss. They have helped us to create our Underworld, a place of yearning, mending, post-traumatic stress, heroic endurance, casual violence and more.

In 2015 Bill was diagnosed with terminal cancer, he died on Good Friday in 2017. In his last twenty months he worked resolutely to bring his final projects to birth. It seems only fitting that his last work takes us through the stages of grief, honours the past, but in the end turns our eyes to the future.

Sue Hill



I joined WildWorks when the company was founded in 2005, wide eyed and thirsty to understand this mythical form of work Bill called Landscape Theatre. For two years we travelled around France and the UK with Souterrain, the myth of Orpheus and Eurydice. There it began ...

TELLING THE STORY VISUALLY

Thirteen years on I have the opportunity to step into the big boots of our much missed friend and design this brand new re-telling of this story in a new emotional and physical landscape.

The thing about Landscape Theatre is that it operates under different rules. You are literally out of the box.



You cannot control the conditions in which you work. The landscape has its own features, sounds, atmosphere. You cannot rely solely on a script to tell your story. It has to be told visually and it has to operate within the existing geography. You cannot impose, you have to listen to the landscape and let it do its work, embrace its gifts, relish what you get for free.

At The Lost Gardens of Heligan we get an idyllic landscape with many spaces that have their own features and atmospheres. What a gift! It was important to us that the design of the world of 100: UnEarth should not be a WW1 re-enactment, but an exploration of a multi-sensory mythical world where we can address the ideas of Love, Loss, Grief and Hope. An idyllic world where lost loved ones do return from an underworld which is like a dream that you want to wake up from. At the same time accepting that unfortunately it wasn't a dream after all and that death sadly is inevitable and very much a reality. A reality to be explored and celebrated.

Myriddin Pharo



MUSIC

I was 13 years old when I saw Souter-rain at Dolcoath Mine in Redruth. I was hugely excited to be invited to compose for this reimagining of that show, but with added elements from the groundwork we laid down 4 years ago with 100: The Day Our World Changed.

This show (like most WildWorks shows) touches on two very universal themes: love and death. Therefore, I took it upon myself to cast the net as wide as I could. Think local, think universal. And boy was it good fun! Whilst researching music for this piece, I've had a highly enjoyable journey through many continents and cultures. I haven't possibly got the space to tell you all the inspirations but to name a few; I've listened to Methodist Hymns, Greek Rebetiko, Brazilian Samba, War Songs, Brian Eno, Turkish and Iranian laments, Bossa Nova, WW1 Marches, Mendelssohn, Les Baxter, Elgar, David Byrne, Joy Division, Cumbia, Barry White and strangely (you might not hear it directly) the queen of emotionally charged music; Bjork.

I'm very grateful to Adrian Freedman

(the original composer) for his support, the WildWorks family and of course Bill, who is still trusting and enabling people, even from beyond the grave.

Seamas Carey - Music Director



Fragments from the Battle of the Somme

MAP OF THE UNDERWORLD

'Touch Nothing
Eat Nothing
Take Nothing'

TO THE HOUSE OF
HADES
AND LETHE

TO THE GROVE
OF PERSEPHONE

TORMENTS OF
TARTARUS

TO THE ACHERON

DEPARTMENT
OF LOST
GARDENERS
FALSE DREAMS
HADES' PINEAPPLES
DO NOT TOUCH

GROVE OF REGRETS

LAST KISSES
ANGEL OFFICE

DEPT. OF BREAKING NEWS

THE GARDENS
OF LIVES NOT LIVED

UNWRITTEN LETTERS

POOL OF
MNEQSYNE

TO THE FIELDS OF UNREQUITED LOVE

HOSPITAL
LIMBO

TO THE
HALLS OF
TERROR

WOMEN'S
WORK

R&R

ASPHODEL
NURSERY

KAİROS +
CHRONOS

SPEAKER'S
CORNER

CERBERUS'
KENNEL

'BEWARE
OF THE
DOG'

'EVERYTHING
BELONGS TO
HADES'

TO THE ELYSIAN
FIELDS VIA THE
RIVER STYX

ARCHIVE OF THE HUMAN HEART
COOPS
OF SOULS
TRANSMIGRATED
INTO FOWL

TO JUDGEMENT
AND GATE 61B



It takes all sorts to make a WildWorks production happen – from singers, sewers, carpenters, knitters, performers, technicians, dancers to gardeners. The stars of the show are the 200 people who have volunteered hours and hours of their time, working alongside a core team of 50 artists and production team.

Sharing our way of working is at the heart of our methodology – and we've been developing talent through the 100: UnEarth project in a number of ways.

We have been working with the Heligan team through the process to pass on our knowledge of staging outdoor theatre. We look forward to seeing their programme grow across the next few years as they live out their ambitions to be a thriving arts venue.

Embedded within our creative and production team are some wildly talented individuals in key roles as Assistant

Producer, Assistant Director, Technical Assistant, Assistant Stage Manager and Costume Assistant. These paid positions have been funded by the Cultivator programme and form part of our formal programme to train the next generation of landscape theatre makers.

TALENT

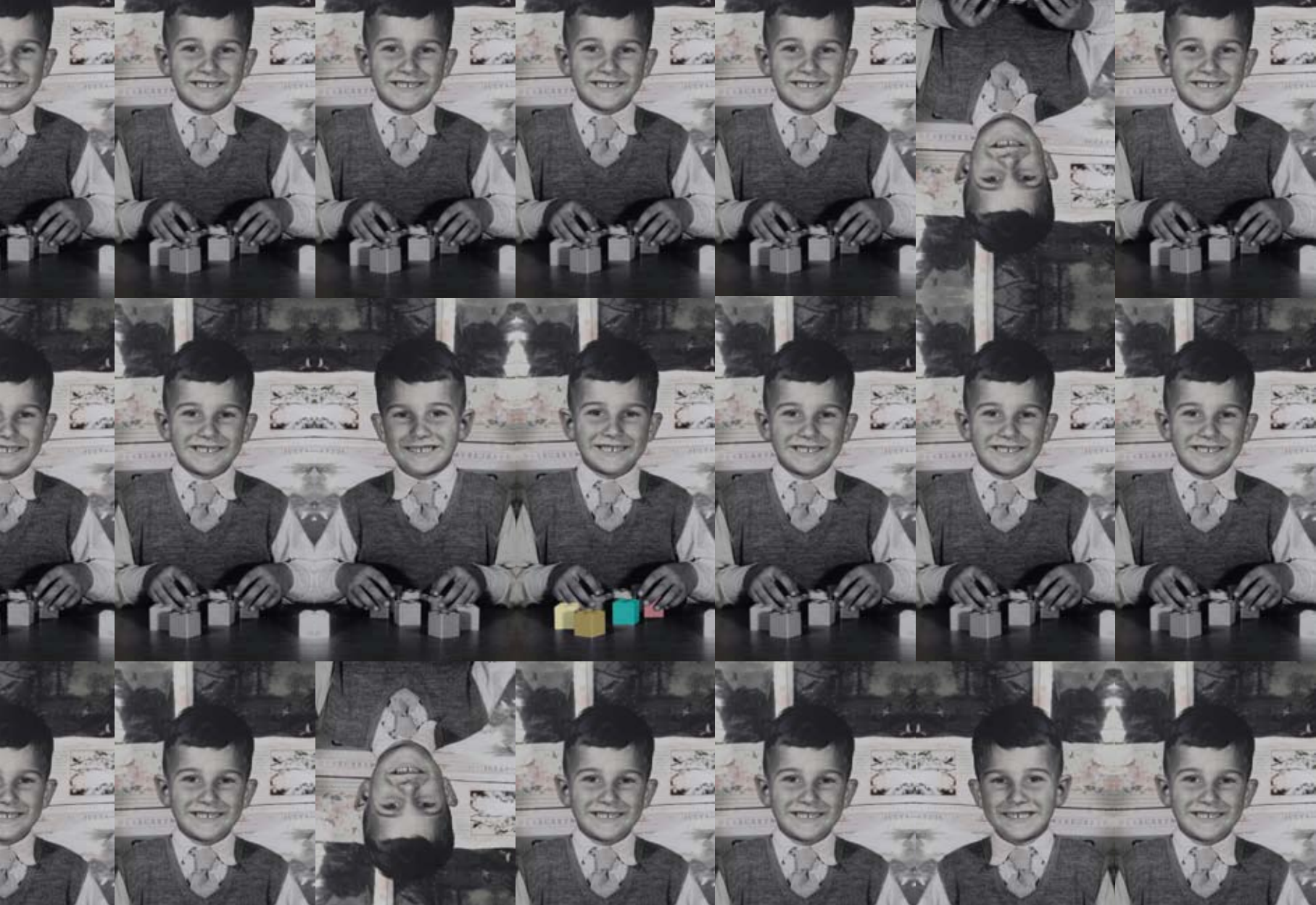
We have been building on our existing relationship with Falmouth University and have been working with a group of performance students from AMATA, who have formed the UnEarth Young Company performing every night as Angels.

On the digital side of the project, we have collaborated with talented students and graduates from the School of Film and Television, who have been documenting the process for our social media and website films.

As well as staging UnEarth, WildWorks has been hatching exciting plans for next year, largely focusing on our new talent development programme. Keep an eye out on social media and our website for ways to join in.

As we hope you'll agree, the UnEarth production and performance team is overflowing with talent! We thank each and every one of you and are looking forward to where the future takes you and the next Wild adventure with you all.

Charlie Bunker
Producer



I don't know where our spirits go after we die. Such a place can only be known through our imagination.

I want to imagine an underworld for you where everything will be strange, mysterious, blue and full of wonderful surprises.

You will arrive at the entrance with that look in your eyes that we know so well: anticipation, curiosity, a twinkle of mischief. A BIG idea.

I hope that Hermes, the companion of souls, god of errands, will be walking by your side with beating wings at his ankle joints, and that you will be cracking jokes and outsmarting gate keepers along the way.

You must watch out for Hades. Persephone must be absent, as spring has sprung and she'll be roaming the earth on her

yearly sojourn. His mood will be foul. Remember to be polite and talk to him from a safe distance. Take nothing. Eat nothing and walk on through.



Have a kind word for Cerberus. You know that dogs really, really love you.

On arrival to the river of Lethe, hang on to the trinkets we put in your pockets. They are amulets against forgetting. When you reach the end you'll be walking through fields of asphodels, checking

the sightlines and plotting the route in preparation for when your wild ones arrive. Remember that time works differently in the underworld. We'll not be long.

Do you remember how we often talked about geological time? A time measured in millennia and the layers of the earth? You may as well get comfortable. Our story plays out over a long time scale.

I like to think that time will pass and the particles of matter that make us will come together at the bottom of the Marianas Trenches, the deepest place in the oceans of the world. Either as nourishing plankton or luminous algae, lighting up the depths. We'll be there, together, putting on a show.

Goodbye for now, dearest Bill. We'll see you in our dreams.

Mercedes

ENGAGE

This project stretches beyond the boundaries of Heligan. There have been three outreach projects running over the last few months with participation from across the globe allowing us to connect with people who might not be able to join us for the show. These projects feed directly into the design and creation of the Underworld but also have the potential to have a life beyond the final curtain.

Wall of Love

Inspired by the protagonists of our story, we now have a Wall of Love; a space where anyone is invited to celebrate their greatest love, the person you would follow into the Underworld to bring back from death.

walloflove.wildworks.biz

This page is still live and remains open should you wish to honour a loved one.

Knitted Torpedo

Another feature, exploring the paradoxes of war, the role of women in the First World War, both as providers of warm garments for the soldiers and as workers in munition factories. We are thrilled to have received knitted work from many local people and as far away as France and Sweden. Both projects make visual and emotional reference to the plight of civilians around the world, suggesting hope in the power of love, and care in the knitting of comforts sent from home to strangers. We needed 450 knitted blue squares- we thank everyone who has sent them to us and a list of names is being compiled at the time of going to print!

THE FIELD OF LOSS

Field of Loss

As we close this chapter of 14-18 commemorations, it seems fitting to have revisited the Field of Loss, a project that we first began at Heligan in 2014. Remembering lost loved ones.

Mini Films

We are working with School of Film and Television at Falmouth University who are joining us across the project to capture the layers of work and story that have been explored in the creation of this piece. This will be compiled into a series of mini films including rehearsal footage, interviews with the team and more story content that we will share on our website in a few week's time.

The Underworld: Department of Memory
Designing the installation for the Underworld has been quite a journey, and a privilege in many ways. The productive and ornamental gardens at Heligan have provided a beautiful and rich canvas through which to explore the stories of those affected by war. The honesty and generosity of the people that have shared their experiences with us has been hugely inspiring; their testimonies inform the show in subtle ways. There may be a sentence or an image, adding layers of meaning to the story.

Ellie Williams

Very special thanks to the veterans of more contemporary conflicts and the family members who so generously shared their experiences with us. Your testimonies have helped us create a richer emotional landscape for 100: UnEarth.

*Flight Lieutenant Edward Farndon
Simon Judge, ex LMA (O) Royal Navy
FS Mark Lane, Biljana Lipic, Christine
Thompson, Bombardier Turner RA,
Aldwin Wight*

GODS

Hades

Hades is the Lord of the Underworld. He rules over the dead. He strictly forbids his subjects to leave his domain and becomes quite enraged when anyone tries to leave, or if someone tries to steal the souls from his realm.

Hades' House is the repository for all the detritus of the world. All human memory ends there, and he is a fierce keeper... He fell in love with Persephone and abducted her. They live together for six months of the year. He misses her terribly when she's on earthside.

Persephone

Persephone is Hades' queen and goddess of spring growth. She travels between the worlds. She spends six months of the year above ground and six below. Hades obtained his consort and queen, Persephone, through trickery. He gave her six pomegranate seeds to eat. Eating the food of the underworld meant that Persephone had to spend half the year below, with Hades. Hades and Persephone love each other.

Hestia

A serene, peaceful goddess. She rules over hearth and home.

Demeter

Demeter is Goddess of agriculture and the fertility of the land. She is Persephone's mother. When Hades abducted Persephone she was frantic and wandered to the ends of the earth calling for her daughter. While she did, she neglected her duty as goddess of agriculture, and the harvest became none. A compromise was finally reached where Persephone would stay with her new husband six months a year – each month for each seed she had consumed. During those months, the earth turned cold and bitter: Demeter's sadness for losing her daughter.

Hermes

Hermes, the messenger of the Gods, accompanies newly dead souls in their journey to the underworld.

Judges

In the forecourt of the palace of Hades and Persephone sit the three judges of the Underworld: Minos, Rhadamanthys and Aeacus. They weigh the hearts of the dead against a feather. Only those with the lightest hearts may enter the Elysian Fields.

Third Light

A PLAY BY SIMON PARKER

“An absolute joy from start to finish ...moving, funny, important” Anna Maria Murphy (Kneehigh)

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Emma Hogg

Producer
Charlie Bunker

Artistic Lead & Writer
Mercedes Kemp

Performance Director
Kyla Goodey

Community Performance
and Audience Journey
Sue Hill

Production Designer
Myriddin Pharo

Community Projects &
Underworld installation
designer
Ellie Williams

Music Director & Composer
Seamas Carey

Choir Director
Victoria Abbott

Choreographer
Emily Dobson

Head of Production
Mark Denbigh

Deputy Production
Manager/Site Manager
Paul Jarvis

Stage Manager
Gemma Gale

Build Manager
Goron Odgers

Production team
Pete Hill, Luke Woods,
Simon Bagnall

Carpenters
Phoenix Clough,
Alan Munden,
Rufus, Isaac King

Makers
Carla Wentink, Kirsty
Harris, Charlotte West

Assistant Designer
Amy Pitt

Costume Supervisor
Meier Williams

Sound Designer &
Operator
Fred Riding

Lighting and Projection
Designer & Operator
Joshua Pharo

Learning & Participation
Officer
Isobel King

Hair & Make up
Gillian Thomas

Choir assistant
Sophia Halling

Production Electrician
/ WW Stores Manager
Max Wingate

Lighting #2
Daniel Wormald

Lighting Technicians
Luke Woods, Ben Cossey

Systems Sound Designer
Michael Beer

Production Sound
Engineer
Lewis Jones

Sound #2
Jonathan Clarence

Sound #3
Emily Coley

Rigger
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*We would like to thank
all the Garden, Estate
and Maintenance teams,
both past and present,
who have treasured these
precious grounds over
centuries and continue
to work tirelessly to
keep them in good order
and beautiful.*

100: UnEarth credits

Eurydice
Anna Lindgren

Demeter
Sue Hill

Persephone
Mary Woodvine

Hestia
Emily Dobson

Orpheus
Dean Rehman

Ari
Steve Jacobs

Hermes
Mohsen Ghaffari

Archangel of Death
Giles King

Hades
Nigel Barrett

UnEarth Band
James Gow, Alex Heane,
Peter Manfield, Jack
Rosewarne, Melanie

Wickham
Community Band
Helen Hereward, David
Manfield, Oliver
Morson, Kate Whetter

Villagers
Deidre Allen, Jane
Barron, Jenny Beare,
Jed Claxton, Mary
Crawshaw, Zelah
Crooks, Flo Crowe,
Jake Davies, Sandi
Dee, Jo Erwin,
Caroline Finlayson,
Anna Flavell, Freddy
Gaisford, Hannah
Gower, Jaz Gristwood,
Jilly Hellerman, Ella
Henshall, Beatrice
Hetherington, Elowen
Hogg, Zach Kent,
Nichola Knight,
Beatrice Knight,
Barnaby Knight, Ruby
Lake, Chloe Landsdowne,
Elaine Marshall-Bradley,
Sharron Mascord,
Freya Misiuna, Milly
Mitchell, Katherine
Mosely, Morgan Mosely,
Dolores Palk, Linda
Peet, Eve Riley,

Choir
Helen Bosworth,
Chris Bosworth, Claire
Bradley, Tim Brighton,
Jaye Brighton, Helen
Burgess, Janet Cormack,
Mandy Dale, Annbie
Daly, Deb Edwards,
Dina Gallick, Patricia
Hall, Margo Hartley,
Anne Hearne, David
Hearne, Jeni Henthorn,
Anne Kerr, Katie
Kingett, Beatrice
Knight, Caroline
Langdon, Charmain
Larke, Rose Lodge,
Elaine Marshall
Bradley, Jacky
Martignetti, Kerry
Mitchell, Penny Monger,
Ellie Moseley, Kyra
Norman, Dot Peryer,
Sara Readman-Smyth,

Angels 1
Isabella Blythe,
Petar Buliev, Natasha
Dawkes, Eleanor Hawkes,
Oliver Mcfarlane,
Billy Vaughan Myhill,
Adele Sargent

Angels 2
Victoria Bradshaw,
Grace Felstead,
Eleanor Frampton,
Edie Gregory, Freja
Henderson, Chloe
Landsdowne, Biljana
Lipic, Cara Marsh,
Maya Masi, Daisy
Newburne Munn, Celeste
Ourania Panikolaou,
Paula Saulite, Star,
Suzie West, Izzy
Wilkinson

Angels 1
Isabella Blythe,
Petar Buliev, Natasha
Dawkes, Eleanor Hawkes,
Oliver Mcfarlane,
Billy Vaughan Myhill,
Adele Sargent

Angels 2
Victoria Bradshaw,
Grace Felstead,
Eleanor Frampton,
Edie Gregory, Freja
Henderson, Chloe
Landsdowne, Biljana
Lipic, Cara Marsh,
Maya Masi, Daisy
Newburne Munn, Celeste
Ourania Panikolaou,
Paula Saulite, Star,
Suzie West, Izzy
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Oliver Mcfarlane,
Billy Vaughan Myhill,
Adele Sargent

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Grace Felstead,
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Henderson, Chloe
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Maya Masi, Daisy
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Mandy Robinson, Moses
Seaber, Phoebe Seaber,
Catherine Slatcher,
Moli Slatcher, Luc
Sykes, Emily Taylor,
Rose Tonks, Jilly
Trudgeon, Lesley Wyatt

Choir
Helen Bosworth,
Chris Bosworth, Claire
Bradley, Tim Brighton,
Jaye Brighton, Helen
Burgess, Janet Cormack,
Mandy Dale, Annbie
Daly, Deb Edwards,
Dina Gallick, Patricia
Hall, Margo Hartley,
Anne Hearne, David
Hearne, Jeni Henthorn,
Anne Kerr, Katie
Kingett, Beatrice
Knight, Caroline
Langdon, Charmain
Larke, Rose Lodge,
Elaine Marshall
Bradley, Jacky
Martignetti, Kerry
Mitchell, Penny Monger,
Ellie Moseley, Kyra
Norman, Dot Peryer,
Sara Readman-Smyth,

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Sara Redmond, Beth
Richards, Rose Ross,
Jess Ross, Jilly
Rudling, David Scott,
Viv Shield, Joke
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Claire Trotman, Suze
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Francis Woodward,
Lesley Wyatt

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Soldiers
Rob Atkinson,
Jeremy Cole, Henry
Fairnington, Ian
Frampton, Oliver Kidd,
Jasper Knight, Phil
Ladd, Josef Ovenden-
Hope, Myles Riley,
David Scott, Paul
Sidebotham, Cameron
Sykes, Barnabas
Taylor, Ed Townsend,
Tom Parker-Brooks

Hades PA's
Sophie Beadle, Marnie
Cole, Hermione Hogg,
Alice Kent, Jasper
Morrison, Max Morrison,
Taylor Owen

**The Underworld
Gardeners**
George Elworthy,
Nicolas Legendre,
Andy Wilson, Sian
Heason, Jennifer East,
James Stephens, Lynné
Raubenheimer, Chris
Kersey, Laura
Chesterfield, Lorna
Tremayne, Beth Nicholls,
Tim Smit, Sam Smit.



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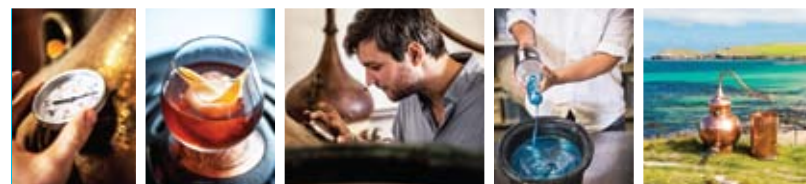


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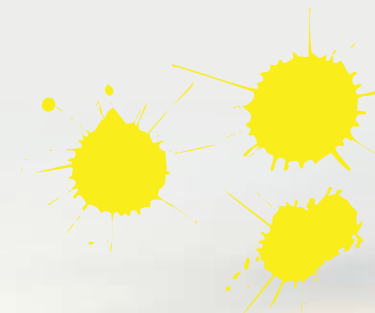
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Thank you, thank you, thank you

WildWorks is a registered charity and we are grateful for our public funders Arts Council England and Cornwall Council. Their support is the bedrock of our organisation. We raise the rest of the money needed to create productions from sponsorship, charitable donations and working on artistic projects for other organisations.

Special Thanks

100: UnEarth would not have been possible without the support of these WildFriends.

Deborah Hinton
Angela McSherry
Paul and Joanna Pearson
Ann Gray & David Woolley

The hundreds of people that have donated knitted squares.

Our Front of House volunteers

Thank you to our kind raffle donors

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100: UnEarth is a huge undertaking and the work would not have been possible without the generous support and help of many people. With this many people to thank someone will have slipped through the net so we say a huge thank you to everyone who has helped – our heads, hearts, eyes and hands will never

forget you.

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Sheila Vanloo
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Andy Finch and Issy

Thank you to our sponsors

Orpheus, my beloved

I have just woken up to find our marriage bed half empty. I can still hear your parting words to me: 'Sleep, my flower, for I must leave, for a place where only men can go'. The white linen is strewn with dead red roses that only yesterday were blooming like our own fresh lips. I am filled with fear, my love. Please remember: You are expected to come back alive.

Your Eurydice



Hermes lament

دوباره دل آسمان پر شد

Once again my heart is filled with sorrow

مهتاب، پشت ابرهای سیاه کور شد

The moon is obscured by dark clouds

ستاره ها، دانه به دانه، از منسروی گرفتند

The stars, one by one, turn away from me

امشب، بساط غم چه عجیب جور شده است

Look how my night has become a feast of grief.