

pressquotes

TIM SUPPLE, STAGE DIRECTOR

Donmar Warehouse / *The Cosmonaut's Last Message To The Woman He Once Loved In The Former Soviet Union*

'I found my self increasingly gripped by narrative delight as it unfolded... Tim Supple's production leaves the audience to inhabit the spaces between the lines...'

Financial Times, April 2005

'The astute Donmar Warehouse has clearly recognised that Greig is a writer whose time has come, and is offering this high-profile revival of *The Cosmonaut's Last Message*... first seen in 1999. It blew me away then, and proves just as potent the second time around, combining wit with heartfelt emotion... TERRIFIC PERFORMANCES'

Daily Telegraph, April 2004

'Dreamlike and metaphoric in form, yoking the realistic, comic, fantastic and mystical'

Evening Standard, April 2004

Royal Opera House / *Babette's Feast*

"A simple set and clever lighting made for a series of arresting tableaux, particularly that of the magical candlelit dinner table appearing out of the night sky."

The Telegraph, December 2004

"Tim Supple's simple yet effective staging, with its magical feast scene,"

Metro, December 2004

Opera North / *Magic Flute*

"It is witty, inventive, and it is outstandingly successful in blending and reconciling the opera's fairy-tale pantomimic features with its more serious elements. It is the work of Tim Supple, best known for his time with the Young Vic. He produced *Hansel and Gretel* for Opera North, and it was an inspired choice to ask him back for the *Flute*."

Opera, June 2003

"Tim Supple's theatrical collaborations with the poet Carol Ann Duffy have established them as the fairy-tale dream team... They transform the piece into a wide-eyed adventure story, capturing Mozart's playful naivety without diminishing the intellectual content. As with all of Supple and Duffy's best work, simplicity is a disguise for deep sophistication."

Guardian, April 2003

Channel 4 / *Twelfth Night*

"Don't miss this rare treat - a marvellous, multicultural production of Shakespeare's play, directed by Tim Supple and produced by Trevor Eve. Set in a tropical neverland somewhere between Notting Hill and Bollywood, it does what all the best modern adaptations do - convince an audience that this is what Shakespeare intended all along."

The Times, May 2003

"Tim Supple's *Twelfth Night* shown on Channel 4 last year, was always going to be a tough act to follow. That seminal interpretation set Shakespeare's celebration of music and spontaneity in a modern, multicultural society... Parminder Nagra... played an asylum-seeker separated from her twin in a storm and washed into a strange new world. The elements of loneliness and exile had rarely been touched on before."

Islington Tribune, June 2005

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Royal Shakespeare Company / *Tales from Ovid*

"This is an evening of rare dramatic power and verbal beauty in which two dead poets and an outstanding living director combine to magical effect... It is a transforming evening of light and dark, wild laughter and brutal despair, and it is hard to imagine a finer living memorial to Ted Hughes."

Daily Telegraph, April 1999

National Theatre / *Haroun and the Sea of Stories*

"Rushdie has now found the ideal man to translate his beautiful vision from the page to the stage, for the director Tim Supple has established himself as a nonpareil when it comes to theatrical storytelling. In productions such as *Grimm's Tales* (sic.) and *The Jungle Book* he has evolved a highly distinctive, totally unflashy theatrical style, involving strong ensemble acting, a pure simplicity of means, and outstanding original music (by the admirable Adrian Lee) to create shows that enchant adults and children alike.

You can imagine a second-rate director burdening the show with flashy technical special effects. Supple, who has faithfully adapted the book with David Tushingham, will have none of that. This production in the Cottesloe theatre, featuring a largely Asian cast and deftly designed by Melly Still, is staged with superb economy, leaving space for the audience to bring their own imaginations to the tale."

Daily Telegraph, October 1998

"With a floating wall of sumptuous saris at one end and a battery of exotic musical instruments at the other, Tim Supple's traverse staging is the feast of kinetic communal story-telling suffused with haunting Eastern melodies... A tremendous richness of suggestion is transmitted with a stunning simplicity of means."

Independent, October 1998

Young Vic / *More Grimm Tales*

"Tim Supple's glorious production just happens to be a Christmas show and it just happens to be aimed at children, but adults too should flock to this. Like all the best theatre, the audience are encouraged to collaborate with the cast. This has nothing to do with embarrassing audience participation and everything to do with a thrillingly terse theatrical vocabulary... Bouquets all round."

The Independent, December 1997