

28 JUN – 2 JUL  
HOME

# THE FAGGOTS AND THEIR FRIENDS BETWEEN REVOLUTIONS



# MIF

manchester  
international  
festival  
2023 <sup>29 Jun</sup>  
– <sup>16 Jul</sup>

## A NOTE ON LANGUAGE

Both the creative team behind this project and Factory International recognise that faggot is a provocative word – one that for many isn't easy to read or hear.

When Larry Mitchell wrote and published *The Faggots & Their Friends Between Revolutions* in 1977, he sought to reclaim the word in a loving, supportive and positive way. This follows a long process of reclamation by parts of the LGBTQIA+ community of words that have previously been seen as only negative – including using the word queer as a collective term. The inclusion of the word faggot in this production and in this programme marks that intention and is a deliberate choice by the creative team.

## A NOTE ON CARE

Factory International is also collaborating with a care consultant, who is a practitioner of care-focused devised work with expertise working within the queer community, to create safe rehearsal and performance space.

For anyone who feels affected by any of the issues raised around discrimination towards the LGBTQIA+ community in this production, we would like to signpost [lgbt.foundation](http://lgbt.foundation), [theproudtrust.org](http://theproudtrust.org) and [stonewall.org.uk](http://stonewall.org.uk) for their expert resources, help and advice.

We'll build on the learnings gained from this process as a part of our organisational commitment to the care of the artists, crew and staff we work with.

# THE FAGGOTS AND THEIR FRIENDS BETWEEN REVOLUTIONS

28 JUN – 2 JUL  
HOME

By **Ted Huffman** and **Philip Venables**

Based on the cult fantasy novel by  
**Larry Mitchell** and **Ned Asta**

Creative Team

**Philip Venables** Music

**Ted Huffman** Direction and Text

**Yshani Perinpanayagam** Music Direction

**Theo Clinkard** Choreography and  
Costume Design

**Rosie Elnile** Set Design

**Bertrand Couderc** Lighting Design

**Simon Hendry** Sound Design

**Scottee** Dramaturg

**Sonoko Kamimura** Assistant Director

**Sophie Donaldson** Costume Collaborator

Additional Casting

**Oliver Scullion** for Stuart Burt Casting

**Cast**

Yshani Perinpanayagam, Kerry Bursey,  
Deepa Johnny, Jacob Garside,  
Katherine Goforth, Kit Green,  
Conor Gricmanis, Mariamielle Lamagat,  
Eric Lamb, Themba Mvula, Meriel Price,  
Collin Shay, Joy Smith, Sally Swanson  
and Yandass

Commissioned by Factory International, Festival d'Aix-en-Provence, Bregenzer Festspiele, the Southbank Centre and NYU Skirball. Produced by Factory International for Manchester International Festival.

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## LARRY MITCHELL'S EXTRAORDINARY 1977 BOOK, THE FAGGOTS & THEIR FRIENDS BETWEEN REVOLUTIONS, HAS RIGHTLY BECOME A CULT CLASSIC.

Its fundamental proposition – that our patriarchal society is a temporary blip within a wider history of queer and women-centred community – provides a delightful and invigorating way of looking at the world for all those who have felt at the margins.

To see this stage adaptation emerge over the past several years has likewise been a delight. Initially proposed to me by Philip Venables when he was creating a musical installation on Canal Street for Manchester International Festival 2017's *Music for a Busy City* programme, the piece has literally lived and grown through history, as pandemics, politics and persecution have strutted their stuff on the world stage.

At a time when apparent gains for the LGBTQIA+ community once again seem endangered, and with hate crime, particularly against trans people, on the rise, Mitchell's warning that only fundamental change at a deep social level (aka *Revolution*) can truly address our challenges resonates more than ever.

But for Mitchell, as for Philip, Ted Huffman (Direction and Text) and their brilliant team of collaborators, the deadly serious nature of these questions should not be addressed in a deadly serious way.

Rather, it is through joyous anarchy, delightful irony, resonant mockery, and, in this adaptation, extraordinary musicality and vibrant performance, that the world will be turned on its head. Then, in Mitchell's concluding words: 'the deathly dance of the men will begin to wane and a new dance will begin to emerge. Then the third revolutions will engulf us all.'

### John McGrath

Artistic Director & Chief Executive,  
Factory International



## QUESTIONS AND ANSWERS

**Q:** What happens in this show?

**A:** We tell you a story.

**Q:** Who is we?

**A:** Fifteen performers – musicians, singers, actors, dancers.

**Q:** And what's the story?

**A:** It's a make-believe story, like a fairytale.

**Q:** Are there any villains?

**A:** Yes.

**Q:** Heroes?

**A:** Yes.

**Q:** Princesses?

**A:** Of a sort.

**Q:** Where does this story take place?

**A:** In a city named Ramrod.

**Q:** Is Ramrod a real place?

**A:** No, it's allegorical. But it is truthful.

**Q:** Are there any characters in this show?

**A:** No.

**Q:** Then what roles do the performers play?

**A:** Storytellers.

**Q:** When does the story take place?

**A:** It begins before recorded history, and stretches into an imagined future.

**Q:** What is this show based on?

**A:** The show is closely based on excerpts from Larry Mitchell and Ned Asta's 1977 book, *The Faggots & Their Friends Between Revolutions*.

**Q:** Why is there an ampersand in the book title but not in the show's title?

**A:** Our last piece, *Denis & Katya*, had an ampersand in the title; we didn't want it to become a thing.

**Q:** Why is the word 'faggot' used so much in this story? Isn't that a derogatory term?

**A:** In this story, 'faggot' is the most beautiful word. We say it with love.

**Q:** Which revolutions are referred to in the title?

**A:** The book describes three waves of revolutions: first, the devastating revolutions that created a patriarchal 'civilisation'. Second, the mollifying revolutions that modernised and tempered the brutality of that patriarchy. Third, the revolutions that are coming.

**Q:** What happens in the revolutions that are coming?

**A:** We free ourselves.

**Q:** So it's a happy ending?

**A:**

### Ted Huffman

Direction and Text



# IT FEELS VERY EPIC

Philip Venables jumps up from the sofa and pulls a ruby-coloured book off a shelf. It's Larry Mitchell's short text *The Faggots & Their Friends Between Revolutions* which has, since its publication in 1977, achieved international cult status. The Berlin-based British composer briefly scans the pages until he finds what he is looking for: 'I really like this scene. The men with papers. It's about money and contracts, all this bureaucracy.'

It's a section of the book that exposes the absurdities and attitudes of a system shaped by toxic masculinity in simple sentences. Ramrod is the name of a city in which the men live after their brutal revolutions. They subjugate all who are different from them: women, queer people and others who don't conform to their worldview.

*'The men love papers. They love to sign them, file them and move them around. They believe that certain papers are sacred and display them. They buy papers from each other and they lock papers up. They store them in huge underground hiding places so other men who are their enemies cannot have them. They make women sit endlessly in airless, tall buildings making new papers.'* \*

Thank goodness there are also the eponymous *Faggots and Their Friends*, who live in the men's world and are doing everything they can to destroy it from within.

'It's about the birth and death of patriarchy', says Venables of the book from which he has composed his opera. The rise and fall of capitalism is also part of this. Initially this all sounds like heavy fare, featuring brutality, violence, and trauma. But it is 'told with imagination and charm, like a bedtime story,' Venables explains. 'We try to find the same tone in our stage adaptation as Mitchell uses in his text.'

Venables' eyes widen, he opens his arms and smiles mischievously: 'It feels very epic.'

When he first came across the book 10 years ago, his interest was immediately piqued. Friends from San Francisco, members of the Radical Faerie scene, had told him about it. 'The book was all about sex positivity, gender freedom and a self-determined life. For these friends of mine, the book was a kind of bible', Venables says. He couldn't get it out of his head. A few years later, he showed it to Ted Huffman.

They had collaborated before and were on the lookout for new ideas. 'We thought the child-like storytelling was great and leant itself to music and theatre. There is a non-linear plot, and the text is playful and nevertheless political. As queer artists ourselves, it also carries a special meaning for the two of us.'

The idea continued to develop. In the course of this, the figures from Larry Mitchell's story disappeared and gave way to real stage actors.

'There are 15 performers who ultimately play storytellers. Musicians, singers, actors and dancers. They are all part of the staging, even the instrumentalists. The singers and actors also play instruments. And we didn't want a distance between different skills on stage.'

It was important to the director Ted Huffman and Venables that the cast all 'supported the project wholeheartedly and identified with its politics', Venables says. 'Their sexuality or gender identity didn't matter to us.' As far as the book's subversive political message goes, 'we think it is a timeless piece. However, we also wanted to include a more contemporary intersectional aspect, which is indeed part of Mitchell's own philosophy.'

In the book, the term 'faggot' was meant as a positive appropriation – in other words, taking ownership of a word used as a slur against the queer community – and misunderstandings are ruled out in practice by the playful use of a whole range of queer self-determinations. Venables hopes that this will equally succeed in the stage version: 'We use this word with love, and we hope that using the word this way will help the audience hear it differently.'

*This article first appeared as Es wird 'very epic' by Axel Krämer in Festspielzeit. The magazine of Bregenzer Festspiele, June 2023. Translation by Eva Pepper.*

\*Larry Mitchell, *The Faggots & Their Friends Between Revolutions*, Nightboat Books, 2019 edition, p67



Photography: Tristram Kenton

# A THEATRE FOR DREAMERS

HOW THE STAGE BECAME A HOME FOR QUEER LIBERATION  
BY PATRICK O'CONNELL

Before theatre became an unapologetic home for radical, subversive and unequivocal queerness, it was hiding in plain sight. In the mid-20th century, queerness appeared like apparitions in the works of playwrights from Tennessee Williams to Noël Coward, cloaked in coded language or heterosexual plotlines, with gay characters simply substituted for straight ones.

In the UK, the Lord Chamberlain's Office acted as the arbiter of moral standards, with all plays intended for public performance requiring approval and licensing. While some leniency was dispensed from the late 1950s onwards, content deemed 'violently pro-homosexual' in secret memorandums would be banned until theatre censorship was finally abolished in 1968.

'Homosexuality is prohibited from the stage in terms of it being overtly mentioned', explains Dr Stephen Hornby, a playwright and academic. 'What that creates is a thing that I term the 'elliptical homosexual' – the *dot dot dot*: 'You mean, he's...?'. You can't say the word, just nod. So the inference can be there, but you can't make the term explicit.'

The abolition of theatre censorship offered a watershed moment for queer expression on stage in Britain, with the likes of Gay Sweatshop leading the charge. Founded in 1975, this theatre

company set out to create work actively exploring the gay and lesbian experience in the UK, touring the country and challenging the hackneyed notions of gay people that existed at the time.

Following in the group's footsteps came the likes of Homo Promos, a theatre company set up in response to the homophobic Section 28 legislation introduced by Margaret Thatcher's government, and queerupnorth, a Manchester-based festival of queer arts, providing a platform for LGBTQ voices.

Meanwhile, against the backdrop of growing queer visibility and an organised gay liberation movement in the USA, American author Larry Mitchell wrote *The Faggots & Their Friends Between Revolutions* in 1977. A trenchant anti-assimilationist himself, Mitchell collides radical manifesto with the realm of fairytale, introducing us to Ramrod, a crumbling dystopian empire ruled by men, while the faggots – along with the queens, the strong women, the women who love women, the queer men and the faeries – plot revolutions. Despite being out of print for several decades, it attained cult status, circulating in second-hand bookshops and through xeroxed bootleg copies.

A celebration of queer experience that's vulnerable yet unapologetic, the piece also serves as a reminder of the work still to be done in the fight for queer



liberation, with anti-queer and anti-trans rhetoric increasingly seeping into the public discourse on both sides of the Atlantic. It's both timely and timeless.

'I think art will always fight against oppression and repression wherever it's found', says Adam Odsess-Rubin, the Founding Artistic Director of National Queer Theater, a non-profit organisation based in Brooklyn, New York. 'But in these difficult moments, artists will respond with creativity, beauty and resistance through their work.'

Queer people have and continue to be othered and perceived to be transgressive by society at large, but the arts have provided a platform to showcase queer joy and map out liberation.

Photography: Tristram Kenton

'I think the theatre can create these temporal fleeting spaces, both spiritually and literally, where we can come together as a community and find safety and love and joy and sex and art', Odsess-Rubin adds. 'We need to hold on to them because they're under attack – they're not guaranteed and we need to defend them.'

*Patrick O'Connell is a culture writer from Manchester with a particular interest in amplifying LGBTQ voices. This article is adapted from a longer version; head to [Factory+](#) to read the piece in full.*

[factoryinternational.org/factoryplus](https://factoryinternational.org/factoryplus)

## CREATIVE TEAM



### PHILIP VENABLES MUSIC

Philip Venables has been described as a 'composer of ferocious dramatic instincts' by Alex Ross in *The New Yorker* and as 'one of the finest composers around' by the *Guardian*. Philip's output covers opera, music theatre, multimedia concert works, chamber music and song, an eclectic range of styles and influences, and themes often concerning social politics and storytelling.

Philip's most recent opera *Denis & Katya* (Opera Philadelphia, Music Theatre Wales and Opéra Orchestre National Montpellier), with director/dramatist Ted Huffman, won the Fedora – Generali Prize for Opera 2019 and the Ivor Novello Award for Stage Works in 2020, and was shortlisted for the International Opera Awards.

Critics have called it 'an intimate, haunting triumph' (*New York Times*), 'a monumental, dramatically shattering event' (*Parterre Box*), and 'the most brilliantly original operatic work I've seen in a decade... a sensitive, subtle and deeply questioning meditation on youth, voyeurism, and the age of social media' (*Musical America*).

Philip's first opera, *4.48 Psychosis* (Royal Opera, London), was the first ever permitted adaptation of any of British playwright Sarah Kane's work. The opera won the UK Theatre Award for Achievement in Opera 2016, the Royal Philharmonic Society Award for Large-Scale Composition 2017 and the British Composer Award for Stage Works 2017, and was nominated for an Olivier Award and South Bank Sky Arts Award.

The original production (dir. Ted Huffman) and subsequent ones in London (Royal Opera), New York City (Prototype Festival), Strasbourg (Opéra National du Rhin) and Dresden (Semperoper) received overwhelming praise: 'A new brand of opera' (*The Times*); 'rawly powerful and laceratingly honest' (*The Telegraph*); 'A Gesamtkunstwerk of unbelievable intensity' (*Klassikfavori*); 'he ambushes and refreshes an old art form' (*The Observer*); '*4.48 Psychosis* is a remarkable achievement' (*Guardian*); 'sledgehammer power' (*The New Yorker*); 'opening our eyes to what musical theatre is capable of' (*Times Literary Supplement*); and 'one of the most exhilarating operas in years' (*The Spectator*).

Philip collaborates extensively in cross-media work, including: with artist Douglas Gordon on *Bound to Hurt* (Hebbel am Ufer, Kamnagel, Theater Basel); with drag/performance artist David Hoyle on *Illusions* (London Sinfonietta, New Music Biennial), *The Gender Agenda* (London Sinfonietta, Remix Ensemble, Ask|Schönberg and Ensemble Modern) and sound installation *Canal Street* (Manchester International Festival/Manchester Camerata); with violinist Pekka Kuusisto on *Venables plays Bartók* (BBC Proms/BBC Symphony Orchestra); with pianist Zubin Kanga, Ted Huffman and programmer Simon Hendry on *Answer Machine Tape, 1987*; and with Mahogany Opera and Ted Huffman on a Snappy Opera for children *The Big History of Little England*. Philip's debut album *Below the Belt* was released on NMC Recordings in 2018: 'unmissable... music of forensic clarity and visceral force – but also great tenderness and generosity' (*BBC Music Magazine*).

Philip was featured composer at the Festival d'Automne à Paris 2021, including a new large-scale sound installation for the L'Église Saint-Eustache, and in the same season made their professional conducting debut, with the London Sinfonietta. They were a MacDowell Fellow with Ted Huffman in 2017 and in the Opera Creation Workshop at Festival d'Aix-en-Provence in 2019. They studied at Cambridge University and then with Philip Cashian and David Sawyer at the Royal Academy of Music, which conferred Associate Honours (ARAMs) to Philip in 2016 for their contribution to composition. Philip completed their doctorate in 2016 while Doctoral Composer in Residence at the Guildhall School of Music and Drama and the Royal Opera House with Julian Philips and James Weeks. Philip's work is published by Ricordi.

The 2022/2023 Season saw performances of *Answer Machine Tape, 1987* at Huddersfield Contemporary Music Festival, November Music and the Festival d'Automne à Paris, of *4.48 Psychosis* at the Semperoper, Dresden and of *Denis & Katya* in Pittsburgh, Hannover and Helsinki, with further productions in Copenhagen, Vienna and Erfurt.



## TED HUFFMAN DIRECTION AND TEXT

Ted Huffman is a writer and director for the stage. He recently directed: *L'incoronazione di Poppea* for the Festival d'Aix-en-Provence, nominated for Best Production at the International Opera Awards 2022 and named in the *New York Times'* list of *Best Classical Music Performances of 2022*; the world premiere of Stefan Wirth's *Girl with the Pearl Earring* for Opernhaus Zürich, winner of *Opernwelt's* World Premiere of the Year 2022; and the world premiere of Kris Defoort's *The Time of our Singing* for La Monnaie, winner of Best World Premiere in the International Opera Awards 2022.

Next season, he will direct new productions of Kurt Weill's *Street Scene* for Paris Opera, Stockhausen's *Sonntag aus Licht* for the Philharmonie de Paris with *Le Balcon*, and revivals of *L'incoronazione di Poppea* for Oper Köln and Opéra de Rennes.

*The Faggots and Their Friends Between Revolutions*, an adaptation of Larry Mitchell's cult 1977 book, is his third stage work with composer Philip Venables. Their most recent stage work is *Denis & Katya* (2019), a true-story opera created with Venables for Opera Philadelphia, and subsequently staged by Dutch National Opera, Staatsoper Hannover, Opéra Orchestre National Montpellier, and Music Theatre Wales.

*Denis & Katya* won the Fedora – Generali Prize 2019 and the Ivor Novello Award for Stage Works 2020, and nominations at the International Opera Awards and the Opernwelt Jahrbuch Awards for Best World Premiere.

His previous opera with Venables, *4.48 Psychosis* (Royal Opera, London), was the first ever permitted adaptation of British playwright Sarah Kane's work. The opera won the UK Theatre Award for Achievement in Opera 2016 and the production was nominated for an Olivier Award, a Royal Philharmonic Society Award and South Bank Sky Arts Award.

Past productions include: *Roméo et Juliette* and *Madama Butterfly* (Opernhaus Zürich), *Rinaldo* (Oper Frankfurt), *Salome* (Oper Köln), Arthur Lavandier's *Le premier meurtre* (Opéra de Lille), *Trouble in Tahiti* (Dutch National Opera, Palau de les Arts Reina Sofia), *A Midsummer Night's Dream* (Deutsche Oper Berlin, Opéra national de Montpellier), *Il trionfo del tempo e del disinganno* (Royal Danish Theatre), *Die Vögel* (Opéra national du Rhin), Luke Styles' *Macbeth* (Glyndebourne), Ana Sokolović's *Svádba* (Festival d'Aix-en-Provence), and *Les mamelles de Tirésias*, (La Monnaie, Festival d'Aix-en-Provence, Dutch National Opera, Juilliard, Aldeburgh Festival).

A native New Yorker, Ted studied Humanities at Yale University and apprenticed at San Francisco's Merola Opera Program. He was a MacDowell Fellow in 2017 with Venables.

They are currently at work with playwright Nina Segal on a new opera.





## YSHANI PERINPANAYAGAM

Music Direction

As a multi-genre chamber musician, orchestral pianist and music director, Yshani has performed at venues from Wigmore Hall to the London Palladium, at events from Huddersfield Contemporary Music Festival to the Barbican Mime Festival, and with artists from the Philharmonia to Nina Conti. She is the pianist for the Del Mar Piano Trio and Carismático Tango Band, and a regular guest broadcaster on BBC Radio 3.

Yshani was Musical Director for the triple Olivier Award-winning play *Emilia* at the Vaudeville Theatre, Longborough Festival Opera's 2022 Caccini / Waley-Cohen programme, *Goat* by Ben Duke for Rambert Dance Company, circus troupe Circa at the Barbican, and with the Olivier Award-winning show *Showstopper! The Improvised Musical*.

Most recently, she was pianist and Musical Director for *Ruinaton* with Lost Dog Dance at the Royal Ballet at Linbury Theatre, and is currently conductor and arranger of English Touring Opera's *The Coronation of Poppea*.

Yshani's commitment to contemporary music has seen her premiere works by Charlotte Bray, Joe Cutler, Cheryl Frances-Hoad, Gavin Higgins, Hannah Kendall, Benjamin Oliver and more.

Her commissions for piano, Commodore 64 and bespoke 8-bit synthesisers have been performed at the National Theatre's River Stage, The Place Theatre and the National Videogame Arcade's *All Your Bass* festival. As a composer herself, commissions include works for the London Sinfonietta, Onyx Brass, Orchestra of the Age of Enlightenment, Sound and Music, and music for a play about Fanny Mendelssohn.

Yshani was winner of the 10th Yamaha Birmingham Accompanist of the Year Award, and was a scholar at the Royal College of Music. She is also part of the first cohort of composers with Music Patron, a brand-new initiative aiming to transform the way new music creation is funded by directly connecting composers with individuals who want to support them.



## THEO CLINKARD

Choreography and Costume Design

Theo was born in Cornwall and is currently based in Devon. He works as a choreographer, designer, performer, mentor and teacher, creating works for his project-based dance company and collaborating in a variety of roles with artists across various forms including film, opera, theatre, performance and television.

Following 18 years of work as a dancer, he launched his own dance company in 2012 and has steadily built an international reputation for creating affecting and visually arresting contemporary work. Across 10 years, he has created *Ordinary Courage*, *Of Land and Tongue* and *This Bright Field* for the group and a new large-scale work, *Village*, is set to premiere in 2024. Choreographic commissions include creations for Tanztheater Wuppertal Pina Bausch, Danza Contemporanea de Cuba and Candoco.

Movement direction work includes *Aida* at København Opera (directed by Annabel Arden), the feature film *Good Luck to You, Leo Grande* starring Emma Thompson, *The Sewing Group* at the Royal Court Theatre (directed by Stewart Laing) and Spymonkey's *The Complete Deaths* (written and directed by Tim Crouch).

Theo is a self-taught costume designer and for 20 years has designed for opera, theatre, dance and live art, including work with Sydney Dance Company, Skånes Dansteater, Adrian Howells, Bette Bourne and Scottish Dance Theatre among others. For many years, Theo worked closely with designer/director Stewart Laing designing costumes for Scottish Opera, Teatro alla Scala, Malmö Opera and Untitled Projects' *The Salon Project*. Theo is an Associate Artist at Brighton Dome and an Honorary Fellow at the University of Plymouth.



## ROSIE ELNILE

Set Design

Rosie Elnile is an award-winning performance designer working between the UK and Europe. She was a recipient of the Jerwood Live Work Fund 2020. Her design credits include: *Jason Medea Medley* (Staatsschauspiel Dresden); *Titus Andronicus* (Shakespeare's Globe); *Sound of the Underground*, *A Fight Against... (Una Lucha Contra...)*, *Goats* and *Primetime 2017* (Royal Court Theatre); *Big Guns*, *The Cherry Orchard* and *An Unfinished Man* (The Yard Theatre); *Paradise Now!* (Bush Theatre); *Violet* (Snape Maltings Concert Hall and touring); *Peaceophobia* (produced by Fuel Theatre, touring); *Prayer*, *The Ridiculous Darkness*, *The Unknown Island* and *The Convert* (Gate Theatre); *Thirst Trap* (Fuel Theatre and Rachel Young); *Run Sister Run* (Crucible Studio and touring); *[Blank]* (Donmar Warehouse); *Our Town* (Regent's Park Open Air Theatre); *The American Clock* (Old Vic Theatre); *The Wolves* (Theatre Royal Stratford East); *The Mysteries* and *Three Sisters* (Royal Exchange Theatre and touring); *Abandon* (Lyric Hammersmith); and *Returning to Haifa* (Finborough Theatre).



## BERTRAND COUDERC

Lighting Design

Bertrand Couderc collaborated with Ted Huffman on *L'incoronazione di Poppea* at Festival d'Aix-en-Provence 2022. In 2005, he worked with Patrice Chéreau on *Così fan tutte* at the Festival d'Aix-en-Provence and at the Paris Opera. This was followed by *Tristan and Isolde* at La Scala in Milan, conducted by Daniel Barenboim, as well as the play *Night Just Before the Forests* at Musée du Louvre, Paris. His repertoire also includes *From the House of the Dead* under the direction of Pierre Boulez, which was performed at the Theater an der Wien, at the Metropolitan Opera, New York, and in several major houses including the Paris Opera in 2017.

He worked on Luc Bondy's last productions, *Charlotte Salomon* at the Salzburg Festival in 2014 and *Ivanov* at the Odéon-Théâtre de l'Europe in 2015.

Since 2015, he has been working with Bartabas and the Académie Équestre de Versailles for the choreography of *Davide penitente*, the *Requiem* at the Felsenreitschule in Salzburg and on *The Rite of Spring* at La Seine Musicale, Paris.

He has closely worked with Éric Ruf on theatre productions including *Romeo and Juliet*, *Life of Galileo* and *Bajazet*, staged

at the Comédie-Française, as well as on operas including *Pelléas et Mélisande* and recently *Romeo and Juliet* at the Opéra Comique. A loyal collaborator of Raphaël Pichon, he designed the lighting for the *Funeral of Louis XIV* at Versailles and for Bach's *St John Passion* at the Philharmonie de Paris.

In 2019, he worked on Monteverdi's *Vespers*, and in 2020, *Mein Traum*, *Dido and Aeneas* and *Immersion*s at the Bordeaux submarine base. His work has recently been seen in *La Cenerentola* and *Manon* at the Paris Opera, *La Vie Parisienne* at the Théâtre des Champs-Élysées, *Anna Bolena* at La Scala, *Boris Godunov* in Monte Carlo, *Die Frau ohne Schatten* in Vienna, *The Cherry Orchard* and *Angels in America* at the Comédie-Française, *Silêncio* in Lisbon, and *Falstaff* in Lille. Bertrand Couderc was the theatre winner of the 2017 French Institute's Hors-les-murs grant for his project *L'Esprit du vide* in Japan.



## SIMON HENDRY

Sound Design

Simon is a British sound designer and engineer specialising in orchestral, opera, theatre and contemporary music. Orchestral credits include BBC Proms in 2018, 2019, 2021 and 2022 for the London Contemporary Orchestra, BBC Singers, BBC Symphony Orchestra and English

National Opera, and varied programmes with London Sinfonietta, Scottish Ensemble and the 12 Ensemble.

Opera credits include associate sound design for *4.48 Psychosis* for Royal Opera House (London), Prototype Festival (New York) and sound design for *Denis & Katya* for Dutch National Opera.

Live film screenings include *Phantom Thread* (Paul Thomas Anderson / Jonny Greenwood) and *Eighth Grade* (Bo Burnham / Anna Meredith).

Theatrical design credits include *Broken Wings* (Theatre Royal Haymarket), *Umm Kulthum* (London Palladium) and *Rumi: The Musical* (London Coliseum). Simon is a professional member of the Association of Sound Designers.



## SCOTTEE

Dramaturg

Scottee is a self-taught, multi-award-winning artist who makes work that is proudly political. He has made theatre, performance and audio for some of the UK's biggest cultural institutions, known for his work exploring class, poverty, queerness and fat. Scottee was co-Director of Scottee & Friends Ltd, a collective of artists, producers and participants working across the UK, for six years. Scottee is also the Founder

of the Working Class Artist Group, a support group for working class artists working in the theatre industry.

He has been a presenter for BBC Radio 4's *Loose Ends* for almost a decade. He is also the host and creator of *After the Tone*, a weekly podcast about mental health that isn't depressing.

He has been a regular contributor to BBC Radio 4 shows including *Front Row* and *Short Cuts*, and his first radio series *Taxi Drivers* first aired on the station in January 2022.



## SONOKO KAMIMURA

Assistant Director

Sonoko Kamimura is from Gifu, Japan, and is based in Berlin, Germany. She started her classical ballet training at Reiko Matsuoka Ballet Studio in Nagoya. She received her bachelor's degree in professional contemporary dance at Codarts Hogeschool voor de Kunsten in Rotterdam in 2011.

After a professional career as a dancer with Scapino Ballet Rotterdam and a guest member of The Forsythe Company, she became a freelance movement director and a revival director for opera productions. She worked with Ted Huffman for the first time in 2017 for *Madama Butterfly* at Zürich Opera House.

She has subsequently worked closely with Ted Huffman on his productions of *Il trionfo del tempo e del disinganno* at the Royal Danish Opera (2019) and *Opéra Orchestre National Montpellier* (2020), *Les Mamelles de Tirésias* at Palau de les Arts Reina Sofia (2019), *Die Vögel* at Opéra national du Rhin (2022) and the world premiere of *Girl with a Pearl Earring* at Opernhaus Zürich (2022).

She also joined R.B. Schlather's *Madama Butterfly* at Oper Frankfurt (2022) as a movement director, and worked closely with Christopher Roman on *Mexico Aura: The Myth of Possession* at Neuköllner Oper (2022). Most recently, she joined the production of *Madama Butterfly* at The Royal Opera House in London (2022) as a movement consultant. Through her experience as a dancer, she brings a versatile movement vocabulary that can support the development of the body language of performers on stage.



## SOPHIE DONALDSON

Costume Collaborator

Sophie Ruth Donaldson is costume designer, creator and teacher from Glasgow, currently living in London. They work across multiple disciplines, specialising in costumes for movement, contemporary dance and performance art, exploring costume as a storytelling device and a communication tool

through which to understand, reflect and change the world around them. They are interested in how it feels to wear a costume, as well as what it looks like.

Currently, they are experimenting with materials and exploring sustainable approaches to design, focusing more on people, process and materials to maximise wellbeing and minimise waste. Recent projects include: costume design for *Nobody* and *Wondrous Stories* (Motionhouse); costume styling for photoshoots of *The Crucible* (The National Theatre) and *The Faggots and Their Friends Between Revolutions* (Manchester International Festival); costume creation for *LIGHT: Bach Dances, Double Murder* and *Contemporary Dance 2.0* (Hofesh Shechter Company); and for the music videos and tour of *Being Funny in a Foreign Language* (The 1975).

Sophie also teaches on the Costume Design For Performance short course at Central Saint Martins.



Photography: Tristram Kenton

## CAST



### KERRY BURSEY

Kerry Bursey is a tenor and plucked string instrumentalist from Montréal, particularly active across Canada as well as internationally. An early music specialist and a versatile singer, his voice is appreciated for its precise and luminous quality. He is also a sought-after lutenist and guitarist invested in the practice of self-accompaniment, from the lute song repertoire to folk music of north western traditions. Kerry regularly works as a soloist with Canadian early music groups such as L'Harmonie des saisons, Studio de musique ancienne de Montréal, Ensemble Caprice, Les Voix Humaines, Theatre of Early Music, Les Idées Heureuses, La Nef and Clavecin en Concert as well as his own group Ménestrel, co-founded with soprano Janelle Lucyk. He has featured on a dozen albums with labels including ATMA Classique and Deutsche Grammophon.

In 2021, he was appointed as the new tenor of Quartom, the leading classical vocal quartet in Québec.

Kerry is frequently hired as a session musician and creative collaborator because of his broad musical output, from pop to video game music. In 2020, he notably composed and performed the soundtrack of an award-winning

film, *444*, a psychological thriller that premiered at the 2021 Fantasia Film Festival in Montréal. He also sang Gregorian chants as a monk in the latest instalment of the video game *Assassin's Creed Valhalla*.

Kerry holds a master's degree in classical guitar from the Conservatoire de musique de Montréal and has studied voice performance at McGill University. He was a finalist at the 2011 Grand Prix de Guitare de Montréal.



### DEEPA JOHNNY

Mezzo-soprano Deepa Johnny was born in Muscat, Oman. She joined the LA Opera's prestigious Domingo-Colburn Stein Young Artist Program in the 2022/2023 season, where she made her debut in the role of Owen's daughter in *Omar*, a world-premiere by Rhiannon Giddens and Michael Abels. A recent graduate of Indiana University (IU), Deepa sang several key roles in IU Opera and Ballet Theatre's productions during her time there, including: Rosina in Rossini's *Il Barbiere di Siviglia*, the title role in both Handel's *Xerxes* and Monteverdi's *L'incoronazione di Poppea*, and Carmen in Annabel Arden's production of *The Tragedy of Carmen*.

Recent engagements have seen Deepa make her role debut as Meg Page in *Falstaff* alongside Bryn Terfel in the title role at the Aspen Music Festival, conducted by Patrick Summers; she sang her first performances as Cherubino in an all-new production of *Le Nozze di Figaro* at Opera San Jose; and she appeared as Suzuki in concert performances of *Madama Butterfly* with the Indianapolis Symphony Orchestra under conductor Jun Märkl.

Deepa made her Carnegie Hall debut last season at Renée Fleming's SongStudio masterclass, was part of the world-renowned Ravinia Steans Vocal Institute last summer and recently performed with the West Virginia Symphony Orchestra as part of their *Sounds of the Season* concerts, guest conducted by Luke Frazier from The American Pops Orchestra. Deepa was awarded the André Bourbeau Award for Best Canadian Artist and the ICI Musique People's Choice Award at the Concours Musical International de Montréal competition in 2022. She was a winner in the Western Canada district of the Metropolitan Opera National Council auditions in 2020.

Next season, in addition to her commitments at LA Opera, Deepa will make a guest appearance with Portland Opera as Cherubino in *Le Nozze di Figaro* and join Winnipeg Symphony Orchestra for Handel's *Messiah* with Mathieu Lussier. Deepa will also make her debut with Orchestre Philharmonique de Radio France next season for a performance of Mozart's *Mass in C Minor* with Leonardo García Alarcón.



### JACOB GARSIDE

Jacob is a freelance cellist and viola da gamba player, based in London. He has played orchestally for St James' Baroque, Orchestra of the Age of Enlightenment, La Nuova Musica, Academy of Ancient Music, Instruments of Time and Truth, Oxford Bach Soloists, Gabrieli Consort, Royal Northern Sinfonia and Det Norske Blåseensemble.

A keen chamber musician, he has played for Rachel Podger's Brecon Baroque, Spiritato, Opera Settecento, Endelienta Baroque and the viol consorts Fretwork, Neue Vialles and London Consort of Viols (tenor and bass viols).

In 2020, Jacob was a founding member of The Hampstead Collective, whose monthly concert series is in the midst of its third year. Jacob attended the Royal Academy of Music, studying Baroque cello and viol with Jonathan Manson, and the Royal College of Music, studying viol with Richard Boothby and Reiko Ichise, supported by the Enlightenment and Hill Scholarships respectively.

He is the cello and viol tutor at Baroque Week, a summer residential course for Historically Informed Performance students.

He plays for English Touring Opera's period orchestra The Old Street Band, most recently for the 2023 spring tour of Handel, Donizetti and Rossini (all on period instruments).



## KATHERINE GOFORTH

American vocalist Katherine Goforth shares her 'noble, colorful and iridescent vocal sound' (*Magazin Klassik*) in strong and heartfelt performances. 'Goforth... does not hold back' (*The New York Times*), offering vivid character portraits sung with the utmost commitment and finesse.

Katherine was the recipient of Washington National Opera's inaugural True Voice Award in 2023, created by the creative team behind the opera *As One* to support the training and increase the visibility of transgender and non-binary opera singers. Katherine was a featured speaker and performer at the Dallas Symphony Orchestra's fourth Women in Classical Music Symposium, where she was chosen to receive the Career Advancement Award by classical singer Julia Bullock. Other recent performances include: Peppe (portrayed as a female character) in *Pagliacci* with Opera Bend; the tenor solo in Beethoven's *Symphony No. 9* with Bozeman Symphony, Walla Walla Symphony, and Yakima Symphony Orchestra; the

tenor solo in Puccini's *Messa di Gloria* with Vancouver Symphony Orchestra; Élisabeth Claude Jacquet de la Guerre's *Esther* with Byron Schenkman; Spoletta in *Tosca* with Portland Opera; and two work premieres for Seattle Opera's Jane Lang Davis Creation Lab.

In February 2023, Katherine had residencies at Boston Conservatory and at Whitman College. Outside of classical music, Katherine made appearances in straight plays as Rebbetzin Tzurris in a reading of Dan Kitrosser's *Why This Night* for Artists Repertory Theatre and as Emily Webb in Thornton Wilder's *Our Town* for Fuse Theatre Ensemble. Katherine has lectured for Renegade Opera, been published in *Opera Canada Magazine* and been quoted in *Opera America Magazine*.

She is a member of the Trans Opera Alliance. Katherine was a member of the International Opera Studio of Oper Köln, received her bachelor's degree from St. Olaf College, her master's degree from Juilliard, and attended the Franz-Schubert-Institut, Britten Pears Young Artist Programme, Heidelberger Frühling Liedakademie, Georg Solti Accademia, and Boston Wagner Institute.

Katherine is also involved in the creation of new operatic work, including Opera Theater Oregon's *Nu Nah-Hup: Sacagawea's Story* as dramaturg and stage director. Her upcoming appearances include *Expansive*, a concert featuring trans and non-binary artists, with Opera Parallèle.



## KIT GREEN

Kit is a Laurence Olivier Award-winning writer, making accessible entertainment about difficult subjects. With a background as an entertainer in comedy and academic research, their writing, personas and innovative approach to performance has made them a go-to artist for many of the biggest cultural institutions worldwide.

They have two and a half decades of performing expertise. You might know them for characters including Nashville superstar Tina C or pensioner with her own brand of rap Ida Barr, or through their work on BBC Radio 4. 2023 sees the release of their solo (non-character) pop album *Always Here*, which is about being non-binary / gender non-conforming. The album was co-written with Kathryn Williams and produced by Ed Harcourt. Kit is the creator of many highly-regarded immersive entertainments including *The Home* (UK and Japan), *Prurience* (UK and NYC, USA), *The Frozen Scream* (co-written with Sarah Waters), and *Office Party* (co-created with Ursula Martinez). Kit was one of the founding members of Duckie collective and first artist on stage at the club.

They are an expert on British popular entertainment of the late Victorian period and were the first Artist in Residence at the British Library.

Kit is the author of *Overpowered! The Science and Showbiz of Hypnosis*. Prior to making their own performance work, Kit worked in television and was a producer on such factual entertainment shows as *The Word*, *Naked City*, *The Big Breakfast*, *Eurotrash* and more. Kit was performatively known as Christopher Green. Pronouns: they/them or she/her.



## CONOR GRICMANIS

Raised on a farm in rural Shropshire, Conor Gricmanis studied at the Royal Academy of Music under the world-famous Baroque violinist Rachel Podger, before receiving his master's degree at the Royal College of Music under the tutelage of Bojan Čičić. Conor is now seen on stages across the UK, Europe, USA, and Australia as a chamber musician, orchestral player, and director/soloist.

A regular performer and sectional leader with notable ensembles such as the Academy of Ancient Music, Il Gardellino, B'Rock, and Oxford Bach Soloists, he has also formed two of his own ensembles: Noxwode (a Baroque string band) and The WIG Society (a Rococo ensemble), which is part of the EEEMERGING+ scheme in Europe.

He has proudly released a debut solo album of Uccellini violin sonatas and

early trio sonatas in collaboration with First Hand Records, and The WIG Society will be releasing their debut album of Mannheim chamber works with the record label Arcana.

As a creative performer, Conor has enjoyed being in cross-collaborative fusion performances of early music, jazz, electronics, and contemporary dance during his time living in Brussels (2020–2022), notably a series of performances of Vivaldi and electronic music in collaboration with the dance company Studio Thor entitled *Summertime*, choreographed by Thierry Smits. In addition, Conor is looking forward to recording his next solo album of Tartini and Locatelli in autumn 2023.



## MARIAMIELLE LAMAGAT

Mariamielle Lamagat is a soprano and recent graduate of the Conservatoire National Supérieur de Musique et de Danse de Paris, where she studied with Elène Golgevit. She began her musical journey studying classical piano, percussion and jazz piano before finding an interest in the art of lyrical singing. She then joined the Centre de Musique Baroque de Versailles, where she studied under the direction of Olivier Schneebeli. In 2018, she placed third at the Cesti Competition, where her performance led her to be cast as Teofane in Handel's

*Ottone* for the Innsbrucker Festwochen der Alten Musik the following year.

After a successful run, she returned to Paris and sang Clarice in Haydn's *Il mondo della luna*, conducted by Tito Ceccherini and staged by Marc Paquien.

A strong interpreter of lieder and French song, Mariamielle has worked with celebrated pianist Anne Le Bozec, who helped her develop her artistry as a recitalist. In 2018, she was awarded several prizes in a duo with the pianist Virgile Van Essche in the Concours International de la Mélodie de Gordes. Mariamielle also has a passion for ensemble music, which led her to co-found the Ensemble Théodora with Louise Ayrton, Alice Trocellier and Lucie Chabard. The ensemble has performed concerts throughout London and France and has participated in Baroque music festivals and competitions. The ensemble will begin their residency at the Fondation Singer-Polignac in 2023.

In April 2023 Mariamielle placed first in the Concours International des Voix Lyriques d'Afrique.



## ERIC LAMB

Flautist Eric Lamb is in demand internationally as a concerto soloist, recording artist, recitalist, concert

curator and chamber musician. Since leaving his post as a core member of the International Contemporary Ensemble, Eric performs regularly as guest with a long list of the world's most important orchestras and soloist ensembles including: Boulez Ensemble, Klangforum Wien, Ensemble Modern, Mahler Chamber Orchestra, Geneva Camerata, Ostrobothnian Chamber Orchestra, Omega Ensemble, Cleveland Orchestra, Ensemble PHACE, Camerata Bern, City of Birmingham Symphony Orchestra, AskolSchönberg and the Frankfurt Radio Symphony.

He has been invited to perform at festivals in Melbourne, Darmstadt, Graz, Salzburg and Lockenhaus, as well as Acht Brücken, Mostly Mozart Festival, Heidelberg Spring Music Festival, and the Bucharest Festival for New Music, to name but a few. In the last decade, Eric has premiered more than 200 works and has worked closely with composers Viera Janárceková, Michael Jarrell, John Adams, Kaija Saariaho, George Lewis, Ivan Buffa, Julia Purgina, Marc-André Dalbavie, HK Gruber, Matthias Pintscher, Reinbert de Leeuw, Michel van der Aa, Nico Muhly and Ben Foksett, and conductors including Sakari Oramo, François-Xavier Roth, Franz Welser-Möst, Ludovic Morlot, Pablo Heras-Casado, Steve Schick and Susanna Mälkki.

Eric continues to be a much sought-after teacher and is regularly invited to present workshops, masterclasses and lectures throughout South America, Europe and the USA, most recently at: the Hochschule für Musik Hannover, Birmingham Conservatoire, Royal Northern College of Music, Vanderbilt University, Conservatoire de musique de Genève, Academy of Performing Arts in Bratislava and the Conservatory of Music and Ballet Ljubljana. He has been

artist in residence at the Conservatoire Nationale de Musique et Danse La Rochelle and the Escola de Música de São Paulo. Presently, Eric teaches flute, improvisation and is Chair of woodwind, brass and percussion performance at the Friedrich Gulda School of Music Wien.



## THEMBA MVULA

Themba Mvula is an operatic baritone based in the UK. A versatile performer noted for the 'range of his acting' and his 'rich and appealing baritone' (*Opera Today*), Themba was born and raised in Ndola, Zambia. A multi-instrumentalist, he discovered a passion for singing at secondary school in North Wales and went on to study Vocal and Operatic performance at the Royal Birmingham Conservatoire. Notable roles include: Schaunard in *La bohème* (English Touring Opera), Marullo in *Rigoletto* (Opera North), Le Dancaire in *Carmen* (Opera Holland Park), Frazier in *Porgy and Bess* (Theatre an der Wien), The Engineer in *Lady Macbeth of Mtsensk* (Birmingham Opera Company), and Belcore in *L'elisir d'amore* (King's Head Theatre).

Themba has also premiered a number of roles including Anthony in the acclaimed production of *Blaze of Glory!* for Welsh National Opera. He played the title role in *Bhekizizwe* by Robert Fokkens and

Mkhululi Mabija in a filmed production for Opera'r Ddraig shown on the BBC, and starred as Vithobai in *The Life to Come* by Louis Mander and Stephen Fry for Surrey Opera.

Themba regularly works with young people and community groups on a range of music projects. He is the Musical Director of Lichfield Gospel Choir and was shortlisted for the Royal Philharmonic Society Inspiration Award for his work with them during the pandemic. He also conducted the specially formed choir for The Birmingham 2022 Commonwealth Games Opening Ceremony.



## MERIEL PRICE

Meriel Price is a multidisciplinary artist, composer, performer and musician, creating works that lie between visual art, music, theatre, choreography and film. In 2023 she had a solo exhibition at Museum Tinguely, Basel and her works have been shown internationally at festivals such as the Munich Biennale, BAM Berlin Festival for Contemporary Music Theatre, OUT-SIDE Santa Mònica Barcelona and Art Assembly at Manchester Art Gallery. She creates works of new music theatre with her ensembles DieOrdnungDerDinge and Aside, and performs as a saxophonist with ensembles such as the Berlin

Philharmonic, NDR Elbphilharmonie Orchestra and MDR Leipzig Radio Symphony Orchestra. Meriel studied at the Royal Northern College of Music and the Berlin University of the Arts before returning to Manchester to do a PhD combining fine art, music and theatre at the Manchester School of Art and the Royal Northern College of Music.



## COLLIN SHAY

Collin Shay is a countertenor and multi-instrumentalist based in London. In May they performed Dana International's 1998 single *Diva* with the ENO Orchestra and Chorus at Eurovision for an audience of 12,000. Shay made their debut with the Royal Opera House, as Yoel in the première performances of Na'ama Zisser's *Mamzer / Bastard*. Their solo singing career has taken them to the Royal Opera House, the Barbican, Wigmore Hall, and Hackney Empire. They play harpsichord, organ and theorbo with a number of contemporary and early music ensembles. Recording appearances include *Magic Lantern Tales* (Champs Hill Records) and *Tunder Appreciated* (Veterum Musica). They studied at Juilliard, McGill University, and the Guildhall School of Music and Drama, where they spent two years as an Early Keyboard Junior Artist Fellow. They were a finalist in the Metropolitan Opera Laffont Competition, New England Region and won the Brian Nisbet Early Music Prize.



## JOY SMITH

Born in Cornwall, Joy first met a harp when she was six years old. When, at the age of eight, she inherited the very same instrument, it felt as if the harp had chosen her, rather than the other way around. That very first chance meeting led her to travel the world with seven different harps and become an explorer of music and sound of all kinds.

She is renowned for her thorough and exciting approach, creating programmes and performing music in the style and on the instruments it was intended for – from medieval to the 21st century. Her eclectic taste in music has led her to play in an unusual array of places, from the Royal Albert Hall to Glastonbury Festival, and with groups and individuals including: I Fagiolini, Gabrieli Consort, The Sixteen, Red Note Ensemble, New London Consort, Orchestra of the Royal Opera House, Orchestra of the Age of Enlightenment, BBC Scottish Symphony Orchestra, Opera North, Radio Science Orchestra, David Gray, Sophie Ellis-Bextor, Paul Hartnoll and The Joy Formidable. She has performed as a soloist at the Bayerische Staatsoper, Teatro Real and Glyndebourne and she is a Tutor in Early Harps at the Guildhall School of Music and Drama.

Joy is a storyteller and writer (grown-ups only), with her most recent residency being at the legendary 40 Winks, London. She enjoys learning the historically-informed rules and then deciding when to break them.



## SALLY SWANSON

Sally is an actor-musician hailing from the Scottish Highlands. After gaining a Music MA (Hons) from the University of Glasgow, she then went on to study at the Royal Conservatoire of Scotland where she achieved her MA in Musical Theatre Performance. Her recent credits include: the immersive, improvisatory prologue company for the seven-time Olivier Award winning *Cabaret* at the Kit Kat Club, directed by Rebecca Frecknall; *Selkie*, a new musical written by Sally that explores the theft of the Gaelic language through a retelling of the folkloric myth, and which is currently in development with support from Eden Court Theatre and Historic Environment Scotland; and *Falstaff* from Scottish Opera, directed by Sir David McVicar.

Sally also enjoys voicing the character of Moo for Gaelic puppet show *Meaban is Moo* on BBC Alba, which is in its second season.

Alongside her theatrical credits, Sally has also enjoyed performing and travelling the country with The Andrews Sisters tribute group The Ragtime Dolls and jazz band The Old World News, as well as in the position of Musical Director for Glasgow choir The Voice of the Town. Sally is proud to be performing in *The Faggots and Their Friends Between Revolutions*. She wants to thank her wife and parents for their continued support.



## YANDASS

Yandass is the Founder and Artistic Director of I M Pact Collective. I M Pact is currently supported by The Lowry and Factory International with credits from both plus Manchester Museum, HOME, Contact Theatre, Royal Exchange Theatre and Manchester Opera House. She was the winner of Young Creative of the Year at the Manchester Culture Awards 2022.

Her movement directing and choreographing credits include: *Let The Right One In*, *Bloody Elle*, *Astronauts*, and *[M]Others* (Royal Exchange Theatre); *Everything All of the Time* (Contact); *The Walk: When the Birds Land* (Manchester International Festival); *VUKA* (Manchester Museum); *Cryptomnesia* (Future Ventures and ACE); *See Me After* (HOME); and *Yandass.mov* (Channel 4, Random Acts).

Her acting credits include: *Electric Rosary*, *Macbeth*, *Our Town*, *Birth: Orchid* and *Syria* and *Nothing* (Royal Exchange Theatre); *Negging* (Bristol Old Vic); *Dead Certain* (Hope Mill Theatre); and *Jubilee* (Lyric Hammersmith).

Her dance credits include: *Nike Air Shimmer* (Size?); *Alphabus*, *FlexN Manchester*, and *FlexN Residency* (Manchester International Festival); *Through The Eye* by Rachel Chinouriri; *Icaria* (MIF x NOWNESS); *The X Factor* (ITV); *Elevate* (HOME); *Run Boy Run* and *Yandass.mov* (Channel 4, Random Acts); and *Festival Number 6*.

## PRODUCTION CREDITS

### PRODUCTION TEAM

**Anya Tavkar** Production Manager  
**Bonnie Poole** Company Stage Manager  
**Sorcha Doherty** Deputy Stage Manager  
**Amelia Costello and Heidi Taylor-Wood** Assistant Stage Managers  
**Jonathan Waller** Fight Director  
**Kieron Johnson** Lighting Associate  
**Yvette Sedgley** Lighting Programmer and Operator (HOME)  
**Zeph Deakin** Lighting Technician (HOME)  
**Josh Bobby** Sound Associate  
**Mel Paget** Sound #2 (HOME)  
**Adam Steed** Sound Technician (HOME)  
**Andy Bubble and Martin Streeter** Production Carpenters  
**Nikki Wragg** Wardrobe Technician (HOME)  
**Claire McIntyre** Surtitle Operator  
**Saskia Faye Larcombe** Costume / Choreography Intern

### FACTORY INTERNATIONAL

**Ric Watts** Senior Producer  
**Mai Komoriya** Producer  
**Katherine Wilde** Producer and Casting  
**Rebecca Mae Lam** Tour Manager  
**Rosa Beuzeval** Production Administrator  
**Chris Clay for Dock Street Events** Festival Head of Production  
**Kao Hove** Creative Fellow

**Polly Checkland Harding**  
Programme Editor

For a full list of Manchester International Festival / Factory International staff, please see <https://factoryinternational.org/mif23/staff-list/>

### CONTRIBUTORS TO R&D WORKSHOPS AND CONSULTATION

Tolu Ajayi, Travis Alabanza, Patricia Auchterlonie, Seisha B, Rebecca Baratto, Valerie Barr, Rikki Beadle-Blair, Sam Brown, Adam Collins, Dan Daw, Mimi Doulton, Guy Elliott, Nicki Hobday, Aine McLoughlin, Kate O'Donnell, Justin Sayre, Ashkan Sepahvand, Tai Shani, Daniel Shelvey, Zahid Siddiqui, Louise Wallwein, Marcelo Gabriel Yáñez and Ray Young.

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**Manchester International Festival (MIF)** is one of the world's leading arts festivals and the first to be entirely focused on making ambitious new work. Every two years MIF brings the most exciting artists on the planet to the city – and invites the people of Greater Manchester to help shape its programme.

Run by the Factory International team, MIF is staged all over Manchester. Since its first edition in 2007, the Festival has brought together the best in the performing and visual arts, music and pop culture. Events happen in all kinds of spaces – from theatres, galleries and concert halls to railway depots, churches and car parks – pushing boundaries and mixing up genres.

MIF23 is the first Festival to take place at Factory International's new home and Manchester's latest cultural landmark, Aviva Studios – while continuing to pop up all over the city.

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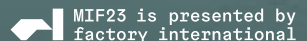
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