

PRESS

AT THE

OLD VIC

The Old Vic announces The Old Vic 12 class of 2017-2018

London, 5 December: Today The Old Vic announces this year's Old Vic 12, a company of talented developing artists, who will work with The Old Vic during its monumental bicentenary year and beyond. The Old Vic is preparing to celebrate 200 years of creative adventure in 2018 and throughout the theatre's history creativity has been at the forefront of the theatre's pioneering vision and work on stage. The Old Vic 12 scheme will offer twelve upcoming artists the opportunity to expand their networks, experience first class mentoring and receive support to create three brand new plays as a collective.

For its third year, the scheme has evolved so that the three creative positions (formally designer, movement director and composer) are open to theatre collaborators of any discipline including illusionists, lighting designers, sound designers, DJs, choreographers and many more. As a result, for the first time, The Old Vic will welcome a puppet-maker to The Old Vic 12.

The newly announced Old Vic 12 consists of:

- Puppet-Designer, Maker and Director, Maia Kirkman-Richards
- Producers, Ciara McCafferty, Matthew Schmolle and Euan Borland
- Directors, Hannah Banister, Sophie Moniram and Sara Joyce
- Designer and Visual Artist, Moi Tran
- Writers, Sarah Kosar, Gareth Farr and Omar El-Khairy
- Composer and Musical Director, Tom Barnes

The Old Vic 12 demonstrates the theatre's commitment to outreach and inclusivity in everything it does and feeds into The Old Vic's integrated artist development strategy at the heart of the theatre. To ensure that members of The Old Vic 12 truly become part of The Old Vic network, we are introducing a brand new project called **Connect**.

Connect will harness the collective power of our talented alumni from former Old Vic 12 groups as well as previous artist development projects and main stage cast members, to continue to support them as they develop their careers.

Being part of the Connect network will offer:

- £10 tickets to Old Vic shows
- Opportunities to expand networks
- Access to bespoke panel talks, debates and creative insights
- New work development and collaborative platforms
- Access to rehearsal space at The Old Vic Workrooms

This Autumn, after receiving 1,200 applications and interviewing over 200 candidates, The Old Vic is thrilled to start work with the selected twelve, to nurture and unveil the work they produce.

Artistic Director, Matthew Warchus said, *'Today we welcome the third cohort of The Old Vic 12 scheme. It's very inspiring to see the creative partnerships that have been forged through the scheme to date and to imagine how they may shape our industry now and in years to come. This year we accepted applications from a much wider range of disciplines and are excited to include a puppet designer in The Old Vic 12 alongside a composer, a designer, directors, writers and producers. We look forward to presenting the three new pieces that these collaborations give rise to.'*

Some achievements from the Class of 2016–2017 include: Tobi Kyeremateng (producer) and Lekan Lawal (director) were successful in Next Up - a BAME leadership initiative. Tobi will be programming a season at The Bush and Lekan at BAC. Chelsea Walker won the RTST director award and will direct *A Streetcar Named Desire* for ETT and other partnering venues. Movement Director Rachel Nanyonjo went on to be the Movement Director on The Old Vic's production of *Cover My Tracks*. Producer Aaron Rogers secured a full-time position with worldwide production company Dodger Theatricals.

The Old Vic 12 is generously supported for 2017/18 by the Andrew Lloyd Webber Foundation, Robert Bourne, Nick Clarry, Hani Farsi, Nathalie & Nicolas Giauque, Laura & Nigel Mead and The Old Vic Impact Fund.

Connect is generously supported by The Fenton Arts Trust, The D'Oyly Carte Charitable Trust, The Stanley Picker Trust and The Old Vic Impact Fund.

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PRESS CONTACTS

For general Old Vic press enquiries, including OV12:

Amy Dowd | E amy@wdwentertainment.com | M 07737 007 016

For production press enquiries:

Jo Allan | E jo@joallanpr.com | M 07889 905 850 | T 020 7520 9392

Kitty Greenleaf | E kitty@joallanpr.com | M 07545 131 539 | T 020 7520 9392

NOTES TO EDITORS:

THE OLD VIC 12 CLASS OF 2017–2018



DIRECTORS

Hannah Banister's director credits includes *El Grito Del Bronx*, *Cigarettes & Moby Dick* (Both for Chaskis Theatre and Rose Bruford College), *Hush* (Paines Plough/ RWCMD), *This Is Art* (Rift) *I Killed Rasputin* (George Square Theatre, Edinburgh), *Gardening: For The Unfulfilled and Alienated* (Edinburgh and Latitude Festivals 2013, Fringe First Award winner), *Trapp* (24 Hour Plays/The Old Vic), *Best Men* (Little Pieces of Gold Festival/Southwark Playhouse).

As Associate Director, theatre includes *The Absence of War* (Headlong), *Tiger Country* (Hampstead Theatre); *Another Country* (West End). As Resident/Assistant Director, theatre includes *Pride & Prejudice* (Regent's Park Open Air Theatre/National Tour), *The Angry Brigade* (Paines Plough); *The Tempest* (Shakespeare's Globe), *Longing* (Hampstead Theatre), *Step in Time* (24 Hour Celebrity Musicals Gala/The Old Vic); *Jumpy* (Royal Court/West End); *The Stock Da'Wa* (Hampstead Theatre).

Finalist for JMK award 2014

Sophie Moniram is a graduate from Mountview Academy's Theatre Directing MA and has participated in the National Theatre Studio's Directing Course. Directing credits include *The Diary of a Hounslow Girl* (initially commissioned by Ovalhouse, with National Tours produced by Ambreen Razia, Black Theatre Live & House Theatre). Further directing credits include *POT* (Ovalhouse, supported by Stratford Circus), self-written 'Midsummer Roman Feast' (RSC: Avonbank Gardens), *F**king Outside the Box* (VAULT Festival), *The Five Stages of Waiting* (Tristan Bates Theatre), *Indian Summer* (White Bear Theatre), *Creditors* (The Cockpit Theatre), *The Star-Spangled Girl* (Karamel Club), *Purgatorio* (Karamel Club) and 'Noah' (short play) by Amir

Nizar Zuabi (Young Vic Theatre). Passionate about developing new work she has also directed staged readings at Soho Theatre, Old Red Lion and the National Theatre Studio. Assistant Director credits include 'The Winter's Tale' (National Theatre: School Tour & The Dorfman), 'B' (Royal Court Theatre), 'Myth' (RSC: TOP), 'The Rise and Shine of Comrade Fiasco' (The Gate Theatre), 'Creditors' (Young Vic Theatre) and 'Yerma' by Simon Stone after Lorca (Young Vic Theatre* & NT Live). (*Initially part of the Young Vic's Jerwood Assistant Director Programme 2016, supported by the Jerwood Charitable Foundation).

Sara Joyce Sara most recently directed Dust by Milly Thomas and Elsa by Isobel Rogers at Edinburgh Fringe which will have London transfers in Spring 2018. Other directing credits include On Raftery's Hill by Marina Carr at Bunker Theatre (reading) as part of 'Damsel Develops', The Scar Test by Hannah Khalil (Soho Theatre), Bush Theatre Emerging Writer's Showcase, Soho Young Playwright's Award showcase, Crestfall by Mark O'Rowe (RADA Festival), The Win Bin by Kate Kennedy (Old Red Lion Theatre), Act Without Words I; Rough For Theatre II; Catastrophe by Samuel Beckett (Old Red Lion Theatre, Offie nominated for Best Director).

Sara was Resident Director at Almeida Theatre and Resident Assistant Director at Soho Theatre. She has worked as associate and assistant director with Dominic Dromgoole, Claire van Kampen, Gavin Quinn (Pan Pan Theatre co.) Richard Eyre, Rupert Goold, Steve Marmion.

Sara is a reader for the Verity Bargate Award (2016/17). She was recently shortlisted for the KSF Emerging Artist's Award and is a recipient of the Deutsche Bank Award for Creative Enterprises. She studied Drama and Theatre at Trinity College, Dublin and trained at Ecole Jacques Lecoq.

PRODUCERS

Ciara McCafferty is an Edinburgh based producer originally from Belfast. Former Resident Producer at the Oxford Playhouse and Magdalen College School. Co-founder and Executive Producer for new writing theatre company Chatterbox Productions, winner of the Belfast International Arts Festival Audience Award 2015. Upcoming productions include a new commission with Fringe First Award winning playwright Abi Zakarian (Chatterbox Productions & Youaremine).

Producer credits include; The Runner (long listed Amnesty International Freedom of Expression Award 2017), Oxford Unlocked (Oxford Festival of the Arts), Children of the Night, The Bridge, Frankenstein, 1917, Prometheus Bound (MCS/Pegasus Theatre), All Through The House (Tinderbox Theatre Company). For Chatterbox Productions; The Suitcase (Belfast International Arts Festival 2015), Little Jokes (Underbelly Edinburgh) Mojo Mickybo (NI Tour 2013), The Man Who (Underbelly Edinburgh), Breathing Water, Please Patricia (Edinburgh Fringe 2011)

Associate Producer credits include; Playhouse Plays Out: Food For Thought, How To Hide A Lion (Oxford Playhouse)

Assistant Producer credits include; Snowflakes (Oxford Playhouse), Citizens Rehearse - The James Connolly Project (Irish Consulate, Edinburgh)

Matthew Schmolle co-founded The Working Party in 2013, and so far has completed nine projects and productions including the English Premiere of David Ireland's Everything Between Us and 2 years of performance and installation work in communities in South Lewisham. Currently he is also Associate Producer at ice&fire and works freelance for McNaughton Lord Representation. He has produced at The Finborough, The Vaults, The Park, Hackney Showroom and with The Big House, Buckland, Teatro Vivo, The Spectators Guild, Only Connect and Emergency Exit Arts. He has an MA in theatre, worked as an actor for 6 years and found his way to producing through arts work with care-leavers and young people in the criminal justice system, for Only Connect and The Big House respectively.

Euan Borland is an independent theatre producer specialising in new writing and actor-musician work. Euan has produced work in London, Edinburgh and on tour across the UK. He has previously worked for organisations such as the Half Moon Theatre, Theatre503 and Fraser-Cannon Productions. Euan has also worked as a mentor for the charity Arts Emergency. He is currently the producer for DumbWise Theatre Company. Previous productions include: One Hour Only (Underbelly/Edinburgh New Voices Season), Matchgirls (Red Ladder Theatre, DumbWise Theatre, Wilton's Music Hall), Land of Our Fathers (Theatre503),

Thisbe (UK Tour), Ballistic (Pleasance Courtyard). He is currently working on a national tour of the Sex Worker's Opera throughout November 2017 and is working on a transfer of Ballistic to the Kings Head Theatre in February 2018.

WRITERS

Sarah Kosar Sarah Kosar is an internationally produced and published playwright. She is originally from Butler, Pennsylvania and has lived in London for the past 8 years. She has been granted an Exceptional Promise in Playwriting visa. Her full length productions include Mumburger (Old Red Lion, The Archivist's Gallery), Butter Brain (Broadway Barking Theatre, Theatre Royal Stratford East with Young and Talented School of Stage and Screen), Hot Dog (Thinking Cap Theatre, Florida and The Last Refuge, London). Other work includes: Spaghetti Ocean (Staged Reading, Royal Court Theatre Live Lunch), Big Body, Tiny Head (Theatre Local: Pimlico, Royal Court Theatre), Runt (Soho Theatre, Oxford School of Drama). Sarah's play Human Suit was part of the First Drafts Festival at the Yard Theatre in July 2017 and longlisted for the Bruntwood Prize for Playwriting. Alongside writing, Sarah is the Head of Talent at the music-tech startup, ROLI.

Gareth Farr is a writer for theatre, whose debut full-length play, Britannia Waves the Rules, won the Bruntwood Prize for Playwriting in 2011. He has taken part in the Royal Court Writers Programme and Super Group and has had work developed and performed at The Green Room Studio Theatre in Manchester. Gareth has also written for the Tristan Bates Ignition scheme. Gareth's latest play, The Quiet House, explores infertility and the taboo surrounding it, opened at Birmingham Repertory Theatre in May 2016 and transferred to Park Theatre in London in June 2016.

Omar El-Khairy is a playwright and screenwriter.

He is a former Leverhulme Associate Playwright at the Bush Theatre. His plays include Burst, Sour Lips, The Keepers of Infinite Space and The Chaplain. His work is published by Oberon Books. His last play Homegrown was originally commissioned as part of the National Youth Theatre's 2015 season. It was published by fly rates earlier this year. Omar is also a founding member of Paper Tiger, a collective of theatre and filmmakers, working collaboratively and autonomously. His first short film, No Exit, received its world premiere at the Dubai International Film Festival 2014, and screened both nationally and internationally. His latest short, White Girl - supported by BFI NETWORK - is set to shoot in the new year. Naz, his feature documentary (co-directed with Ana Naomi de Sousa), is currently in development with Postcode Films and Hakawati. He is also in the process of developing two television projects - a single drama and an original series.

Omar holds a PhD in Sociology from the London School of Economics and Political Science

DESIGNER AND VISUAL ARTIST

Moi Tran Moi Tran practices a multi-disciplined practice in Fine Art and Design for Performance. She trained at the Motley School of Design, holds a BA Honours at The Winchester School of Art and is currently completing her Masters in Fine Art at The Chelsea School of Art. Moi regularly participates in Art Residencies and Exhibitions nationally and internationally, most notably funded by Arts Council Ireland, Mark Rothko Museum, 126 Gallery. Design credits include: Tamburlaine (Arcola Theatre), Roundelay (Southwark Playhouse), Deluge (Hampstead Theatre), At My Own Risk (Romanian Embassy), The Manual Oracle (Anxiety Festival at The Yard Theatre), Golden Child (New Diorama), Bandages (Corn Exchange, Live Newcastle and UK Tour). Opera credits include: The Imperfect Pearl (Kings Place London, UK Tour), Falstaff (Opera Berbiguieres, France). Film credits include: Kolya, a short animation film, Join the Dots (Film London/British Film Council). Site Specific credits include: Candid (Hornsey Townhall), Last Days of Limehouse (Limehouse Town Hall), Heaven in Berlin (Testbed1 site specific promenade theatre).

COMPOSER AND MUSICAL DIRECTOR

Tom Barnes is a London-based musical director and composer. Tom trained at the Royal College of Music

as a Soirée d'Or Scholar, generously supported by the Clifton Parker Award. Tom was also selected as a UK BAFTA Scholar for 2015 - 17. Tom is primarily interested in politically and socially charged work. Film credits include trans film *Blue Sushi* (2015, dir. Bertie Gilbert and Sammy Paul) and documentary *Look At Me* (2017, dir. Marco Alessi) about queer and trans bodies and their online self-representation which premièred at Scottish International Queer Film Festival. In 2016 Tom was selected as Composer in Residence with keyboard manufacturer ROLI as part of the Sound and Music Embedded_Innovate Scheme. It culminated in *MIDWAY*, a audio-visual project about a council estate in Islington, the residents of which were invited to improvise on the ROLI Seaboard Rise in an effort to take a snapshot of a morphing community set against the backdrop of the increasing gentrification of London. For stage, Tom composed for Grassroots Shakespeare London's productions of *Twelfth Night* and *Othello* (Leicester Square Theatre) and was musical director and composer for Changeling Theatre's *All's Well That Ends Well* and *The Two Gentleman of Verona*. Tom was also Musical Associate for Academy-nominated composer Gary Yershon for *The Broken Heart* (The Jerwood Vanbrugh Theatre, RADA) and Music Assistant on *Art* (The Old Vic, 2016).

PUPPET MAKER AND DIRECTOR

Maia Kirkman-Richards is a Croydon based puppet designer, maker and director. She originally trained as an actor and since graduating from The Academy of Live and Recorded Arts in 2013 has enjoyed working as a puppeteer, a puppet designer/maker and a puppetry director. In 2015 she established her puppet company, House of Stray Cats, which has recently secured funding from Arts Council England and toured Nationally with their first production, *The Dream Factory*. Maia designs, constructs and directs puppets for a number of touring theatre companies, as well as working as a freelance puppet maker for Nick Barnes Designs. Puppet design credits include: *A Stone's Throw* (Edinburgh International Book Festival), *Metamorphosis* (National Tour), *The Dream Factory* (National Tour), *Doctor Faustus* (National Tour), *Tyke* (Arts Theatre Leicester Square), *The Power of the Inglewood* (National Tour), *The Good Person of Szechwan* (National Tour), *The Little Matchgirl* (National Tour).

As a puppet maker for Nick Barnes, Maia has assisted on the production of puppets for: *The Lorax* (Old Vic), *Mr Popper's Penguins* (International Tour), *Little Beasts* (The Other Palace) and *Gnomus* (BBC Proms 2017).