

YOUR DIGITAL PROGRAM / TEXT ONLY VERSION

Dogs of Europe

Belarus Free Theatre

Based on the novel by Alhierd Bacharevič

Thu 2 Mar – Mon 6 Mar / Dunstan Playhouse, Adelaide Festival Centre

Duration: 3hrs, incl. interval

Warnings: Contains depictions of violence and smoking, nudity and strong language. Utilises theatrical smoke and haze. Recommended for audiences 16+

Note: Performed in Belarusian with English surtitles

THIS DIGITAL PROGRAM INCLUDES

Credits

Testament to the power of theatre as rebellion

Biographies

Creative Team

Based on the novel by **Alhierd Bacharevič**

Nicolai Khalezin Director, Set Designer and Dramaturg

Natalia Kaliada Co-Director

Maryia Bialkovich Co-Dramaturg

Daniella Kaliada Translation

Roman Liubyi Filmmaker and Animator

Richard Williamson Lighting and Video Designer

Sergej Newsky Composer

Mark & Marichka Marczyk of Balaklava Blues
Original Music and Live Performance

Ella Wahlström Sound Designer

Maria Sazonova Choreographer

Mikalai Kuprych Videographer

Neil Kelso Illusions

RC-Annie Stage Combat Consultants

Keegan Curran Associate Sound Designer

Ed Borgnis Production Manager

Beatrice Banyonite Video Programmer

Dylan Winn-Davies Sound Programmer and
Sound No. 1

Dogs of Europe was first performed in Minsk in 2020. It opened at the Barbican Centre in London on Friday 11 March 2022 with the following people.

ENSEMBLE

Darya Andreyanova

Nadia Brodskaya

Nastasya Korablina

Pavel Haradnitski

Aliaksei Naranovich

Kiryl Kalbasnikau

Mikalai Kuprych

Aliaksei Saprykin

Maryia Sazonova

Oleg Sidorchik

Stanislava Shablinskaya

Yuliya Shauchuk

Raman Shytsko

Svetlana Sugako

Maryna Yakubovich

Ilya Yasinski

Valery Mazynsky

The following credits are for the Adelaide Festival production of Dogs of Europe.

ENSEMBLE

Pavel Haradnitski

Yuliya Shauchuk

Raman Shytsko

Maryia Sazonova

Stanislava Shablinskaya

Ilya Yasinski

Kate Vostrikova

Igor Shugaleev

Kiryl Kalbasnikau

Darya Andreyanova

Testament to the power of theatre as rebellion

By Kate Maltby

The following article was originally published by Index on Censorship in their magazine edition on The Theatre of Resistance After The Pandemic (vol. 50 // No. 4 // Winter 2021).

In a skyscraper in the heart of the City of London, a surprisingly airy rehearsal space hosts a group of Europe's boldest theatre-makers.

In the centre of the room, a woman trudges in a circle with the juddering, formal rhythms of a fatigued sergeant-major, a vacuum-cleaner held out before her like a rifle. On the other side of the "stage", an actor playing a surgeon is operating on a seemingly conscious patient.

Two stage-managers watch from the front: behind an otherwise conventional rehearsal table littered with sound equipment and notes, someone has hung the white-and-red flag, or *byel-chyrvona-byely s'tsyah*, which has become the emblem of Belarusian resistance to the dictator Alyaksandr Lukashenka.

I spot a souvenir water-bottle from the Human Rights Foundation's Oslo Freedom Forum. On a small chair at the side of the room, a voice issues from a Zoom video running on a laptop. This is Nikolai Khalezin, founder with his wife Natalia Koliada of the Belarus Free Theatre company, directing a rehearsal over video link.

VIRTUAL REHEARSALS

Today Khalezin is leading his company by Zoom because he seems to have a cold – and, in the time of Covid, no one can be too careful. But unlike most directors working in London, he has long practised in making theatre remotely. Since 2011, Khalezin and Koliada have held political asylum in the UK, a necessity for survival in the face of repeated harassment and imprisonment at the hands of Lukashenka's regime.

Khalezin was a journalist before he became a theatre-maker, working for three independent Belarusian newspapers successively closed as the autocracy tightened its grip. But in all the years in the UK, Khalezin and Koliada have never stopped co-ordinating their theatre company, keeping in close but covert contact with artists on the frontline of Belarusian resistance, who have risked their freedom and even their lives to perform "unregistered" theatre in garages and private homes around their homeland.

Long before the pandemic, directing his actors by video-link had become Khalezin's norm. Now, given the vicious repression which followed Lukashenka's attempt to assert himself in August 2020 as the "winner" of a sixth term as president, the rest of the 16-member Belarus Free Theatre, and their families, have fled their native land to reunite in London.

Ostensibly, the artists of the Belarus Free Theatre are now refugees. "What can foundations and activists in the West specifically do to help?" I ask Khalezin, perhaps naively.

"What can you do to help? Imagine 20 people arriving in a new country without a roof, without spare clothes, with nowhere to go – then it becomes quite easy to picture what you can do to help."

But they are also rehearsing in London as prestigious invited artists, programmed to premiere their latest production at the Barbican Centre in March 2022. *Dogs of Europe*, first performed in an early version in Minsk in 2019 – crowds of supporters turned up in spite of the fear of arrest – is an adaptation of Alhierd Bacharevic's mammoth novel set in a dystopic Europe of 2049.

In the book, most of Asia has fallen under a secret-service dominated Russian "reich", while an ever more fragmented western Europe grapples with a refugee crisis. The title seems to recall W H Auden's poem on the death of Yeats: "In the nightmare of the dark / All the dogs of Europe bark / And the living nations wait / Each sequestered in its hate."

The novel was published in 2017, but as a long-term collaborator of Bacharevic, Khalezin first saw a version in 2014 – since then, he says, "it has become closer to our contemporary world even quicker than I had imagined." He is still working on condensing Bacharevic's 900 pages into a 150 minute show and on scaling up his company's flexible rehearsal versions to fit the Barbican Theatre's 1,162-seat main space.

Not that the Belarus Free Theatre's audiences have ever been small. Part of the problem of performing for years in secret scratch locations around Minsk has always been the sheer number of people who regularly turn up, hungry for intellectual immediacy. The level of direct intervention by Lukashenka's thugs has varied on and off – part of any surveillance state's strategy is always to fuel uncertainty and surprise – but in 2007, for example, the entire company were arrested in the middle of a performance of Edward Bond's *Eleven Vests*.

Ironically, Bond's play for young people explores the abuse of liberty by state institutions, both school and army – the arrests came within three weeks of a summit on political liberty in eastern Europe at which Vaclav Havel had hosted the Belarus Free Theatre at his country home in the Czech Republic.

THEATRE ON THE STREETS

With the eruption of protests in 2020, however, the theatre company found themselves performing on open streets. "Minsk is full of courtyards," says Svetlana Sugako, the company's general manager. "We went on to the streets, and so did everybody else, so there we were, performing to the crowds of protesters, and they were performing back in the form of their protest."

Sugako discovered the Belarus Free Theatre in 2007, after being taken by a friend to a bar and rolling her eyes at the mere concept of theatre. "I had only seen the official, patriotic stuff – the state produces these long shows of official history and calls it theatre."

Inside, the company were performing their internationally acclaimed version of Sarah Kane's *4.48 Psychosis*. "It was about suicide, and psychosis, and pain – and the government doesn't allow us to have plays which show this, because we are supposed to be a perfect society, so officially we don't have suicide, we don't have psychosis, we don't have pain. And it was right up in my face, performed at the bar, just like I'm talking to you now."

Sugako immediately got involved. Shortly afterwards she was arrested with the group, and when I look at accounts of her imprisonment she has given elsewhere, I read harrowing stories about being humiliated while naked, and forced to listen to male prisoners being raped with objects in the next room. So I don't press her. But she alludes to that particular stint in prison later in our conversation, when she talks about the experiences of being detained again last year in the aftermath of Lukashenka's crushing of the courtyard protests.

"It was bad before. But even compared to that first time, now it is hell. There are no human rights outside prison. So imagine what happens inside."

There are still more than 600 political prisoners in Belarus (Lukashenka, in a recent interview with the BBC, called them "criminals".) The Belarus Free Theatre have been working with Index on Censorship to smuggle letters from prison and publish them on the Index website as *Letters from Lukashenka's Prisoners*.

What feels frustrating, observing the Belarus Free Theatre's development, is how many times it seems to have dropped from the Western radar over the past few years. Ten years ago, they were a liberal cause célèbre – I first encountered their work at an event at the Young Vic in London hosted by Index on Censorship in 2010, which seemed to have every progressive theatre luminary in attendance.

Many friends have stood firm, including the actor Samuel West and the playwright Sir Tom Stoppard, who also has a long-standing relationship with Index. But often, attention seems to flicker fashionably. Khalezin attributes this in part to the sheer wave of people in crisis globally: "You have people in need from Afghanistan, you have people from Syria – we shouldn't be competing with each other for help, but our stories should all be reason to look beyond your borders, to build more bridges."

FAR FROM HOME

Most of the company – all of whom have hair-raising tales about escaping Belarus – are likely to be based in Poland for the foreseeable future, partly because living in London is more expensive.

Conversely, the infectiously hopeful aspect of the Belarus Free Theatre is its unfettered advertisement for the power of theatre as rebellion. Critical conversations about art as freedom of expression inevitably revolve around the naysayers' question: "yes, but does it actually change anything?"

For 15 years, Khalezin and Koliada have been bringing people together in a nation whose government goes to extreme lengths to keep people apart. Theatre is shared experience – this much we know – and one of the markers of Lukashenka's regime is his attempt to deny citizens shared experience.

In October 2020, during the height of the election protests, people were forbidden from gathering in public places in groups of more than three and private gatherings were banned outright. (This supposedly was a health measure – but, as Sugako observes, "Belarus has no coronavirus. Officially. We are a perfect country, remember?").

Whether gathering people in private spaces, or engaging inquiring minds at a public protest, the Belarus Free Theatre brings people together. And when people come together, things begin to happen.

Kate Maltby is the deputy chair of the Index on Censorship Board of Trustees. She is a critic, columnist, and scholar.

Biographies

Ensemble

DARYA ANDREYANAVA

Performer and Director

Darya graduated from the Belarus State Academy of the Arts in 2013 with a specialisation in Television Directing and worked for a while at Zhest, a TV station for hearing-impaired, before joining Studio Fortinbras in 2014. She has subsequently co-authored and produced documentary films *Central Store* and *House Number 5* and wrote some of the scenes for and performs in the Belarus Free Theatre (BFT) plays of the same name. Other performance credits with BFT include *Onyx* and *Today No-one Was Born*.

PAVEL HARADNITSKI

Performer

Pavel joined the Belarus Free Theatre (BFT) in 2005, after graduating from a leading drama school in Minsk, Belarus. By the time BFT launched their theatre laboratory, Fortinbras, in 2008, he was so well versed in the BFT method that he also became one of the teachers in the school, training young actors. In 2015, Pavel took on a director role with his debut play, which was based on the short stories by Daniil Kharms. *A School for Fools* was Pavel's first full scale production, directed in close collaboration with BFT's Artistic Directors, Nicolai Khalezin and Natalia Kaliada.

YULIYA SHAUCHUK

Performer

Yuliya studied directing at the Belarusian State University of Arts and Culture, graduating in 2007. From 2008 to June 2011, she worked at the National Theatre of Belarusian Drama but was fired for participating in an interview in the "free news" called "non-free theater begins with a tower". She joined Belarus Free Theatre (BFT) in 2010 and has performed in *New York '79*, *Ivanov's Christmas Tree*, *Nearest & Dearest*, *Today No-one was Born*, *The Master had a Talking Sparrow*, *DerMagenFenDelMoon: Stories by Kharms* and BFT's international productions of *King Lear*, *A Flower for Pina Bausch*, *Minsk 2011*, *Merry Christmas*, *Mrs Meadows*, *Being Harold Pinter*, *Price of Money*, *Burning Doors* and *A School for Fools*. She has directed two plays with BFT: *Onyx* with Studio Fortinbras students and *Well-Being*.

RAMAN SHYTSKO

Performer

Raman studied at the Belarusian State Academy of Arts with a degree in theatre and film acting. After graduation, he entered the Fortinbras studio. Since then, he has performed at the Belarus Free Theatre in shows such as *Central Store*, *Onyx*, *Well-Being*, *Gretel and Hansel* and *A School for Fools*.

MARYIA SAZONAVA

Performer and Choreographer

Maryia's creative activities began in 1994 when she joined Gostsitsa Folk Theatre. In 1998, she entered the Belarusian Academy of Arts, but left before completing her study. During this time, she worked as an actress in the Yanka Kupala theatre. Maryia's career has included work with the musical groups Yuria and Wolf, and dancing with ballet troupe Todes. She currently works as a teacher at Belarus Free Theatre's Studio Fortinbras in Minsk.

STANISLAVA SHABLINSKAYA

Performer

Stanislava studied at the 'New Theatre' children's school and has a Masters' degree in Cultural Studies from the Belarus State University. In 2014 she joined Studio Fortinbras and has performed in *Central Store*, *House #5*, *The Master had a Talking Sparrow*, *DerMagenFenDelMoon: Stories by Kharms* and Belarus Free Theatre's international productions of *Burning Doors*, *Trash Cuisine*, *Minsk 2011* and *A School for Fools*. Given her past sports career and professional training in karate (between 97-2009 she won several Belarusian and world championships), BFT arranged for Stanislava to undergo teacher training in functional workout.

ILYA YASINSKI

Performer

Since 2008, Ilya has been performing at the Republican Theatre of Belarusian Drama (the first performance of *Kalasy Pad sarpom tvaim* – Ales Zagorski). During his work, he has performed in more than 30 performances. His diploma work was the *Passion for Til* by V. Pavlyut (Til Ulenspiegel) and included plays such as *Concrete*, directed by E. Korniyag (*Orpheus*), and *Space with the winds*, directed by E. Korniyag and composed by E. Averkova. He played in performances by independent theatre company Art Corporation, including *The Children's Crusade* (directed by Y. Divakov-Dushevsky), *Richard III* (directed by A. Yanushkevich) and *Thisisus* (directed by S. Zhirkov). Since 2021, he has been persecuted by the Belarusian government. He has received international protection in Lithuania. In the fall of 2021, he joined the team of the Belarus Free Theatre.

IGOR SHUGALEEV

Performer

Igor is an independent actor and performer and a graduate of the Belarusian State Academy of Arts. As a student, he became interested in performative practices and physical and dance theatre. He participated in workshops on contemporary dance, partnering and performance organised by prominent pedagogues in Europe. As a performer of the Karakuli Dance Theater and Korniyag Theater projects, he took part in multiple European dance festivals. He has collaborated with Belarus Free Theatre (Minsk-London), TOK Theater (Minsk), HUNCH Theater Belarus (Minsk-London), and Nowy Teatr (Warszawa). Starting in 2019, Igor began to work on solo projects. Cooperating with artists across creative disciplines, he searches for his own language of artistic expression at the intersection of dance, drama, theatre and performance.

KIRYL KALBASNIKAU

Performer

Kiryl studied Media & Journalism at the European Humanities University, graduating in 2013. He has worked in cultural and NGO sectors, organising art exhibitions, education festivals, developing websites and doing web design. In 2016, he joined Belarus Free Theatre's Studio Fortinbras and has participated as an actor or/and author of scenes in *Central Store*, *Onyx*, *The Master had a Talking Sparrow*, *Today No-One Was Born*, *DerMagenFinDelMöön: Kharms Stories* and *House #5* and the international productions *Counting Sheep – Staging a Revolution* and *A School for Fools*. Since 2017, Kiryl started writing articles for the Ministry of Counterculture, Belarus Free Theatre's media platform about art and politics.

Creative Team

NICOLAI KHALEZIN

Director, Set and Costume Designer and Dramaturg

Co-Founder and Artistic Director

Nicolai is an award-winning director, playwright, designer, educator, political campaigner, and journalist. Prior to co-founding Belarus Free Theatre (BFT) in 2005, he was Co-Founder and Co-Executive Director of the Alternative Theatre in Minsk and Editor-in-Chief of the leading social-political weekly newspapers in Belarus - *Name*, *News* and *Our Freedom* – all of which were shut down by the oppressive regime. Along with Natalia Kaliada and BFT, he also founded the unique theatre school Fortinbras.

NATALIA KALIADA

Director

Co-Founder and Artistic Director

Natalia is the co-founding Artistic Director of Belarus Free Theatre, an award-winning theatre-maker, writer and director. As an internationally renowned diplomat and human rights campaigner, Natalia has pioneered a unique method of transversal lobbying and campaigning, uniting artistic, geopolitical, environmental and human rights concerns to bring systematic change to different societies.

MARIYA BIALKOVICH

Co-Dramaturg

Mariya is a Belarusian playwright. She was a member of the Belarus Free Theatre (BFT) ensemble from 2014-2019 and co-writer of *The Master Had Talking Sparrow* and *Tomorrow I Was Always a Lion*. Her first solo play *Welfare* was staged by BFT in 2018. She was shortlisted for the Independent Young Playwrights Festival Lubimovka in 2019 and has staged numerous readings in Belarus and Russia.

DANIELLA KALIADA

Translation

After being forced into exile from her home country of Belarus, Daniella fled to the UK with her parents. As a representative of Belarus Free Theatre and the We Remember Foundation, Daniella has participated in major political conferences across Europe. At 13, she spoke at the British Parliament urging politicians to sanction Lukashenko's regime and release political prisoners. She is the main presenter of the online show *Monologue for Two* run by the Ministry of Counter Culture and starred alongside Jude Law and Nicolai Khalezin in *Connections*.

ROMAN LIUBYI

Filmmaker and Animator

Roman studied at the Valentyn Marchenko studio at Kyiv's National I.K. Karpenko-Kary Theatre, Cinema and Television University. Since 2013, he has been working with the #BABYLON'13: Cinema of Civil Society group of independent film producers who came together during the Revolution of Dignity in Ukraine. In 2015, he began work on his full-length documentary project *War Note* (2020), based on videos from soldiers' cell-phones. In cooperation with the Security Service of Ukraine, Roman has created two films based on materials from major war crimes cases. Other credits include *Hunger for Truth*, *Zhytomyr*, *Pigs*, *Ten Seconds* and *Generation Maidan: A Year of Revolution & War*.

RICHARD WILLIAMSON

Lighting and Video Designer

Richard's recent lighting designs include: the Olivier Award-winning *Rotterdam* (London & New York); *Crocodile Fever* and *Fiddler on the Roof* (Istanbul); *The Rage of Narcissus* (Pleasance Theatre); *The Cutting Edge* (Arcola Theatre); *Danse Elergie* (Sadlers Well Theatre); *Everything is Absolutely Fine* (The Lowry); *The Political History of Smack and Crack* (W14 Productions, Soho Theatre); *Thor and Loki* (Vicky Graham Productions); *Bark! The Musical* (Swansong Productions); *I Have A Bad Feeling About This* (Vault Festival); *Great Expectations* (Tilted Wig); *Beowulf*(Unicorn Theatre); *Insignificance*, *Thebes Land*, *Bliss* and *New Nigerians* (Arcola Theatre); *Strangers in Between* (Trafalgar Studios and Kings Head). Other productions include: *Jason and the Argonauts* and *Septimus Bean and His Amazing Machine* (Unicorn Theatre); *Re:Home* (Yard Theatre); *The Body* (Barbican); *Brenda* (High Tide & Yard Theatre); *Thrill Me: The Leopold & Loeb Story* (Greenwich Theatre and international tour); *The Last Session* (Tristan Bates); *The Dark Side of Love* (Roundhouse); *Amphibians* (Bridewell Theatre); *Richard III* and *An Arab Tragedy* (Swan Theatre Stratford and international tour); *20th Century Boy: The Musical* (New Wolsey Theatre); *The Taming of the Shrew*, *The Execution of Justice* and *Summer Begins* (Southwark Playhouse); *Mare Rider*, *Boy With a Suitcase*, *Peer Gynt*, *Macbeth*, *A Midsummer Night's Dream*, *The Night Just Before the Forest*, *Tartuffe*, *Through a Cloud*, *King Arthur*, *Mojo Mickybo*, *The Great Theatre of the World*, *Tombstone Tales* and *The Country* (Arcola Theatre); *In My Name* (Trafalgar Studios); *Follow* (Finborough); *Play Size* (Young Vic); *All Those People I Have Met* (Hoxton Hall); *The Al-Hamlet Summit* (Tokyo International Festival and international tour); *Crossing the line* (Baltimore College, USA); *Onyos the Wild* (Theatre 503 and Traverse Theatre, Edinburgh). Seasonal productions include *The Snow Queen* (Park Theatre) and pantomimes for Evolution Productions. Richard is the Technical Director of Stone Nest, a Production Manager for 59 Productions and during the COVID period developed new industry tools ZoomOSC and ZoomISO.

SERGEJ NEWSKY

Composer

Sergej studied at the State Tchaikovsky Conservatoire and the Hochschule für Musik in Dresden and the Universität der Künste in Berlin. His music has been performed at leading international new music festivals, including the Donauechingen Festival, Wien Modern, Éclat, the Gaudeamus Music Week, the Berliner Festwochen, the ISCM World New Music Days, the Moscow Territoryfest, and UltraSchall. He has received commissions from the Deutsche Staatsoper Unter den Linden, the Berlin Konzerthaus, Ruhrtriennale, Klangforum Wien, the Scharoun Ensemble, the Neue Vocalsolisten Stuttgart, the SWR, Deutschlandradio, and the Norwegian Ministry of Culture. Sergej has worked as a theatre composer at the Moscow Tchechov Artists' Theater (together with director Kirill Serebrennikov) and at the Comedie Genève and as a Dramaturg at the Komische Oper Berlin (for Olga Neuwirth's American Lulu). From 2011-12, he was music curator for Platform, a series of events organised by the Center for Contemporary Art Vinzawod in Moscow. In 2006, he won first prize at the Landeshauptstadt Stuttgart composition competition for his piece "Fluss" (2005 version) and in 2008 he received the audience prize for his composition "Alle", for speaker and ensemble.

MARK MARCZYK AND MARICHKA MARCZYK OF BALAKLAVA BLUES

Original Music and Live Performance

Balaklava Blues is the brainchild of Mark and Marichka Marczyk, creators of the multi-award winning guerrilla-folk-opera *Counting Sheep* and leaders of the mighty Lemon Bucket Orchestra, Canada's notorious 12-piece Balkan-party-punk-massive. Falling somewhere between a traditional song cycle and a full blown multimedia techno show, the duo fuses Ukrainian polyphony and other folk traditions with EDM, trap, dub step and more as a launch pad to explore the seemingly never-ending blues that have long emanated from the Ukrainian steppe. The two met there during the 2014 revolution of dignity and have since dedicated their creative energy to telling the stories of their home country to the world.

ELLA WAHLSTRÖM

Sound Designer

Ella is an international Sound Designer. She was born in Finland and moved to London in 2010 to train at Rose Bruford College. Her recent sound design credits include: *Rare Earth Mettle* (Royal Court), *A Christmas Carol* (Nottingham Playhouse, Alexandra Palace), *Piaf* (Nottingham Playhouse), *I Think We Are Alone* (Frantic Assembly, UK tour), *Noises off* (Garrick), *Peter Pan Goes Wrong* (Alexandra Palace, UK tour), *Jellyfish* (The National Theatre), *Sometimes Thinking* (National Theatre, River Stage) *Black&White* (SJACC, Kuwait), *Trying it On* (UK tour, RSC, Royal Court, Traverse), *Inside Bitch* (Royal Court), *The Life* (English Theatre Frankfurt). She's the sound designer of *Esa-Pekka Salonen's Cello Concerto*, which premiered in Chicago in 2017 with Yo-Yo Ma as the soloist, and the co-sound designer of Robert Wilson and Mikhail Baryshnikov's *Letter to a Man*.

NEIL KELSO

Illusions

Neil is a multi-disciplinary theatre maker, writer, and performer, specialising in magic. He is a member of The Magic Circle and Mensa. As a co-founder of The House of Q Cabaret Theatre Company, he is a resident artist at Theatre Delicatessen. His credits include: *These Trees are Made of Blood* (Southwark Playhouse, Arcola), *Fanny and Alexander* (Old Vic), *Invisible Me* (The Point Eastleigh), *Magical Honey* (Sanskriti Dance), *Home* (Chichester Festival Theatre).

KEEGAN CURRAN

Associate Sound Designer

Keegan has worked in theatre and live events for many years, from production managing open air music festivals with The White Horse Project in East Lancashire to being an audio engineer on an array of events. Since graduating from The Bristol Old Vic Theatre School as a composer and sound designer in 2014, Keegan takes on various freelance endeavours throughout the world as an engineer, designer and production manager. Previous sound design credits for theatre include: *Pippin* (Adam Blanshay Productions & Charing Cross Theatre), *The Theatre Channel* (Adam Blanshay Productions), Olivier Award-winning *Baby Reindeer* (Francesca Moody Productions), *Our Country's Good* (Tobacco Factory Theatres), Oliver Award-winning *Rotterdam* (Theatre503/Trafalgar Studios), *My World Has Exploded A Little Bit* (Tristan Bates Theatre/Edinburgh Fringe), *Infinity Pool* (Plymouth Fringe/Edinburgh Fringe), *The Blues Brothers: Xmas Special* (Arts Theatre), *Last Thursday* (Prime Theatre), *Trip the Light Fantastic* (Theatre West/Bristol Old Vic), *Living Quarters* (Tobacco Factory/SATTF), *140 Million Miles* (Tobacco Factory/The Traverse), *Where we are* (Theatre Royal Bath), *Blue Stockings* and *The Winter's Tale* (Tobacco Factory), *The Lion*, *The Witch and the Wardrobe* (The Redgrave).

SVETLANA SUGAKO

Company Manager

Svetlana studied graphic design then music and choreography at Belarusian National University. She has been involved with Belarus Free Theatre (BFT) since its inception in 2005, and has been running the entire operation in Belarus since the Artistic Directors were forced into exile in 2011. Formally the production manager, Svetlana is an activist, musician, actor and is leading on a new campaign of BFT on LGBTQI rights.