

**Complicité**

presents

**DRIVE YOUR  
PLOW  
OVER THE  
BONES  
OF THE  
DEAD**



**BELGRADE  
THEATRE**  
COVENTRY

**Wed 19 - Sat 22 Apr 2023**  
**[belgrade.co.uk](http://belgrade.co.uk)**



# WELCOME

## from Complicité



At the centre of Olga Tokarczuk's savage, funny and wildly beautiful book, is a self-aware 65-year-old woman, Janina, whose wry wit adds an additional layer to her

**We might think ourselves not simply as an audience, but a solidarity.**



story. She expresses what it feels like to be alive right now with blinding clarity. A prophet for a world on fire, she's bold, messy, angry and righteous – furious with the state of the world but determined to do something about it. She never cleans her home, preferring to devote her time to poetry and the cosmos, laughter and the secrets the animals have to tell us.

An image we have returned to often in the making of *Drive Your Plow Over the Bones of the Dead* is that of the mycelium: the remarkable network of fungi that exists deep beneath the forest floor, linking the trees by the roots and transferring water and nutrients throughout the network. A good metaphor for a story about the deep inter-connection between humankind and nature – and the perils that await when that relationship is fractured.

Great stories can be a little like that mycelium web – they can be a way that we forge links with one another, understand ourselves as part of something bigger than ourselves. Tonight, witnessing Janina's story, we might think ourselves not simply as an audience, but a solidarity.

This decade has demonstrated that our connection with the environment is both more delicate and deeper than ever perceived before. A monumental shift in collective attitude is necessary for us all to coexist in harmony with the world around us.

It is an honour to present one of literature's most fervent portrayals of the human experience in our modern world.

**Simon McBurney**, Artistic Director  
& **Amber Massie-Blomfield**,  
Executive Director  
Complicité



© Camilla Adams

# It all begins in the depths of winter...

In a small community on a remote mountainside near the Czech-Polish border, men from the local hunting club are dying in mysterious circumstances. Janina Duszejko – ex-engineer, environmentalist, devoted astrologer and translator of William Blake – has her suspicions. She has been watching the animals with whom the community shares their isolated, rural home, and she believes they are acting strangely...

Olga Tokarczuk's "marvelously weird and fablelike mystery" (*The New York Times*) is a whodunnit unlike any other. A rallying cry for nature, it explosively exposes the hypocrisy of institutional power.

What does it mean to be human and what does it mean to be animal, and can we separate the two?

## Why is the killing of animals sport and that of humans murder?

*A Complicité co-production with*  
**Barbican London, Belgrade Theatre Coventry, Bristol Old Vic, Comédie de Genève, Holland Festival, Les Théâtres de la Ville de Luxembourg, L'Odéon-Théâtre de l'Europe, The Lowry, The National Theatre of Iceland, Oxford Playhouse, Ruhrfestspiele Recklinghausen and Theatre Royal Plymouth.**



# REHEARSALS





# It turns out I've been living among monsters

by Toby Litt

**Who knows, perhaps you might even leave the theatre a vegetarian? (That is, if you aren't one already.) Because, whether you like it or not, you're about to get into a massive argument – with yourself.** There's a lot of anger awaiting you, supplied by you, aimed at you; opposing energies that you didn't even realise were building over the course of your lifetime. Especially since you stopped being a child who learned to read with

stories of loveable animals and became an adult who accepted that some of these animals are, in strict legal terms, fair game. But this anger you're going to feel is a different anger to the usual everyday dammit-level annoyance at clumsiness or stupidity. This will be an active, tragic anger – the kind of anger described by Janina Duszejko, the protagonist of the novel-version of *Drive Your Plow Over the Bones of the Dead*, as 'genuine, not to

**Divine Anger is empowering. 'It flooded me from inside in a burning hot wave.'**





say Divine Anger.' Divine Anger is empowering. 'It flooded me from inside in a burning hot wave. This energy made me feel great, as if it were lifting me off the ground, a mini Big Bang with the universe of my body.'

It may be that you'll come out of this argument with yourself feeling you've somehow won. That you

this one's young; feed this one to this one. Am I really capable of this level of hypocrisy?

Yes, you are – but it's not just you. I'm as hypocritical, and as angry about it, as you are. And so are the people around you in the seats, and – shortly – in front of you on the stage. It's not just you, it's all of us,

follow Jainism and would never swat the mosquito (possibly malarial) that's sucking blood from our arm, or unless we're a merciless hunter who kills indiscriminately and makes no distinction between game and domestic animals, then we are in some way living with values that just don't fit coherently together. We're in profound disagreement with ourselves.

Olga Tokarczuk, through Janina, wants to provoke Divine Anger in us, to call it forth. She does this by forcing the acceptable everyday world to appear as it is, appalling. In her weird and thrilling tale of murder and loneliness, she comes close to William Burroughs who said of his most famous novel, 'The

## 'How great and full of life the world is.'

were right all along. That you don't need to change what you eat, how you think, who you are. But even if that happens, in another sense you'll have lost. Lost to yourself. Because there's another part of you, perhaps almost half, that's going to feel shock, rage, shame, and perhaps a decadent kind of awe. Am I really this mixed up? Love this animal; kill this one; eat

all humans. Unless we absolutely obey 'Thou Shalt Not Kill,' unless we



title means exactly what the words say: naked lunch, a frozen moment when everyone sees what is on the end of every fork.' Janina asks –

When you walk past a shop window where large red chunks of butchered bodies are hanging on display, do you stop to wonder what it really is? You never think twice about it, do you? Or when you

order a kebab or a chop – what are you actually getting? There's nothing shocking about it. Crime has come to be regarded as a normal, everyday activity. Everyone commits it.

And throughout Tokarczuk's impassioned novel, the voices of this 'Everyone' speak back at Janina, as you yourself might. She is, after all, 'just an old woman, gone off her rocker in this wilderness'. She's really triggering, isn't she? She's the kind of person who believes in astrological speculation rather than deductive reasoning. She writes batty letters to the Police, advising them where they've gone wrong in their murder investigations – and they rightly ignore her. And when she insists on not being ignored, not being silenced or made invisible, they, they and the other voices, say to her – “Don't upset

yourself, madam. We're within the law.” “Christ, what are you on about?” “You have more compassion for animals than for people.” “What do you expect us to do?” “You must be joking...” “Don't get

so upset about things. Don't take the whole world on your shoulders. It'll all be fine.” “You must be joking...” “Nowadays, fortunately the concept of hunting has changed. We are no longer seen as people who

just want to shoot everything that moves, but as people who care about the beauty of nature: about order and harmony.”

Olga Tokarczuk's novel first came out in Poland in 2009 and was translated by Antonia Lloyd-Jones for publication in 2018, yet it feels entirely contemporary. Veganism has become one of the most commonly proposed ways of addressing the climate and ecological emergency. This is explicitly brought up by one of the most cogent voices who speaks to, and against, Janina. He's a young forester, so he should know what he's talking about –

There's nothing natural about nature any more... It's too late. The natural processes have gone wrong, and now we must keep it all in control to make sure there's no catastrophe... We have to shoot the foxes, or else their population will grow so large that they'll be a threat to other species.

But Janina rages against this. And as time passes around her, as the seasons of a year go by, Janina hears in all these



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## We feel her justification. Our inconsistency is intolerable.

placating voices a screeching crescendo of human hypocrisy. And whether we agree with her or not, we feel her justification. Our inconsistency is intolerable. Finally, Janina is forced to cry out in compassion. 'How great and full of life the world is.' But it's another character, peripheral but also central, a summertime neighbour of Janina's, the writer, the Grey Lady – it's Olga Tokarczuk's wry self-portrait who half-says the truth. 'It turns out,' she says, 'I've been living among monsters. 'And yet there's more to say, and we complete the other half of her truth ourselves: 'It turns out I've been living among monsters. And it turns out the reason they haven't eaten me is that I'm a monster, too.' ■

Toby Litt is a writer, academic and environmental activist based in London. He has published novels, short story collections, comics and poems. His most recent book is *A Writer's Diary* (Galley Beggar, 2023). His novel *Patience* was shortlisted for the Republic of Consciousness Prize. Toby is a member of Writers Rebel, part of Extinction Rebellion. In November 2022, he and the writer Natasha Walter took part in Cut the Ties, thirteen coordinated XR actions against institutions that reinforce our dependence on fossil fuels. Both Toby and Natasha were arrested for their non-violent (but slightly messy) direct action outside the Institute for Economic Affairs.

# CAST

## Thomas Arnold

© Arthur Wilson



Thomas Arnold's most recent theatre credits include *A Very Expensive Poison* and *Fanny & Alexander* (directed by Max Webster) for the Old Vic; *The Kids Stay In The Picture*, directed by Simon McBurney for the Royal Court, and *Oslo*, directed by Bart Sher at the National. On screen, he recently appeared in *A Spy Among Friends* on ITVX, the BBC 2 series *MotherFatherSon* with Richard Gere, the hugely popular BBC series *War and Peace* and the critically acclaimed series *Broken*, written by Jimmy McGovern. His film credits includes Tom Harper's *The Aeronauts* and *The Woman in Black: Angel of Death*.

## Johannes Flaschberger



Johannes Flaschberger was born in Hermagor in the Austrian Alps. He trained with Marcel

Marceau in Paris, Pavel Rouba in Barcelona at the Institut del Teatre, and with Philippe Gaulier in Paris. Theatre for Complicité includes *The Three Lives of Lucie Cabrol*, *Mnemonic*, *Measure for Measure*, *A Dog's Heart* and *The Master and Margarita*. For the RSC (2009/10), *Othello* directed by Kathryn Hunter. For the Schaubühne Berlin, *Beware of Pity* directed by Simon McBurney; *Professor Bernhardt* and *Italienische Nacht* directed by Thomas Ostermeier. TV and film work includes *Immortal Beloved* directed by Bernard Rose, *Bridget Jones: The Edge of Reason* directed by Bibaan Kidron, *Bauernprinzessin* Series 2 and 3 directed by Susanna Zanke, *Der Bulle von Tölz*, *Waidmanns Dank* directed by Daniel Prochaska, and *Adam and Evelyn* directed by Andreas Goldstein.

## Tamzin Griffin



© Ori Jones

Tamzin Griffin's work with Complicité includes *The Master and Margarita*, *A Dog's Heart* and *Measure for Measure*. Other work includes *24 Hours of Peace* (Royal Exchange); *Mephisto [A Rhapsody]* (Gate Theatre); *Present Laughter*, *Tonight at 8:30* (Chichester Festival Theatre); *St George and the Dragon*, *Draw Me Close* (National Theatre/Tribeca Film Festival/Young Vic); *Emil and the Detectives*, *Greenland* and *Our Class* (National Theatre); *The War Has Not Yet Started* (Theatre Royal Plymouth); *Cyrano de Bergerac* (Southwark Playhouse); *The Hudsucker Proxy* (Nuffield Theatre Southampton and Liverpool Everyman); *Far Away* (Young Vic); *Jedermann* (Salzburger Festspiele); *The Empress and Othello* (RSC); *Brief Encounter* (Kneehigh/Birmingham Rep

and Haymarket West End); *A Matter of Life and Death* (Kneehigh/National Theatre); *Rough Magyck* (Forkbeard Fantasy/RSC); *Red Demon* (Young Vic/ Tokyo Bunkamura); *San Diego* (Tron and Edinburgh Festival); *Witness* (Gate Theatre and BAC) and *Shockheaded Peter* (Lyric Hammersmith, West Yorkshire Playhouse, national and international tour: Olivier Award for Best Entertainment).

## Amanda Hadingue



© Ruth Crafer

Amanda Hadingue's work with Complicité includes *The Master and Margarita*, *The Dark Is Rising* (BBC World Service) and *A Pacifist's Guide to the War on Cancer*. Other theatre includes: *The Winter's Tale*, *Miss Littlewood*, *The Duchess of Malfi*, *The Follies of Mrs Rich*, *The Merchant of Venice* (Royal Shakespeare Company); *A Christmas Carol*, *A Very Expensive Poison* (Old Vic); *Top Girls*, *Small Family Business* (National Theatre); *Spindrift*, *Deciphering* (curious directive); *The Madness of George III* (Nottingham Playhouse); *I Am Thomas* (National Theatre of Scotland/ Told by an Idiot); *Tipping the Velvet* (Lyric Hammersmith); *Ghost Train* (Royal Exchange); *Playing for Time* (Sheffield Crucible); *Rising Damp* (UK tour); *Hamlet* (Shakespeare's Globe); *Get Santa!*, *The Wonderful World of Dissocia* (Royal Court); many shows as a core member of Stan's Cafe. Television includes: *Good Omens*, *The Alienist*, *Flowers*, *Bad Move*, *Casualty*, *Holby City*, *Lead Balloon*, *Doctors*. Film includes: *Black Pond*, *The Queen* and *The Darkest Universe*.

## Kathryn Hunter



© Paul Stuart

Kathryn Hunter is an Olivier Award-winning Actress and Director. As long-term associate of Complicité, her credits include: *The Visit* (Olivier Best Actress Award), *Foe*, *Out of a house walked a man*, *Anything for a Quiet Life*, *Help! I'm Alive* and *The Winter's Tale*. Acting credits include: *King Lear*, *The Chairs*, *Happy Days*, *WHY*, *Timon of Athens*, *Prometheus Unbound*, *The House of Bernarda Alba*, *Fragments*, *The Valley of Astonishment*, *The Emperor*, *Kafka's Monkey*, *Cyrano De Bergerac*, *Hearts-Cards*, *A Midsummer Night's Dream*, *A Tender Thing*, *Antony & Cleopatra*, *One Green Bottle*, *The Diver*, *The Bee*, *Yerma*, *Celestina*, *Whistling Psyche*, *Dona Rosita*, *Richard III*, *The Taming of the Shrew*, *Macbeth*, *Electra*, *Far Away*, *The Rose Tattoo*, *The Devils*, *Live Like Pigs*, *The Recruiting Officer*, *Our Country's Good*, *The Hypochondriac*, *Women of Troy*, *Romeo & Juliet*, *Spoonface Steinberg*, *Mother Courage*, *The Skriker*. Film includes: *The Tragedy of Macbeth*, *Poor Things*, *A Midsummer Night's Dream*, *Tale of Tales*, *Harry Potter and the Order of the Phoenix*, *The Baby of Macon*, *Maria's Child*, *Orlando*, *All or Nothing*.





## Kiren Kebaili-Dwyer

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Kiren Kebaili-Dwyer most recently played Balthazar in Simon Godwin's colourful, romping adaptation of *Much Ado About Nothing* at the National Theatre, opposite Katherine Parkinson and John Heffernan. In 2022 he also played the titular prince in Jude Christian's child-friendly *Hamlet* for a National Theatre Learning school tour. Other credits include roles in BBC's *Doctors* and short film *Comedown*. Kiren is also a talented voice actor, playing Haitian revolutionary Toussaint L'Ouverture in BBC Bitesize's course on the Abolition of the Slave Trade.

## Weronika Maria

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Weronika Maria graduated from BA Acting CDT (Collaborative and Devised Theatre) at The Royal Central School of Speech and Drama in 2021. She is originally from Krakow, Poland. Recently, Weronika devised and performed in a female-led collaborative production, *Becoming*, at NDT Broadgate and previewed at Theatre Deli London and Blue Elephant Theatre. She project-managed

the short film *How Are You?* in Pompeii, which created a platform for Ukrainian artists. During the pandemic, amongst her full-time studies, Weronika produced and performed in *Curiouser and Curiouser*, an experimental short film essay that received a Critic's Award at The Cinema Femme Short Film Festival 2020. Since participating in R&D workshops with Complicité, Weronika is delighted to be making her professional debut on the UK and international stage with *Drive Your Plow Over the Bones of the Dead*.

## Tim McMullan

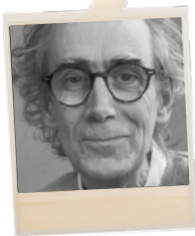
© Clare Park



Tim McMullan has played lead roles at The National Theatre including Mendoza in *Man vs Superman* with Ralph Fiennes where *The Guardian* remarked "both a knockout brigand – snapping eyes and tongue – and a wonderfully languorous devil". Stage work includes *The Misanthrope* alongside Damian Lewis and Keira Knightley, the original production of *His Dark Materials*, *Anthony and Cleopatra*, and *Twelfth Night*. On-screen, he stars in *Maggie Murders* opposite Lesley Manville. The ongoing series is based on author Anthony Horowitz's best-selling books and follows Tim as detective Atticus Pünd. Further TV credits include *The Serpent*, *The Crown*, *Brexit*, *Melrose*, *Fearless* and *Witness for the Prosecution*. He is well known for his long-standing role in the beloved British drama *Foyle's War*. Most recently Tim filmed the second installment of *Enola Holmes*, starring Millie Bobby Brown and Helena Bonham Carter. Film credits include *King Charles III*, *The Woman in Black*, *The Queen* and *Shakespeare in Love*.

## César Sarachu

© Åsa Sarachu



César Sarachu trained with Jacques Lecoq. His work for Complicité includes *The Street of Crocodiles* and *The Master and Margarita*. Other theatre work includes in Sweden *Top Dogs* (Orionteatern Stockholm), *Mörkertid* and *Det Allra Viktigaste for Unga Klara* (Stadsteatern Stockholm). In France *Fragments* and *11&12*, both directed by Peter Brook (Bouffes du Nord). In Spain *Reikiavik* and *Intensamente Azules* directed by Juan Mayorga. His work in film includes *Institute Benjamenta* and *The Piano Tuner of Earthquakes*, both directed by the Quay Brothers, *Meeting Evil* by Reza Parsa, *Wellkåmm to Verona* by Suzanne Osten, *L'homme qui marche* by Aurelia Georges and *Tiempo Después* by Jose Luis Cuerda. His television credits include the spanish comedy series *Cámara Café* directed by Luis Guridi.

## Sophie Steer



Sophie Steer's theatre work includes: *Exodus* (National Theatre of Scotland), *Civilisation* (Antler/New Diorama), *It's True, It's True, It's True* (Breach Theatre), *Dinomania* (Kandinsky Theatre/New Diorama), *Lands* (Antler Theatre/

Bush Theatre), *Still III* (Kandinsky Theatre/ New Diorama), *Tank* (Breach Theatre/National Tour), *Buckets* (Orange Tree Theatre), *Sparks* (Old Red Lion), *Romeo and Juliet* (Watermill Theatre). TV work includes: *It's True, It's True, It's True* (BBC4), *Chickens* (Big Talk). Her film work includes *Days of the Bagnold Summer* (Stigma Films).

## Alexander Uzoka



© Dujorna Gift

Alexander Uzoka is an Italian Nigerian actor from East London and a recent graduate from the BA Acting course at the Bristol Old Vic Theatre School. Before he was accepted onto the course in 2019, Alexander worked with his local theatre Theatre Royal Stratford East from the age of 14. This gave him the opportunity to win two National Monologue Slams and perform at the National Theatre twice as part of NT Connections. He has also worked with the Yard Theatre, Theatre Peckham and the Almeida Theatre, where his first written show was performed in 2022. During his time at BOVTS he performed at the Bristol Old Vic Theatre, playing in the Weston Studio with *Macbeth* in November 2021 and on the main stage with *Catastrophe Bay* in July 2022. He has now returned to the Bristol Old Vic after just five months, making his professional stage debut with Complicité's *Drive Your Plow Over the Bones of the Dead*.



# CREATIVES

## Simon McBurney

### Director



© Jorri Kristjánsson

Simon McBurney is an actor, writer and playwright, and director of theatre, opera, film and dance. One of the most innovative, mercurial and influential theatre-makers working today, in 1983 he co-founded Complicité, since when all his work has been made through a deeply researched and highly collaborative process which fuses a profound belief that all aspects of the theatre should challenge the limits of theatrical form.

As well as creating original works, Simon has brought great plays to the stage – Beckett, Brecht, Bulgakov, Durrenmatt, Ionesco, Daniil Khams, Arthur Miller, Bruno Schulz, Shakespeare and Ruzante – and adapted numerous works of literature. He adapted and directed *The Master and Margarita* (2012) for the 2012 Avignon Festival, and Stefan Zweig's *Beware of Pity* (2015) for the Schaubühne Theatre, Berlin. His award-winning *The Encounter* (2015) was described as 'one of the most fully-immersive theatre pieces ever created' by *New York Times*.

Simon is married, with three children, and lives at the end of a valley in the West Country. In 2016 his wife, Cassie, introduced him to Polly Higgins and the Stop Ecocide campaign which seeks to have ecocide (unlawful or wanton acts committed with knowledge there will be widespread or long-term damage to the environment) enshrined in international law. The International Criminal Court can currently prosecute just four crimes: genocide, crimes against humanity, war crimes and crimes of aggression. By adding a fifth crime of ecocide to the Rome Statute of the International Criminal Court, the perpetrators of environmental destruction would suddenly be liable to arrest, prosecution and imprisonment.

He asks that anyone reading this joins him in supporting this campaign by going to [www.stopecocide.earth](http://www.stopecocide.earth).

# Olga Tokarczuk

Author (original novel)

@ Lukasz Giza



Olga Tokarczuk is the recipient of the 2018 Nobel Prize in Literature. She is the most translated living Polish author and the author of nine novels and three short story collections. She has twice won the most prestigious Polish literary prize, the Nike Award, for *Flights* (*Bieguni*) in 2008 and for *The Books of Jacob* (*Księgi Jakubowe*) in 2015.

Her most famous novels include *Primeval and Other Times* (*Prawiek i Inne Czasy*), *House of Day, House of Night* (*Dom Dzienny, Dom Nocny*), *Flights* (*Bieguni*), which also won the 2018 Man Booker International Prize and was shortlisted for the National Book Awards in Translated Literature 2018, and *Drive Your Plow Over the Bones of the Dead* (*Prowadź Swoją Pług Przez Kości Umarłych*), translated into English by Antonia Lloyd-Jones, which was shortlisted for the 2019 Man Booker International Award and the Dublin Literary Award and the Warwick Prize, and longlisted for the National Book Awards in Translated Literature. Her epic novel, *The Books of Jacob*, was published in English by Fitzcarraldo, Riverhead and Text Publishing in 2021 in a translation by Jennifer Croft, and was

shortlisted for the 2022 Booker International Award. Her latest novel, *Empuzjon*, published in 2022, is now being translated into English. Her work has been translated into more than fifty languages.

Olga lives in Wrocław where she has established a foundation that runs educational programmes and provides support for writers and translators.

# Rae Smith

## Set and Costume Design



Rae Smith's set and costume design work for Complicité includes *The Street of Crocodiles*, *The Visit* (plus foyer installation at the Almeida), *Help! I'm Alive*, *Wiseguy Scapino* and *Ave Maria*. Her recent theatre designs include *A Doll's House, Part 2* (Donmar), *Rigoletto* (South Bank Sky Arts Award, Opera North), Kae Tempest's *Paradise* (National Theatre), *Uncle Vanya* (Harold Pinter and film; South Bank Sky Arts Award and Olivier nomination for set), *Girl from the North Country* (Broadway, West End and Old Vic), *Barbershop Chronicles* (BAM, Roundhouse, National Theatre), *Rosmersholm* (Duke of Yorks, Olivier nomination for set). During the Covid-19 lockdowns Rae designed better mentally healthy working spaces for her local hospital and school and sold her art prints to raise funds for Women's Refuge. Other theatre designs include *Warhorse*, where she drew all the backgrounds (Tony and Olivier Awards for set) and then went on to perform live drawing with the Royal Philharmonic Orchestra at the Royal Albert Hall. See Instagram @drawingfellowucal for *Drive Your Plow Over the Bones of the Dead* sketches.

# Paule Constable

## Lighting Design



Paule Constable is a Royal Designer for Industry, an Associate Director of the National Theatre, and an Associate of the Lyric Hammersmith and Matthew Bourne's New Adventures. She has won the Olivier Award for Best Lighting Design a record five times, and been nominated for a further nine. Theatre includes: *LIGHT: Bach Dances* (Hofesh Shechter Company); *The Glass Menagerie*, *Cock*, *Les Misérables* (25th Anniversary), *The Normal Heart*, *The Ocean at the End of the Lane* (also West End), *Master Harold and the Boys*, *Pericles* (Public Acts), *Nine Night* (also West End), *Follies*, *Angels in America (Parts I & II)* (also Broadway), *The Red Barn*, *Threepenny Opera*, *The Light Princess*, *This House*, *The Curious Incident of the Dog in the Night-Time* (also West End & Broadway), *Warhorse* (also West End, Toronto, Australia, US tour & Broadway) *Saint Joan*, *His Dark Materials* (National Theatre).

# Christopher Shutt

## Sound Design



Christopher Shutt's recent work includes *Much Ado*, *The Corn is Green*, *Paradise* and *Romeo & Juliet* (also for Sky Arts) at the National Theatre; *The Clinic* at the Almeida; *Closer* at Lyric Hammersmith; *Murder on the Orient Express* at Chichester; *Dreamachine* for Unboxed Festival; *Four Quartets* in the West End; *What If If Only* at the Royal Court. Other theatre includes *War Horse* (Tony Award); *A Disappearing Number*, *The Elephant Vanishes*, *The Noise of Time*, *Mnemonic*, *The Caucasian Chalk Circle* and *The Street of Crocodiles* for Complicité; *Antony & Cleopatra*, *Julie, John*, *Twelfth Night*, *Man and Superman* and *Every Good Boy Deserves Favour* at the National Theatre; *Hamlet*, *Macbeth*, *Timon of Athens* (also New York and Washington), *Oppenheimer* (also West End), *Wendy & Peter Pan* and *Much Ado About Nothing* at the RSC; *Hamlet* (with Benedict Cumberbatch) at the Barbican; *The Twilight Zone*, *The Treatment* at the Almeida; *St Nicholas*, *Far Away*, *Aristocrats*, *Knives in Hens*, *Faith Healer* and *Privacy* at the Donmar.

# Dick Straker

## Video Design



Founder of Mesmer, Dick Straker's theatre and opera credits include: *Steve* (Seven Dials), *The Long Song* (Chichester), *Walls and Windows* (The Abbey Dublin), *A Monster Calls* (Old Vic), *Greek* (Scottish Opera), *Carmen* (Grange Festival Opera), *Don Juan in Soho* (Wyndhams Theatre), *Aida* and *Andrea Chenier* (Opera North), *Notorious* (Gothenburg Opera), *Cymbeline* and *Love's Sacrifice* (Stratford RSC), *The Commission* and *Cafe Kafka* (two operas for Aldeburgh and Linbury Theatre), *Roots* (Donmar Warehouse), *Fortunio* (Grange Park Opera), *Paper Dolls* (Tricycle Theatre), *Going Dark* (Fuel Theatre), *Tiger Country* (Hampstead Theatre), *Tales of Ballycumber* (Abbey Theatre Dublin), *The Mountaintop* (Trafalgar Studios), *Rushes* (Royal Ballet), *The Ring Cycle* (ROH), *Sugar Mummies* and *Hitchcock Blonde* (Royal Court Theatre), *Julius Caesar* (The Barbican), *Richard II* (The Old Vic), *The Woman in White* (Palace Theatre London and Marquis Theatre NY), *Henry V*, *The Coast of Utopia*, *Jumpers* and *The Powerbook* (National Theatre).

# Kirsty Housley

## Additional Direction



Kirsty Housley is a director, writer and dramaturg working across theatre, film and digital. Recent work includes *Jekyll and Hyde* by Evan Placey (director) for The National Theatre; *Extinct* by April de Angelis (director and dramaturg) for Theatre Royal Stratford East; *The Long Goodbye* (director of live show and livestream) with Riz Ahmed for Manchester International Festival/BAM; *Can I Live?* for Complicité (Dramaturg); *Mephisto [A Rhapsody]* at The Gate Theatre (director); *Rich Kids: A History of Shopping Malls in Tehran* and *The Believers are but Brothers* (Director and co-creator with Javaad Alipoor); *Tao of Glass* with Phillip Glass for Manchester International Festival (co-director); *Avalanche: A Love Story* at The Barbican and Sydney Theatre (Dramaturg); *Misty* at The Bush and the West End (Dramaturg); *The Encounter* for Complicité (co-director) and *Myth* for the RSC (director and co-writer). Kirsty is currently an RSC Digital Fellow.

# Laurence Cook

## Dramaturgy



Laurence Cook is a dramaturg, theatremaker and audio producer. He has worked with acclaimed companies this egg and RashDash and with The National Theatre and Shakespeare's Globe. He specialises in supporting solo work, including Soho Theatre Rising award-winning shows *Ryan Lane Will Be There Now In a Minute*, and *Baubo: Goddess of Filth*. Laurence is a graduate of The Royal Court Young Writers Programme, the Young Vic Genesis Network, and now reads for Playwright's Studio Scotland. He has also worked for community companies Old Vic New Voices and The Big House. As an audio producer he has worked across BBC networks on live arts, culture and music radio, documentaries (including the award-winning *The Digital Human*) and drama.

# Sian Ejiwunmi-Le Berre

## Dramaturgy



Sian Ejiwunmi-Le Berre is a writer, actor and theatremaker. Theatre credits include: Assistant Director on Roy Williams' and Clint Dyer's *Death of England* parts 1 & 2 at the National Theatre, and Assistant Director for Complicité on Clint Dyer's *The Happy Tragedy of Being Woke* at the Edinburgh Festival. Sian has worked in several TV writers' rooms, writing an episode of Disney + soon to be released, *Nautilus*. She has several original upcoming television series in production and development ranging from YA fantasy and musicals to murder mysteries. Radio includes Radio 4 classic serials *Les Liaisons Dangereuses* and *The Medici*, along with her comic play *When Fanny Met Germaine*. Sian was previously a professional songwriter and continues to act in TV, film and theatre.

# Toby Sedgwick

## Movement Direction



© Clare Park

Toby Sedgwick trained at the Jacques Lecoq School in Paris, where he founded The Moving Picture Mime Show which established itself as one of the innovators of physical theatre throughout the world. He won the 2008 Olivier Award as Director of Movement and Horse Choreographer for *War Horse*, playing Ted Narracott in the original production. Toby has worked internationally and extensively in UK theatres, including *Swallows and Amazons* and *The Little Mermaid* at Bristol Old Vic, *War Horse* and *The 39 Steps* in the West End and on tour, and has performed in and co-devised several Complicité shows including *Help! I'm Alive*, *Out of a house walked a man*, *The Noise of Time*, *Light*, *The Master and Margarita*, and *A Dog's Heart*. He collaborated with Danny Boyle on the London 2012 Olympics as Director of Movement and Choreographer of the Industrial Revolution, his NT production of *Frankenstein* and appeared in Boyle's film *28 Days Later*. His movement direction can be seen in the films *Nanny McPhee* and *the Big Bang* and *Stan and Ollie*, and most recently working again with Danny Boyle creating the movement on *Pistol* (Disney TV). As an actor, his most recent theatre production was with Kathryn Hunter and the late Marcello Magni in the highly successful production of *The Chairs* by Ionesco, translated, adapted and directed by Omar Olerian at the Almeida Theatre in early 2022.

# Richard Skelton

## Original Compositions



Richard Skelton is a British musician. His uniquely expressive use of stringed instruments was developed on a series of ground-breaking albums: *Box of Birch* (2007), *Marking Time* (2008), *Landings* (2009), and *Verse of Birds* (2011). Over the past decade-and-a-half his recorded music has been used in feature films (*The Mountain*, *The Loneliest Planet*, *The River*) and documentaries (*Territoire Perdu*, *Les Tourmentes*, *Small Country*). More recently, he has produced scores for films, including Mark Gill's Morrissey biopic *England is Mine* (2017), and Pierre-Yves Vandeweerd's exploration of the ghosts of genocide in Armenian Azerbaijan, *Les Eternels* (2017). He has also written work for the Elysian Quartet, the Charles Linehan Dance Company, and numerous arts organisations, including Art Assembly, AV Festival, Atlas Arts, Borealis Festival and HIAP. Since 2009, he has been co-director of the multimedia publishing house, Corbel Stone Press, with the Canadian poet Autumn Richardson.

# Gemma Brockis

## Assistant Director



Gemma Brockis studied at Cambridge then Royal Central School of Speech and Drama. She is a founder member of Shunt, and shared the artistic direction with the collective from 2000-2014. Shunt shows include *The Boy who Climbed out of his Face*, *The Architects*, *Money*, *Amato Saltone starring Kittens & Wade* (with RNT), *Tropicana* (with RNT), *Dance Bear Dance*, *The Tennis Show* and *The Ballad of Bobby Francois*. Other work as director/maker includes *Kingdom Come* (RSC), *Still Night* (Kochi Museum of Art and international tour), *Pinocchio* (Aurora Nova and international tour) and *Oddvent* (online lockdown project). As a performer, theatre work includes *There has Possibly been an Incident* (Manchester Royal Exchange), *Crow* (Handspring and RNT), ... *Sisters* (Headlong), *Madman and Speed* *Death of the Radiant Child* (Theatre Royal Plymouth) and *Napoleon in Exile* (Traverse Theatre). Film includes *No Light and No Land Anywhere* and *Dream Agency*. Gemma has directed projects at various drama schools including RADA and LAMDA.

# Johanna Coe

Associate Costume Designer



Johanna Coe's costume design work includes *Ugly Lies the Bone* at the National Theatre; *Stella* at Brighton Festival and Hoxton Hall; and *Endgame* at the Donmar Warehouse. Associate costume design work includes *The Caucasian Chalk Circle* for the National Theatre/Complicité; *Translations*, *Paradise* and *War Horse* (also West End and international) at the National Theatre; *This House* at Chichester Festival Theatre; and *The Lion, the Witch and the Wardrobe* in the West End. Recent costume supervision work includes *A Number* at the Bridge Theatre; *The Night of the Iguana* in the West End; *The Prime of Miss Jean Brodie* at the Donmar; and *The Glass Menagerie* in the West End. Other work with Complicité includes *The Street of Crocodiles*, *The Three Lives of Lucie Cabrol* and *Out of a house walked a man*. TV includes Assistant Costume Design on *Harlots* and *The Sound of Music Live*. Johanna Coe was awarded a BAFTA TV Award for Outstanding Costume on *The Sound of Music Live*.

# Susanna Peretz

Wigs Designer



Theatre includes: *The Time Traveller's Wife* (Storyhouse Chester); *The Lion the Witch and the Wardrobe* (West End, UK Tour, Curve Theatre, The Bridge); *A Midsummer Night's Dream*, *A Very, Very, Very, Dark Matter* and *Julius Caesar* (The Bridge); *Death of a Salesman* (Young Vic and West End); *Hamlet* (Theatre Royal Windsor); *Noises Off* (Garrick Theatre); *Doubt: A Parable*, *The Long Song*, *Hedda Tesman*, *Plenty* (Chichester); *Carousel* and *Peter Pan* (Regent's Park); *Is God Is*, *Pity*, *Girls and Boys*, *Road*, *Linda*, *Birdland*, *The Nether*, *The Kid Stays In The Picture*, *The Twits*, *X and Hangmen* (also West End) (all Royal Court); *Machinal*, *Medea*, *Mary Stuart*, *Oresteia* and *Hamlet* (also West End) (all Almeida); *Rosencrantz and Guildenstern are Dead* (Old Vic); *The Grinning Man* (Bristol Old Vic/Trafalgar Studios); *Everybody's Talking About Jamie* (West End); *Bugsy Malone* (also UK Tour); *Ghost Stories*, *Scandaltown*, *Love, Love, Love* (all Lyric Hammersmith); *The Way of the World*, *The Prime of Miss Jean Brodie* (Donmar Warehouse).

# Lucía Sánchez Roldán

## Associate Lighting Designer



As lighting designer, Lucía Sánchez Roldán's work for theatre includes: *The Walworth Farce* at Southwark Playhouse Elephant; *The Wonderful World of Dissocia* at Theatre Royal Stratford East; *Grate* at National Theatre of Kosovo; *Fefu and Her Friends* and *Not About Nightingales* at Tobacco Factory; *Bogeyman* at the Pleasance/Camden's People Theatre; *Black, el Payaso* at the Arcola and Cervantes Theatre; *Camp Albion* at the Watermill Theatre; *We Are the Best!* at Live Theatre; *Tapped* at Theatre503; *The Forest Awakens, Code and Dagger* and *A New Beginning at the Kiln*; *The Gift* at GBS RADA; *Barbarians* at the Barbican; *Everything Must Go for Playground*; *Invisibles* and *The First* at VAULT Festival; *The Spirit* at BAC; *Ms Julie* and *Utopia Room* at The Place; *The Niceties* at the Finborough; and *How We Begin* at the King's Head. As associate lighting designer, theatre includes: *two Palestinians go dogging* at the Royal Court; *Cabaret* at the Playhouse; *Camp Siegfried* at the Old Vic; *Taboo: Anniversary Concert* at the London Palladium; *The Mirror and the Light*, *Amélie*, *Les Misérables – The Staged Concert* and *The Fishermen* (also Marlowe Canterbury) in the West End; and *Moonlight and Magnolias* at Nottingham Playhouse.

# Ella Wahlström

## Sound Associate



© Lucy White

Ella Wahlström is a London-based sound designer, born in Finland and trained at Rose Bruford College. She is a board member of the Association of Sound Designers and was one of the original sound operators of Complicité's *The Encounter*. Recent sound design credits include *Peter Pan Goes Wrong* (Ethel Barrymore, Broadway); *The Unfriend* (Criterion, West End); *A Christmas Carol* (Alexandra Palace); *Ava: The Secret Conversations* (Riverside Studios); *Dogs of Europe* (Barbican Centre); *The Wicker Husband* (Watermill Theatre); *Rare Earth Mettle* and *Inside Bitch* (Royal Court Theatre); *The Lemon Table* (Michael Grandage Company); *Piaf* (Nottingham Playhouse); *I Think We Are Alone* (Frantic assembly); *Noises Off* (Garrick, West End); *Jellyfish* (National Theatre); *Sometimes Thinking* (National Theatre River Stage); *Black and White* (SJACC Kuwait); *Trying it On* (RSC and Royal Court); *The Life* (English Theatre Frankfurt). She is the sound designer of Esa-Pekka Salonen's Cello Concerto which premiered in Chicago in 2017 with Yo-Yo Ma as soloist.



© Camilla Adams

## Complicité

Complicité is an international touring theatre company based in London led by artistic director and co-founder Simon McBurney. Founded in 1983, the Company has won over 50 major theatre awards worldwide, and played in more than 40 countries.

Complicité creates work that strengthens human interconnection, using the complicity between performer and audience that is at the heart of the theatrical experience. The company works across art forms, believing theatre, opera, film, radio, installation, publication and participatory arts can all be sites for the collective act of imagination.

The company is famous for making its work as a collective, with a spirit of collaborative curiosity, through extensive periods of research and development which bring together performers, designers, writers, artists and specialists from diverse fields – a process now known simply as 'devising'.

Complicité's recent work includes *The Dark is Rising*, a new audio drama for BBC World Service based on Susan Cooper's cult novel; *Figures in Extinction [1.0]*, *Can I Live?*, *The Encounter*, *The Master and Margarita*, *Shun-kin* and *A Disappearing Number*.

The Company is committed to widening access and supports talented artists who are under-represented in the theatre sector. Learning and engagement are central to its work and its award-winning Creative Engagement programme includes professional development, work in schools and colleges and participatory projects with a range of communities.

Complicité is responding to the climate and ecological emergency. It is a founder member of Culture Declares Emergency and co-chairs a working group of UK Touring Theatre Companies to share best sustainable practice and to develop the Theatre Green Book Touring Guidance.

2023 marks the company's 40th year.

# THE COMPANY

Cast **Thomas Arnold, Johannes Flaschberger, Tamzin Griffin, Amanda Hadingue, Kathryn Hunter, Kiren Kebaili-Dwyer, Weronika Maria, Tim McMullan, César Sarachu, Sophie Steer, Alexander Uzoka**

Adapted from the novel by ..... **Olga Tokarczuk**, published in Great Britain by Fitzcarraldo Editions

Director..... **Simon McBurney**

Set and Costume Design..... **Rae Smith**

Lighting Design..... **Paule Constable**

Sound Design ..... **Christopher Shutt**

Video Design..... **Dick Straker**

Additional Direction..... **Kirsty Housley**

Dramaturgy ..... **Laurence Cook** and **Sian Ejiwunmi-Le Berre**

Movement Direction ..... **Toby Sedgwick**

Original Compositions ..... **Richard Skelton**

Assistant Director..... **Gemma Brockis**

Associate Costume Designer ..... **Johanna Coe**

Wigs Designer..... **Susanna Peretz**

Casting..... **Amy Ball** CDG

Additional Movement..... **Crystal Pite**

Associate Lighting Designer ..... **Lucía Sánchez Roldán**

Sound Associate..... **Ella Wahlström**

Video Associates ..... **Jachym Bouzek** and **Jakub Xiv** for Mesmer

Associate Video Designer ..... **Ross Flight**

Design Assistants ..... **William Fricker** and **Ruth Hall**

Original novel translation ..... **Antonia Lloyd-Jones**

# PRODUCTION

Production Manager .....	<b>Niall Black</b>
Company Stage Manager .....	<b>Fiona Findlater</b> and <b>Sally McKenna</b>
Deputy Stage Manager .....	<b>Emma Rangel</b>
Assistant Stage Manager .....	<b>Naomi Ireland-Jones</b>
Wardrobe Supervisor .....	<b>Heather Judge</b>
Wigs Supervisor .....	<b>Fay Boswell</b>
Lighting Programmer .....	<b>Tamykha Patterson</b>
Lighting Supervisor .....	<b>Tom Pritchard</b>
Production Electrician .....	<b>Samuel Baker</b>
Stage Supervisor .....	<b>David Hill</b>
Sound Supervisors .....	<b>Laura Hammond, Sean Gallacher</b> and <b>Amir Sherhan</b>
Original Video Programming .....	<b>Salvador Bettencourt Ávila</b>
Video Programmer .....	<b>Caitlyn Russell</b>
Video Supervisor .....	<b>Ben Walden</b>
Animator .....	<b>Gustaf Lindstrom</b>
Model Box Assistant .....	<b>Catherine Morgan</b>
Dramatherapist .....	<b>Wabriya King</b>
Access Consultant .....	<b>Aisling Gallagher</b>
Audio Description Consultant .....	<b>Benjamin Wilson</b> for Hear the Picture
Audio Describer .....	<b>Jo Mousley</b> for Hear the Picture
Poster artwork .....	<b>Patryk Hardziej</b>
Programme design .....	<b>Kerry Churcher</b>

## Music and image credits

Original compositions by **Richard Skelton**; **Wolf Notes** co-composed and sung by **Autumn Richardson**, soprano. Other music: **House of the Rising Sun** (trad.), **Animals** (Garritsen), **Tell Me Why** (Somerville, Cole, Bronski), **Jump in My Car** (Ted Mulry). Images: Depiction of St Hubert from a window in Ottawa St Patrick's RC Basilica from the workshop of Franz Borgias Mayer (1848-1926). Photo by **Wojciech Dittwald**.



# COMPLICITÉ

Senior Producer .....	<b>Tim Bell</b>
Project Producer .....	<b>Josie Dale-Jones</b>
Creative Engagement Producer .....	<b>Rima Dodd</b> (Maternity Cover)
Executive Director .....	<b>Amber Massie-Blomfield</b>
Artistic Director .....	<b>Simon McBurney</b>
Administrator .....	<b>Sarah Osgerby</b>
Creative Engagement Producer .....	<b>Natalie Raaum</b> (Maternity Leave)
Finance Manager .....	<b>Louise Wiggins</b>

# TOUR

General Manager .....	<b>Jennie Green</b> for Great Leap Forward
Associate General Manager .....	<b>Marlous Lang-Peterse</b> for Great Leap Forward
Tour Booker .....	<b>Kayte Potter</b> for Great Leap Forward
Production Assistant .....	<b>Sara Cormack</b> for Great Leap Forward
Production Assistant .....	<b>James Miller</b> for Great Leap Forward
Marketing Director .....	<b>Emma Laugier</b> for Emma Laugier Marketing
Marketing Manager .....	<b>Suzannah Bowles</b> for Emma Laugier Marketing
Marketing Assistant .....	<b>Matthew Meldrum</b> for Emma Laugier Marketing
PR .....	<b>Kate Hassell</b> and <b>Ben Chamberlain</b> for Bread and Butter



# FUNDERS

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*Complicité is an Arts Council England  
National Portfolio Organisation.*

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Royal Court Theatre, Sparks Theatrical Hire, Stage Sound Services and Whitelight.

# COMPLICITÉ SUPPORTERS

## Aficionados

Bublu & Siegmar Thakur-Weigold, Clive & Sue Woodford-Hollick

## Accomplices

Pamela Edwardes, Ernest Fasanya & Jenny Stevens, Jon & Julia Hall, Richard Harrison, Frances Hughes, Melanie Johnson, Frances Magee, Chris & Clem Martin, Constantine Partasides & Patricia Cabredo Hofherr, Hope Pym, Michael Tian & Sharon Zhu, Eliot Vaughan, Geoff Westmore, Kate

## Allies

Bill Bingham, Nitya Bolam, Frances Connan, Simon Dormandy, Claire Gough, Dina Priddle, Anthony Whitworth-Jones, Anne Willcocks CBE, Julie Yeung

Become a **Complicité** supporter today to access priority booking and exclusive insights into our work. Your support will help us bring exciting productions to life, develop emerging creative artists and deliver our expansive participation programme. **To find out more, visit [complicite.org/support](http://complicite.org/support), write to [email@complicite.org](mailto:email@complicite.org) or call us on 020 7485 7700.**

## Stop Ecocide

**ECOCIDE is the mass damage and destruction of ecosystems – severe harm to nature which is widespread or long-term.**

It includes ocean damage, deforestation, land and water contamination and air pollution. As citizens we can and must take responsibility for what we eat and buy, but ordinary citizens do not make high level investment and policy decisions. Ordinary citizens cannot be blamed for ecocide. Right now, the Rome Statute of the International Criminal Court (ICC) lists four crimes: Genocide, Crimes Against Humanity, War Crimes and Crimes of Aggression. The Statute can be amended to add a fifth crime: ECOCIDE. Unlike suing and fining

corporations, making ecocide a crime creates an arrestable offence. It makes those individuals who are responsible for acts or decisions that lead to severe environmental harm liable to criminal prosecution.

In this way Earth's most precious ecosystems can be protected and allowed to recover.



### HOW YOU CAN HELP

**Step 1:** sign the international petition

**Step 2:** become an Earth Protector

**Step 3:** tell everybody

Visit [stopecocide.earth](http://stopecocide.earth) to find out more

# WORLD TOUR DATES

Drive Your Plow Over  
the Bones of the Dead

Theatre Royal Plymouth  
1 - 3 December 2022

Bristol Old Vic  
19 January - 11 February 2023

Oxford Playhouse  
1 - 4 March 2023

Barbican, London  
15 March - 1 April 2023

Nottingham Playhouse  
4 - 8 April 2023

Belgrade Theatre, Coventry  
19 - 22 April 2023

The Lowry, Salford  
25 - 29 April 2023

Ruhrfestspiele, Recklinghausen  
3 - 6 May 2023

Grand Theatre, Luxembourg  
11 - 12 May 2023

10th Theatre Olympics, Budapest  
16 - 17 May 2023

Wiener Festwochen, Vienna  
22 - 26 May 2023

Holland Festival, Amsterdam  
1 - 3 June 2023

L'Odeon, Paris  
7 - 17 June 2023

More 2023 and 2024 dates to be  
announced

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**complicite.org**

**email@complicite.org**

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