



**HOPKINS CENTER
FOR THE ARTS**

presents

**A Fuel, National Theatre and
West Yorkshire Playhouse co-production**

Barber Shop Chronicles

Written by Inua Ellams

Directed by Bijan Sheibani

Funded in part by a gift from Carol and Robert Manegold '75 and by the Wetzel Family Fund for the Arts, the Virginia and James Giddens 1959 Fund, and Hopkins Center Members

Co-commissioned by Fuel and the National Theatre. Development funded by Arts Council England with the support of Fuel, National Theatre, Leeds Playhouse, The Binks Trust, British Council ZA, Óran Mór and A Play, a Pie and a Pint.

Thu • Jan 17 • 7 pm

Fri & Sat • Jan 18 & 19 • 8 pm

2019 • The Moore Theater • Dartmouth College

Cast

Wallace / Timothy / Mohammed / Tinashe Tuwaine Barrett
Tanaka / Fifi.....Mohammed Mansaray
Musa / Andile / Mensah.....Maynard Eziashi
Ethan.....Alhaji Fofana
SamuelElliot Edusah
Winston / Shoni..... Solomon Israel
Tokunbo / Paul / Simphiwe..... Patrice Naiambana
Emmanuel Anthony Ofoegbu
Kwame / Fabrice / Brian Kenneth Omole
Olawale / Wole / Kwabena / Simon..... Ekow Quartey
Elnathan / Benjamin / Dwain Jo Servi
Abram / Ohene / Sizwe..... David Webber

Approximate duration: 1 hour, 45 minutes, no intermission, 10 minutes pre-show activities

Production Team

Writer	Inua Ellams
Director	Bijan Sheibani
Designer	Rae Smith
Lighting Designer	Jack Knowles
Movement Director	Aline David
Sound Designer	Gareth Fry
Music Director	Michael Henry
Fight Director	Kev McCurdy
Associate Director	Stella Odunlami
Associate Director	Leian John-Baptiste
Assistant Choreographer	Kwami Odoom
Barber Consultant	Peter Atakpo
Company Voice Work	Charmian Hoare
Dialect Coach	Hazel Holder
Tour Casting Director	Lotte Hines
Design Associate	Catherine Morgan
Re-lighter and Production Electrician	Rachel Bowen
Lighting Associate	Laura Howells
Sound Associate	Laura Hammond
Wardrobe Supervisor	Louise Marchand-Paris
Pre-Production Manager	Richard Eustace
Production Manager	Sarah Cowan
Company Stage Manager	Julia Reid
Deputy Stage Manager	Fiona Bardsley
Assistant Stage Manager	Sylvia Darkwa-Ohemeng
Costume Supervisor	Lydia Crimp
Costume and Buying Supervisor	Jessica Dixon

Production Credits

Globe built by Creative Metalwork. Model-maker Tom Paris.

Thanks to Ashley Jackson, Professor of Imperial and Military History, Defence Studies Department, Faculty of Social Science and Public Policy, King's College London, Visiting Fellow, Kellogg College Oxford.

Thanks to: Krystle Lai, Kate McGrath, Bijan Sheibani, Stella Odunlami, Fisayo Akinade, Hammed Animashaun, Peter Bankolé, Maynard Eziashi, Simon Manyonda, Patrice Naiambana, Cyril Nri, Kwami Odoom, Sule Rimi, Abdul Salis, David Webber, Anthony Welsh, Rae Smith, Jack Knowles, Aline David, Gareth Fry, Michael Henry, Kev McCurdy, Peter Atakpo, Charmian Hoare, Hazel Holder, Sebastian Born, Tom Lyons, Rufus Norris, Ben Power, Emily McLaughlin, Nina Steiger, Wendy Spon, Douglas Ejikeme Nwokolo, Michael Ekewere, Ros Brooke-Taylor, Nick Starr, Peter Nice, Nadine Patel, Fusi Olateru, The British Council, Jo and Alison Elliot, Rambisayi Marufu, Billy Wolf, Christina Elliot, Alice Massey, Chesta Clarke, Shonisani Lethole, Milisuthando Bongela, Mandal Mazibuko, Dwain, Abel, Jay, Thabiso Mohare, Lebo Mashile, Tendai, Jessica Horn, Michale Onsando, Daniel, Aleya Kassam, Njoki Ngumi, Maimouna Jallow, Ian Arunga, Brian Munene, George Gachara, Njeri Wagacha, Mugsas Blick, Phiona Okumu, Cathy Adengo, Beverly Namozo, Simon, Alex, Dre Jackson, Jimmy, Patricia Okelowange, Jessica Horn, Jude Atebe, Wallace Egbe, Fiona Hecksher, Wana Udobang, Tolu Ogunlesi, Wole Oguntokun, Adreonke Adebajo, Kenneth Uphopho, Ore Disu, Jude Atebe, Tj Owusu, Mary Owusu-Bempah, Seth Ebo Arthur, Nii Ayikwei Parkes, Fiifi Ayikwei Parkes, Omara Ayikwei Parkes, Marianne San Miguel, Billie McTernan, Belinda Boakye, Belinda Zhawi, Bridget, Anna & Joseph Minamore, Leeto Thale, Simon Godwin, Mensah Bediako, Daniel Ward, Jo Servi, Syrus Lowe, Denver Isaac, Ekow Quartey, Tunji Lucas, Tunji Kasim, Kobna Holdbrook-Smith, Seun Shote, Kurt Egyiawan, Ivanno Jeremiah, Daniel Francis, Calvin Demba, Sope Dirisu, Daniel Poyser, Poetra Asantewa, Shade & Kay Odunlami, Xavier de Sousa, Jamie Hadley and the team at The Cut Festival of Barbering, and the late David MacLennan and his team at A Play, a Pie and a Pint at Òran Mór, Catherine Morgan, Laura Hammond, Louise Marchand-Paris, Julia Reid, Fiona Bardsley, Sylvia Darkwa-Ohemeng, Peter Atakpo, Lotte Hines, Tuwaine Barrett, Elliot Edusah, Alhaji Fofana, Bayo Gbadomsi, Solomon Israel, Anthony Ofoegbu, Kenneth Omole, Jo Servi, Rachel Bowen, Laura Howells, Richard Eustace and Sarah Cowan.

This event was made possible by support from the British Council. The British Council is the UK's international organisation for cultural relations and educational opportunities. We create friendly knowledge and understanding between the people of the UK and other countries. We do this by making a positive contribution to the UK and the countries we work with—changing lives by creating opportunities, building connections and engendering trust.

Program Notes

One day. Six cities. A thousand stories.

For generations, African men have gathered in barber shops. Sometimes they have haircuts, sometimes they listen, more often than not they talk. Barber shops are confession boxes, political platforms, preacher-pulpits and football pitches...places to go for unofficial advice, and to keep in touch with the world.

Fuel has produced Inua Ellams's work for theater since his debut play nine years ago. *Barber Shop Chronicles* is a heart-warming, hilarious and insightful play, set in Johannesburg, Harare, Kampala, Lagos, Accra and London. The play invites the audience into a uniquely masculine environment where the banter may be barbed, but the truth always telling.

The barbers of these tales are sages, role models and father figures, they are the glue that keeps men together.

About the Artists

Tuwaïne Barrett trained at Mountview Academy of Theatre Arts. Credits at Mountview include *The Alchemist*, *Macbeth*, *A Lie of the Mind*, *Ghosts*, *Othello* and *If You Don't Let us Dream, We Won't Let You Sleep*. His work in theater includes *Blue Orange* (Soho Theatre), *A Streetcar Named Desire* and *A Season in the Congo* (Young Vic). TV includes *Rellik*, *A Discovery of Witches* and *Silent Witness*. Film includes *Drop*.

Elliot Edusah is in his first professional role after completing his training at LAMDA in 2018. Theater credits at LAMDA include *Taming of the Shrew*, *Suckerpunch*, *All's Well That Ends Well* and *The Flick*. Prior to this, his theater credits include *As You Like It* (The Brit School) and *Heartfelt* (Theatre Royal Stratford East).

Maynard Eziashi's work in theater includes *The Winter's Tale*, *Pericles* and *Season of Migration to the North* (Royal Shakespeare Company); *Free Fall* (Pleasance); *Faith v Reason* (Bush); *A Jamaican*

Airman Forsees his Death (Royal Court); and *A Respectable Wedding* (Almeida). TV includes *Bad Boys*, *The Changeling* and *Hallelujah Anyhow*. Film includes *The Contract*, *Kiss Kiss (Bang Bang)* and *Ace Ventura: When Nature Calls*.

Alhaji Fofana won the 2017 Children's BAFTA Award for Best Performance for his role of Ryan in *Screwball*. His television credits includes *Silent Witness* (BBC), *Holby City* (BBC), *Josh* (BBC3), *Brotherhood* (Big Talk/Comedy Central), *Siblings* (BBC 3) and a series regular in *Youngers*, series 2 (Big Talk/E4).

Solomon Israel trained at LAMDA. Theater credits include *The Fantastic Follies of Mrs Rich*, *Duchess of Malfi*, *Miss Littlewood*, *Kingdom Come*, *Twelfth Night*, *The Comedy Of Errors* and *The Tempest* (Royal Shakespeare Company); *The Pulverised* (Arcola/York Theatre Royal); *Dutchman* (Young Vic); *Octagon* (Arcola); *I Know All the Secrets in My World* (Tiata Fahodzi); *Chigger Foot Boys* (Ovalhouse);

About the Artists *continued*

Juicy and Delicious (Nuffield Southampton); and *Taking Steps* (Old Laundry Theatre). TV credits include *Lovesick*, *Doctor Who*, *I Live With Models*, *Josh*, *Brothers with No Game*, *Law & Order*, *Holby City* and *Quick Cuts*. Radio includes *Three Strong Women* (BBC).

Mohammed Mansaray's theater credits include *One Flew Over the Cuckoo's Nest* (Sheffield Crucible); and lead roles in *Mrs Dalloway*, *Jekyll & Hyde* and *Othello* for the National Youth Theatre's Rep West End Season. His musical theater experience includes *Oliver!* (Theatre Royal Drury Lane) and *Daddy Cool* (Shaftesbury Theatre, World Tour). His television credits include *Tracey Beaker Returns* (CBBC), *Law & Order UK* and *The Bill* (ITV). Film credits include *My Brother the Devil* (Rock Rest Entertainment).

Patrice Naiambana's theater credits include *The Man Who Committed Thought* (Fringe First Award Winner); Rosamunde Hutt's *New Nigerians* (Arcola); *The Secret Lives of Baba Segi's Wives* (Femi Elufowoju Jnr Ensemble); *The Caretaker* (Bristol Old Vic); *Iyalode of Eti*, *Duchess of Malfi* (Utopia Theatre); *Othello*, *The Histories Cycle*, *The Spanish Tragedy*, *Cymbeline*, *The Lion The Witch and The Wardrobe* (Royal Shakespeare Company); *Pericles* (Shakespeare's Globe); Steven Berkoff's *Coriolanus* (West Yorkshire Playhouse); Marcello Magni's *Tell Them That I'm Young and Beautiful*; *Ragamuffin* (Double Edge Theatre). TV includes *The Bible*, *Torchwood*, *Silent Witness*, *Casualty* and *In Exile*. Film: *Turn Up Charlie*, *Spectre*, *Monochrome* and *Schweitzer*. Founder of Tribal Soul Arts.

Anthony Ofoegbu's theater credits include *Circle Mirror Transformation* (HOME, Manchester); *Titus Andronicus*, *Julius Caesar*, *Antony & Cleopatra* (The Royal Shakespeare Company Rome Season, 2017-

2018); *Twelfth Night* (Nottingham Playhouse); *Death and the King's Horseman* (Royal National Theatre); *Twelfth Night* (Royal Theatre, Northampton); *Oedipus at Colonus* (Nevada Conservatory Theatre); *Treemonisha* (Hackney Empire and Battersea Arts Centre); and *The Beatification of Area Boy* (world tour, West Yorkshire Playhouse). Television credits include *Moonfleet*, *Spooks*, *Casualty*, *Chambers*, *Family Affairs* and *The Bill*. Film credits include *Justified*, *Bad Day*, *Dead Room*, *Plato's Breaking Point*, *The Killing Zone* and *Samson and Delilah*.

Kenneth Omole trained at the Rose Bruford Drama School. His theater credits include *Assata Taught Me* (Gate Theatre), *The Cane* (The Bush Theatre) and *This Language* (Edinburgh Fringe). He was also nominated for Best Actor at the 2017 Stage Debut Awards.

Ekow Quartey's theater credits include *Amadeus*, *As You Like It*, *Peter Pan* (National Theatre); *People, Places & Things* (National Theatre/Headlong/Exeter Northcott); *A Midsummer Night's Dream* (Theatre Royal Bath); *Richard II* (Shakespeare's Globe); *The Absence of War* (Headlong/UK Tour); *Spring Awakening* (Headlong/West Yorkshire Playhouse/UK Tour); *Long Story Short* (Pleasance Theatre); and *Eye Of a Needle* (Southwark Playhouse). Film/TV credits include *Call the Midwife* (BBC); *Enterprice* (BBC3); *Undercliffe*, *Zapped*, *Porters*, *The Current War* and *Titus Andronicus* with Peter Capaldi (for Shakespeare's Globe). He was nominated for the prestigious 2015 Ian Charleson Award.

Jo Servi's theater credits include *Chess* (London Coliseum); *The Life* (Southwark Playhouse); *Dirty Dancing* (UK and European Tour); *Sunny Afternoon* (Harold Pinter Theatre); *City of Angels* (Donmar Warehouse); *A Midsummer Night's Dream* (Regent's Park); *Jersey Boys* (Prince Edward Theatre); *Before*

About the Artists *continued*

The Dawn - Kate Bush (Hammersmith Apollo); *The Enchanted Pig* (New Victory Theater, New York); *The Human Comedy* (The Young Vic & Watford Palace); *Guys And Dolls*, *Jailhouse Rock*, *Ragtime* (Piccadilly Theatre); *Cinderella* (Old Vic Theatre); and Disney's *The Lion King* (Lyceum Theatre). Film and television: *Muppets: Most Wanted* (Disney), *Saturday Live* (Triffic Films) and *The Royal Variety Performance* (Granada).

David Webber trained at Rose Bruford. His theater work includes *Death and the King's Horseman* and *Leave Taking* (National Theatre); *The Hudsucker Proxy* (Nuffield Southampton and Liverpool Playhouse); *Catch-22* (Northern Stage); *Sweet Bird of Youth* (Old Vic); *Government Inspector* (Young Vic); *What's in the Cat for Contact* (Royal Court); *One Love* (Bristol Old Vic and Talawa); and *The Big Life* (Apollo, West End) TV includes *Chewing Gum*, *Prime Suspect*, *Youngers*, *Nan*, *The Royal Bodyguard*, *How Not to Live Your Life* and *Being Human*. Film includes *Captain Phillips*, *The Children Act*, *Broken*, *Tipping the Velvet*, *51st State*, *Among Giants*, *The Avengers* and *Getting Hurt*.

Inua Ellams, born in Nigeria, is a cross art form practitioner, a poet, playwright and performer, graphic artist and designer and founder of the Midnight Run, an international, arts-filled, nighttime, playful, urban, walking experience. He is a Complete Works poet alumnus and a designer at White Space Creative Agency. Across his work are recurring themes of identity, displacement and destiny in which he mixes the old with the new: traditional African storytelling with contemporary poetry, pencil with pixel, texture with vector images. His poetry is published by Flipped Eye, Akashic and Nine Arches, and several plays have been published by Oberon.

Bijan Sheibani's recent theater credits include *Dance Nation* (Almeida), *Circle Mirror Transformation* (Home, Manchester), *The Brothers Size* (Young Vic/Actors Touring Company) and *Barber Shop Chronicles* (National Theatre/Fuel/West Yorkshire Playhouse). He has also directed extensively at the National Theatre of Great Britain where his credits include *The Kitchen*, *Our Class*, *Emil and the Detectives* and *A Taste of Honey*. Recent opera credits include *Nothing* (Glyndebourne) and *Tell Me The Truth About Love* (Streetwise Opera). He was an associate director of the National Theatre from 2010-2015, and artistic director of Actors Touring Company from 2007-2010.

Rae Smith's recent designs in the UK include *Nightfall* (The Bridge); *Translations and Macbeth* (National Theatre); *The Lion, the Witch and the Wardrobe* (West Yorkshire Playhouse); *Girl from the North Country* (Old Vic, Noël Coward Theatre and The Public Theater NY); *This House* (National Theatre, Garrick Theatre and UK tour) *The Goat or Who is Sylvia?* (Theatre Royal Haymarket); *Stella* (Hoxton Hall and Holland Festival). Other designs include *wonder.land*, *The Light Princess*, *War Horse* (Tony and Olivier Awards) at the National Theatre, *Cavalleria Rusticana/Pagliacci* at the Met Opera NY, and *The Tempest* for Birmingham Royal Ballet. Upcoming work includes Inua Ellams's *The Little Prince*. Further info: www.raesmith.co.uk

Jack Knowles's credits include *The Importance of Being Earnest* (Vaudeville); *Machinal*, *They Drink it in the Congo*, *Boy*, *Carmen Disruption*, *Game* (Almeida); *Happy Days*, *Parliament Square*, *Our Town*, *Twelfth Night*, *A Streetcar Named Desire*, *Wit*, *The Skriker*, *There Has Possibly Been An Incident* (Royal Exchange); *Dan and Phil: Interactive Introverts*, *The Amazing Tour is Not on Fire* (World Tours);

About the Artists *continued*

Instructions for Correct Assembly, 2071 (Royal Court); *Caroline, or Change* (Chichester Festival Theatre); *Circle Mirror Transformation* (Home MCR); *Wonderland* (Nottingham Playhouse); *Beginning* (Ambassadors Theatre); *Cleansed* (National Theatre); *Committee* (Donmar); *4.48 Psychosis, Reisende auf einem Bein, Happy Days* (Schauspielhaus, Hamburg); *Junkyard, Pygmalion* (Headlong). www.jackknowles.co.uk

Aline David's theater work includes *Dance Nation, The House of Bernarda Alba* (Almeida); *Macbeth, The Merchant of Venice* (RSC); *Romeo and Juliet, A Taste of Honey, Damned by Despair, Antigone, The Kitchen, Greenland, Our Class* (National Theatre); *The Brothers Size, Dutchman, Eurydice* (with ACT), *Elektra*, (Young Vic); *Nothing* (Glyndebourne Opera / Den Jyske Opera); *The Mighty Waltzer, 1984, Macbeth* (Royal Exchange); *The Iphigenia Quartet, How to be Another Woman* (Gate); *The Tempest* (National Youth Theatre); *First Love is the Revolution* (Soho); *Romeo and Juliet, A Taste of Honey, Alice* (Sheffield Crucible); *Of Mice and Men* (Birmingham Rep).

Gareth Fry's US work includes *Harry Potter and the Cursed Child; The Encounter* (with Pete Malkin), *Shun-kin* and *The Noise of Time*, for Complicité; *Black Watch* and *Let The Right One In* for National Theatre of Scotland. His work includes over 20 productions at the Royal National Theatre, over 20 at the Royal Court and countless more, including the Opening Ceremony of the 2012 Olympic Games. Awards include two Tony Awards, two Drama Desk Awards, an IRNE award, three Olivier Awards, an Evening Standard Award and two Helpmann Awards.

Michael Henry is a composer, vocalist and musical director. His work as a music director includes *An*

Octoroon, The Amen Corner, Emperor and Galilean, FELA! and *Death and the King's Horseman* (National Theatre); *They Drink It in the Congo* and *Mr Burns* (Almeida); *Sylvia* (Old Vic); *The Brothers Size and Feast* (Young Vic). He has provided live backing vocals for artists including George Michael, Chaka Khan and Pet Shop Boys and studio vocals for artists including Diana Ross, Robbie Williams and Billy Bragg. Compositions include *Rocket Symphony* for 500 voices and fireworks and *Stand* for 16 voices at the BBC Proms 2006. He has sung a cappella extensively with Flying Pickets and The Shout.

Stella Odunlami is a theater-maker and researcher. She most recently presented the sound installation and performance piece *London Wall: 1980 something* (V&A). Work as a director includes *Made Visible* (The Yard); *Dies Irae* (Hoxton Hall); *Hidden* (33% Festival at Ovalhouse); *Preserves* (Hen and Chickens); and *Black Cab Music* (Lyric Hammersmith). She was previously resident assistant director at the Gate, where she worked on *Joseph K, Fatherland* and *Electra*. Other work as assistant director includes *The Revenger's Tragedy* (Hoxton Hall); *Crocodile* (Riverside Studios); and *Bad Blood Blues* and *Come Dancing* (Theatre Royal Stratford East).

Catherine Morgan was associate designer on *St George and the Dragon* (National Theatre) and Assistant Designer on *The Goat* (Theatre Royal, Haymarket). She has worked for designers including Stewart Laing, Giles Cadle, Leslie Travers, Jamie Vartan, Soutra Gilmour, Antony McDonald and Tom Cairns. Associate design credits include *The Hairy Ape* (Old Vic, Park Avenue Armory, New York); and *Dido & Aeneas / La Voix Humaine* (Opera North). Her recent design credits include *Salad Days* (The Union Theatre, Bath Theatre Royal);

About the Artists *continued*

Screwed (Theatre 503); *The One Day of the Year* (Finborough). She recently participated in the final for the Dutch Opera Design Award.

Louise Marchand-Paris graduated from Wimbledon College of Art Costume Design in 2014. She has worked on film sets in France as a dresser and a wardrobe assistant. Since graduating, She has worked as a maker for film productions including *Lady Macbeth* and *My Cousin Rachel* in 2016, and she has been working at the National Theatre for three years as a dresser and a wardrobe assistant. She was also the costume designer of *Radieuses Vermines* (*Radiant Vermin* by Philip Ridley). After a short run at the Leicester Square Theatre earlier this year, that show toured in Paris and the Avignon Festival during the summer.

Julia Reid trained in stage management at the Royal Central School of Speech & Drama. Theater credits include: *Things I Know To Be True* (Frantic Assembly, UK Tour); *Fatherland* (MIF, Frantic Assembly, Royal Exchange Manchester); *Twelfth Night*, *Cat on a Hot Tin Roof*, *Scuttlers*, *Three Birds*, *Rats Tales*, *Good*, *Punk Rock* and *Private Lives* (Royal Exchange Manchester); *A Midsummer Night's Dream* (international tour, Propeller); *The Late Middle Classes* (Donmar); *Julius Caesar* (RSC Swan); *In the Night Garden* (UK Tour); *Been So Long*, *A Prayer for my Daughter* and *the Good Soul of Szechuan* (Young Vic); *Rough Crossings*, *Angels in America*, *Paradise Lost* (Headlong).

Fiona Bardsley trained at LAMDA on the Stage Management and Technical Theatre course. She then worked in the fringe and the Soho Poly Theatre. She worked at the Royal Court as DSM on many plays including *Road*, *A Lie of the Mind* and *Ice Cream and Hot Chocolate*. Her credits at the National Theatre as Deputy Stage Manager include

The Shaugraun, *Arcadia*, *Dealers Choice*, *Amy's View*, *Skylight*. World tours of *Richard III*, *King Lear*, *Hamlet*, *The History Boys*, *Power*, *Frankenstein*, *Collaborators*, *Battle Royal*, *Humble Boy*, *Gagarin Way*, *The Talking Cure*, *Gethsemane*; *The Effect*; *Beyond Caring*, *Hedda Gabler* and *Exit the King*.

Sylvia Darkwa-Ohemeng is a Rose Bruford graduate in Stage Management. Her credits include The 33% Festival (Creative Youth Department at Oval House); 24-hour plays (Old Vic: New Voices); *Nine Rooms* (Old Vic Tunnels); *Monologue Slam*; *Rich Mix*; *Future Fest*; *Eclipse* (NTC); *Grandfathers* (NTC); *Half Breed* (India Tour, Soho Theatre); *A Guide to Second Date Sex*; *Strong Arm* (Edinburgh Festival: Underbelly Venue); *Jungle Book* (Birmingham Rep/ Roundhouse); *Ada Ada Ada* (Proximus Lounge, Brussels); *Brainstorm* (Temporary Space); *Putting Words in Your Mouth* (Roundhouse); *Take-Over Season*, *Storylab* (Tricycle Theatre); NYT Playing Up season (Arcola); *Boys* (Vaults Festival); and *Nine Night* (National Theatre: The Dorfman).

Fuel (co-producer) produces an adventurous, playful and significant program of work—live, digital and across art forms—for a large and representative audience across the UK and beyond. We collaborate with outstanding artists with fresh perspectives and approaches who seek to explore our place in the world, expose our fears, understand our hopes for the future, create experiences which change us and in turn empower us to make change in the world around us.

Fuel Director Kate McGrath and Inua Ellams met in 2008, after McGrath saw the beginnings of what became Ellams's first play, *The 14th Tale*, at BAC. Fuel helped him develop this debut and produced it, premiering it at the Edinburgh Festival, winning

About the Artists *continued*

a Fringe First, touring it in the UK and internationally and presenting it at the National Theatre. Since that first meeting, Fuel has worked closely with Ellams, producing *Untitled*, *Knight Watch*, *The Long Song Goodbye*, *Black T-shirt Collection*, *The Spalding Suite*, and *Barber Shop Chronicles* since its inception. Fuel previously toured Ellams's *An Evening with an Immigrant* in which with poems, stories and extracts from his plays, he tells about his life through the lens of his experience of immigration.

Upcoming Fuel projects include: *Touching The Void*, adapted by David Greig and directed by Tom Morris, at Hong Kong Arts Festival in March 2019, and *The Half God of Rainfall* by Inua Ellams at the Kiln Theatre in April 2019.

National Theatre (co-producer) makes world-class theater that is entertaining, challenging and inspiring. And we make it for everyone.

We stage up to 30 productions at our South Bank home each year, ranging from reimagined classics—such as Greek tragedy and Shakespeare—to modern masterpieces and new work by contemporary writers and theater-makers. The work we make strives to be as open, as diverse, as collaborative and as national as possible. Much of that new work is researched and developed at the New Work Department: we are committed to nurturing innovative work from new writers, directors, creative artists and performers. Equally, we are committed to education, with a wideranging learning program for all ages in our Clore Learning Centre and in schools and communities across the UK.

The National's work is also seen on tour throughout the UK and internationally, and in collaborations

and co-productions with regional theaters. Popular shows transfer to the West End and occasionally to Broadway. Through National Theatre Live, we broadcast live performances to cinemas around the world.

National Theatre: On Demand. In Schools makes acclaimed, curriculum-linked productions free to stream on demand in every primary and secondary school in the country. Online, the NT offers a rich variety of innovative digital content on every aspect of theatre.

We do all we can to keep ticket prices affordable and to reach a wide audience, and use our public funding to maintain artistic risk-taking, accessibility and diversity.

West Yorkshire Playhouse (co-producer).

Welcome to the home of incredible stories. There has been a Playhouse in Leeds for almost 50 years; from 1968 to 1990 as Leeds Playhouse and then, with the opening of a brand new theater on its current Quarry Hill site, it became West Yorkshire Playhouse.

West Yorkshire Playhouse is a leading UK producing theater; a cultural hub, a place where people gather to tell and share stories and to engage in world class theater. We make work that is pioneering and relevant, seeking out the best companies and artists to create inspirational theater in the heart of Yorkshire. From large-scale spectacle to intimate performance, we develop and make work for our stages and for found spaces, touring, schools and community centers. Our 2015/16 production of *Chitty Chitty Bang Bang* played to over 500,000 people across the country; our production of *Beryl* played to 100 in a village hall in Wickenby, Lincolnshire. We

About the Artists *continued*

create work to entertain and inspire.

As dedicated collaborators, we work regularly with other theaters from across the UK, independent producers, and some of the most distinctive, original voices in theater today. We develop work with established practitioners and find, nurture and support new voices that ought to be heard. We cultivate new talent by providing creative space for new writers, emerging directors, companies and

individual theater-makers to refine their practice.

Alongside our work for the stage we are dedicated to providing creative engagement opportunities that excite and stimulate. We build, run and sustain projects that reach out to everyone from refugee communities, to young people and students, to older communities and people with learning disabilities. At the Playhouse there is always a way to get involved.

Connecting Artists to the Community

While at Dartmouth, company members from Barber Shop Chronicles had dinner with students, visited classes in Dartmouth's Departments of Theater and African and African American Studies, and participated in pre-show and post-show discussions. For more information about Hop Outreach and Arts Education programs, call 603.646.2010 or visit hop.dartmouth.edu/online/outreach.

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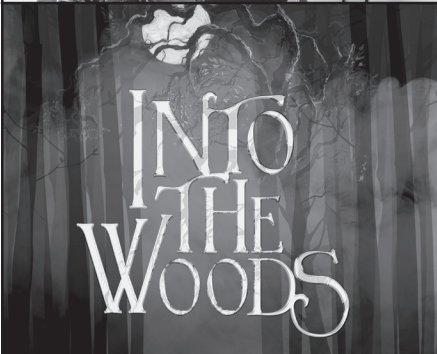
Upcoming Events



Indigenous Rising: An Evening of NextGen Native Artists

Wed • Jan 30 • 7 & 8:30 pm

Spoken word, incisive theater and “Alter-Native” rock by a rising generation of indigenous artists.



Dartmouth Department of Theater

Into the Woods

Feb 22–Mar 3

Wishes may be magically granted, but traditional happily-ever-afters are scarce in this sophisticated fairy-tale mash-up.



Camille A. Brown & Dancers *ink*

Thu • Apr 4 • 7 pm

Fri • Apr 5 • 8 pm

A vivid survey of love and resilience in the African diaspora by award-winning “force of nature” (NYT) choreographer and her company.



For tickets or more info, call the Box Office at 603.646.2422 or visit hop.dartmouth.edu. Share your experiences! #HopkinsCenter



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Assistive Listening Devices available in the lobby.



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