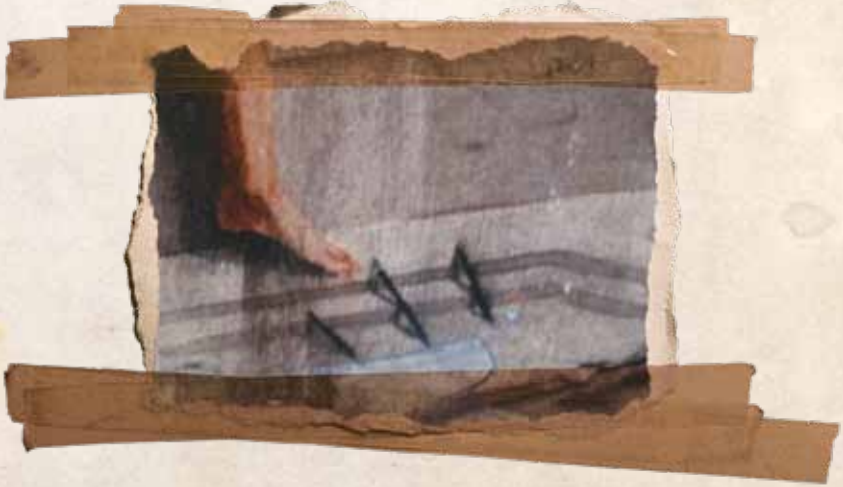




LONDON
DRY OPERA
CO.

THROATS

BY GERALD THOMAS



FIRST PRESENTED AT THE PLEASANCE THEATRE
LONDON 18 FEBRUARY - 27 MARCH 2011

CAST

ANGUS BROWN
ANTONIA DAVIES
KEVIN GOLDING
LUCY LAING
MARIA DE LIMA
ADAM NAPIER
DANIEL BEN ZENOU

PLAYWRIGHT, DIRECTOR, MUSIC AND LIGHTING DESIGNER: GERALD THOMAS

MOVEMENT AND ASSOCIATE DIRECTOR: DANIELLA VISCO

SET, COSTUME AND PROP DESIGNER: JAN-ERIC SKEVIK

PRODUCER AND COMPANY GENERAL MANAGER: SIMONE RUOTOLO

ASSISTANT DIRECTOR AND CO-PRODUCER: VICTOR ESSES

SOUND DESIGNER AND OPERATOR : JOHNNY SACCONI

ASSOCIATE LIGHTING DESIGNER: JONATHAN GOLDSTONE

PRODUCTION MANAGER: ALEX STONE

STAGE MANAGER: NATASHA PATER

SET DESIGN CONSULTANT: SOPHIE MOSBERGER

ASSOCIATE COSTUME DESIGNER: MARIT FUJIWARA

PRODUCTION ASSISTANT: DANIEL HART

MARKETING CONSULTANT: LOUISE CHANTAL

(PRESS ENQUIRIES 07976 418232)

VULTURE COSTUME: ANDERSON BORBA

PHOTOS: PEDRO FERRARO AND JAN-ERIC SKEVIK

SPECIAL PIANO SOLO COMPOSED FOR THIS PLAY BY JOHN PAUL JONES

ADDITIONAL MUSIC BY JOHN PAUL JONES, URI CAINE,

PATRICK GRANT AND BORUT KRZISNIK



GERALD THOMAS

Born in 1954, Gerald Thomas has spent his life in the United States, England, Brazil and Germany, graduating as a reader of philosophy at the British Museum Reading Room and “officially” beginning his life in the theatre at La MaMa Experimental Theatre. Very early on in life, Thomas was blessed by two major theatrical events, which were to leave a mark on his life forever:

1 - The rehearsals of Victor Garcia’s masterpiece staging of Genet’s “The Balcony” in Sao Paulo in 1969, in which Thomas was an observer and/or assistant to the production.
2 - A year later, at the Aldwych, in London, where he was able to become an ‘intruder’ in Peter Brook’s rehearsals of the RSC in the *A Midsummer Night’s Dream*.

Back in the US Thomas became an illustrator for the Op-Ed page of the New York Times while also conducting workshops at La MaMa, where he adapted and directed quite a few world premiere pieces of Samuel Beckett’s prose and dramatic pieces. In the early eighties, Thomas began working with Beckett, the man himself, in Paris (after a lot of correspondence had been exchanged between them for almost two years), adapting new fiction by the author. Of these, the more noted were *All Strange Away* and *That Time* starring the legendary Living Theater founder, Julian Beck in his only stage-acting role outside of his own company. Julian died during an international tour of the Beckett Trilogy.

In the mid-eighties, Thomas became involved with German author Heiner Müller, directing his works in the US and in Brazil, and began a long term and wonderful partnership with American composer Philip Glass (watch Glass’s amazing introduction to Thomas’s work on www.geraldthomas.com).

In 1985 Thomas formed and established his Dry Opera Company, in São Paulo, Brazil. It has, since, performed in 15 countries with yearly returns. With the Dry Opera Company, Thomas has written and directed *Eletra Com Creta*, *The Kafka Trilogy*, *Carmem Com Filtro*, *Mattogrosso*, *The Flash and Crash Days*, *The Trilogy of the B.E.A.S.T. and M.O.R.T.E.*, *Nowhere Man*, *Os Reis do le le le (A Hard Day’s Night)*, *The Ventriloquist*, *Nietzsche Contra Wagner*, *Waiting for Beckett*, *UnGlauber*, *The Prince of Copacabana*, *The Empire of Half Truths*, *Deus Ex Machina*, *Terra em Transito (Earth in Trance)*, *Ashes in the Freezer*, *A Cube of Ice in Flames*, a tribute to Beckett’s 100th anniversary, *Asfaltaram o Beijo (Asphalt Over a Kiss)*, *Kepler the Dog* and *Bait Man*. Those are all authored by Thomas for his own company.

The Company has performed worldwide in several prestigious venues, such as Lincoln Center in New York, Denmark’s on and off theatre, The Munich State Theater, Vienna’s Wiener Festwochen, The Taormina Festival, Zagreb and so many others. Many of the productions were televised by the national networks of the respective countries.

OPERAS

In 1987, Thomas directed his first opera, Wagner’s *The Flying Dutchman* at Rio de Janeiro’s Opera House. Brazil had never seen such an effervescent uproar.

Public and critics alike were divided into profound love and hatred over Thomas' unconventional staging. Discussions over Thomas' placement of the story at the Berlin Wall occupied entire pages of newspapers and hour-long television debates for months. The last performance was televised live to Germany and later broadcast in five different countries.

What followed was a complete turn of events in Thomas' life. Soon he completed a new work with Philip Glass, *Mattogrosso*, and accepted invitations to work with international companies at several European Opera Houses and theatre. In 1990, Thomas wrote and directed his own *Sturmspiel* for the Cuvillies Theatre, with the Munich State Company and premiered *Perseus and Andromeda* by Salvatore Sciarrino, at the Stuttgart State Opera. Also in 1991, Thomas wrote and directed *The Said Eyes of Karlheinz Öhl* for the Pontedera Theatre Company, the home of Jerzy Grotowski in Italy and re-staged Beckett's *Waiting for Godot (Warten auf Godot)* at the Munich State Theater, shortly after Samuel Beckett's death.

What followed was a succession of operas: *Narcissus* (by Beat Furrer) at Graz Opera, *Dr Faust* (by Busoni) at Graz Opera, *Tristan and Isolde* by Wagner at the Deutsches National Theatre, *Weimar and Zaide* (Mozart and Luciano Berio) for the Maggio Musicale, *Moses and Aron* (Schoenberg, considered by Thomas as his best work), *Raw War* (Detlef Heusinger) for Bonn Opera House, *Chief Butterknife* for the Danish company Dr. Dante Aveny (who later became known as the Dogma 95 film movement), *Babylon* (Detlef Heusinger) for the Deutsches National Theatre Mannheim and the Schwetzingen Festspiele; and others.

"THEATRE OF ADRENALINE, THAT'S WHAT IT IS" PHILIP GLASS ON GERALD THOMAS



DANIELLA VISCO MOVEMENT AND ASSOCIATE DIRECTOR

Daniella Visco was born in Salvador, Bahia. Early in her life she qualified as a ballet-dancer in Rio de Janeiro.

She is a graduate of the Full Teaching License Dance Course from Univercidade (where she was Course Director from 1994 to 2001), and she had extensive training in London (with teachers from the Royal Academy of Dance) and in Cannes (Centre de Danse Rosella Hightower). She certified as a Yoga Teacher

and Master of Yoga at the International Sivananda Yoga Vedanta Center (in both NY and Bahamas centres).

As a dancer she has worked with the most noted dance companies of Rio de Janeiro, including Ballet do Rio de Janeiro and choreographers Angel and Rianer Vianna, Deborah Colker, Henrique Shuller, Jean Marie, Regina Miranda, Renato Vieira and Silvio Dufraier among others.

She was a teacher of classical Ballet for eight years (Ballet Dalal Achcar School) and has curated the book series *Lição de Dança*, with texts by Brazil's most respected thinkers on dance.

She has over 25 years experience as a Director and Choreographer in several artistic disciplines including:

FILM

Madame Satã (choreographer and movement director) dir. Karim Ainuz, winner of 21 awards including Chicago International Film Festival in 2002 and the Havana Festival in 2002. And *Mais uma vez Amor* - (Movement Director) dir. Rosane Svartmann, with Juliana Paes and Dan Stulbach.

TELEVISION

Movement director for several soap operas in TV GLOBO and Rede Record.

THEATRE

In 2001 she started a partnership with director Enrique Diaz, providing her with the new experience of managing and directing the Ziembinsky Theater (Rio), also giving joint workshops. This work is illustrated in *Paixão Segundo GH*, with Mariana Lima (which toured several festivals in Brazil and Europe).

She worked as a choreographer, movement and assistant director for director Moacir Góes on, among others: *Toda Nudez será Castigada* with Marília Pêra; *Sete Gatinhos* and the acclaimed *Bispo Jesus do Rosário*.

AS DIRECTOR

A Narrativa do Cortador de Bambu; O Falcão e Imperador (based on the book *Ascese - Os Salvadores de Deus* by Greek writer Nikos Kazantzákis, starring Leticia Spiller and Jac Fagundes) and *Paisagem* by Jac Fagundes

AS CHOREOGRAPHER AND/OR MOVEMENT DIRECTOR

Bait Man, dir. Gerald Thomas; *Love 'n Blembers; O Patinho Feio* (1995) dir. Gilberto Gawronki (invited to the Festival de Lion); *A Narrativa do Cortador de Bambu; Ali Baba e os 40 Ladrões*, dir. Wolf Maya; *O Patinho Feio* (1989, which received the Coca-Cola Award of Best Choreography).

DANCE

She has also worked in the dance shows *Incanat* (technical trainer of the ballet-dancers of Lia Rodrigues Companhia de Danças throughout Brazil and Europe) and *DAMA* (concept and direction).

CAST



ANGUS BROWN

Angus trained at the Royal Scottish Academy of Music and Drama. Theatre includes: Steven Berkoff's *Greek* (The Arches), *Merchant of Venice*, *Christmas Carol*, *Treasure Island* (Westcliff Palace Theatre); the title roles in *Hamlet* and *Quasimodo*; *Twelfth Night*, *The Chairs*, *The Beggars Opera*, *20,000 Leagues Under The Sea*, *Parcel Of Rogues* and *The Taming of the Shrew* (Miracle Touring Theatre); *Robin Hood*, *Macbeth*, *Animal Farm* (Creation Theatre Company, Oxford); *Wuthering Heights* (No.1 UK Tour-Good Company); *Bouncers* (New Vic); and work with the late Ken Campbell at The Royal Court. Television: *London's Burning*, *Barclay Square* and *Criminal Justice*. Angus played The Highwayman in *Hatemail* (winner Glasgow Bootleg Film Festival 2009) and recently worked with Murdoch and Noodle from The Gorillaz. He co-manages and comperes variety show *A Cracking Night Out!*.



ANTONIA DAVIES

Antonia first found her passion for acting at Manchester University, performing many roles for MUDS and at the Edinburgh Festival, including playing Titania in *A Midsummer Night's Dream* in Paris. She subsequently trained at Central School of Speech and Drama. Theatre includes: *Lady Julie* (Finborough); *A Midsummer Night's Dream* (Oxford Shakespeare Festival); *Macbeth* (Kent's Cavern, Devon); and *Lulu* (Hen and Chickens, Bristol). Most recently she played

Ray Winstone's wife in the feature film *Lost in Italy*. Other films/shorts/TV include *Temporary Spirits*, *The Tent*, *Personality Problem*, *Lost Souls*, *John Carter of Mars*, *The Women's Comedy Show* and *999 Lifesavers*. She enjoys blurring the boundaries between Performance and Art, and has participated in the exhibitions *Spellbound* for Peter Greenaway, *The Anatomy of Desire* for Charlie Murphy and *Valasquez* (Short) for Emma Caplin.



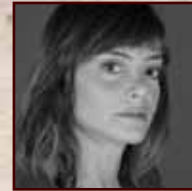
KEVIN GOLDING

Kevin's has performed in a variety of plays during his career from Shakespeare to modern plays. Recent theatre includes *Otieno* (Southwark Playhouse); *Macbeth* (Rougemont Gardens); and *Mother Courage and Her Children* on tour. One of his favourite roles was Lester Young in *But Beautiful* at the Glasgow Jazz Festival. Recent screen work includes: *Footballers Wives*, *Silent Witness* and films *Je Suis Daddy*, *The Plague*, and *The Counterfeit Butterfly*.



LUCY LAING

Lucy trained at Webber Douglas Academy of Dramatic Arts. Recent theatre includes Jaan Tattē's English premiere *Happy Everyday*, directed by acclaimed Estonian director Liisa Smith, and Robert Crichton's award winning two-hander *Blind Spots*. Previous theatre includes: *A Midsummer Nights Dream*, *The Glory of Living* and *The Crucible*.



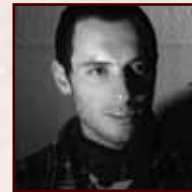
MARIA DE LIMA

Fluent in four languages, Maria de Lima has worked extensively in England, Portugal, Spain, France and the USA. She has been nominated for Best TV Actress (Sete Magazine Awards) and won Best Comedy Stage Actress (Capital Awards). Theatre includes: *Blood Wedding* (Almeida, London); *The Memory of Water* (Hollywood Club, LA); *Ay Federico* (Orange, Tree, London); *The Seduction of Anne Boleyn* (Nuffield, Southampton); *On Golden Pond* (Poleteama Theatre, Lisbon). Film includes: *Broad Daylight* (Immortality Productions, USA); *Demons and Doors* (Zelica Films, UK); *Diviner* (Cinnebar Productions, UK); *El Rey de Napoles* (Animatografo Productions, Portugal/Spain). TV includes: *Steel River Blues* (Yorkshire Television, UK); *The Bill* (Thames Television, UK); *A Blonde Moment* (H.B.Inc. Productions, USA); *A Mulher do Sr. Ministro* (RTP1, Portugal - nominated for Best TV Comedy at the Portuguese Golden Globes Awards); *L'enfant en Heritage* (Canal +, France). Maria de Lima also records extensively as an Audio Artist.



ADAM NAPIER

Adam trained at the Oxford School of Drama. Theatre includes: *The Last Confession* (West End, Chichester); *Fellow Creature*, *Double Death*, *A Midsummer Night's Dream* (tour of India); *Reeling* and *The Massacre at Paris* (both site of the Rose Theatre); *The Maid's Tragedy*, *Scratch* and *I Really Must Be...* (White Bear Theatre); *Cyrano de Bergerac*, *The Cocktail Party*, *Five Kinds of Silence*, *After The Dance* and *The Pillars of the Community*. He also co-wrote and performed in *Shepherd's Pie* (Jermyn Street Theatre). TV includes *Dr. Who*.



DANIEL BEN ZENOU

Television includes *Law & Order* (ITV1); Emmy award winning *Hiroshima* (BBC) and the upcoming *Scott and Baily* (ITV1). Film includes *Harmonica Swing*; *Pablo - The Poet Lives* (Samuel Goldwyn productions); and *O Jerusalem* (Canal + Films). Onstage Daniel has appeared in many new and classical stage productions in the West End and the London Fringe.





SIMONE RUOTOLO PRODUCER AND COMPANY GENERAL MANAGER

Simone is from São Paulo, Brazil. She has extensive experience in managing, producing and promoting small and large-scale productions in the cultural industries, and has been associated with the beginning of the club scene in Brazil. She produced and directed the first Brazilian electronic music compilation record (*Electronic Music Brazil*) and the first electronic street parade in São Paulo (*Parada da Paz*). In partnership with Brazilian pop star Daniela Mercury and music producer Dudu Marote, she presented the first ever electronic DJ to play in the street

carnival in Salvador, Bahia, to more than one million people.

She worked as an executive producer for several major record labels, collaborating with numerous pop music artists. Her repertoire as a producer includes fashion shows, music events, music videos, cinema, cultural fairs, festivals and television projects. She also manages DJs and bands.

Now living in London, Simone has been a crucial part of the formation of the London Dry Opera Co., which is her first step into the theatre world.



JAN-ERIC SKEVIK SET, COSTUME AND PROP DESIGNER

Jan-eric was born in Harstad, son of a Norwegian ceramist and a Brazilian/Japanese photographer. He began studying painting aged twelve at the Visual Arts School of Parque Lage (Rio). He also studied dramatic arts at Casa das Artes de Laranjeiras (Rio).

It was in 1996 during the run of *The Ventriloquist*, which he saw 8 times, that he first met Gerald Thomas.

After moving to Sao Paulo Jan-eric worked as art director in advertising and produced fashion shows and events for various designers.

He received his BA Honours from Chelsea College of Art and Design in 2009 and in the same year was presented a D&AD Award for the art installation project entitled 36.8°C.

He more recently undertook the interior design for The Big Chill Bar in Bristol, and had two large art pieces commissioned for KPMG's London headquarters in Canada Square. Jan-eric is currently working on a collection of coloured etchings during his collaboration with London Dry Opera Co.



VICTOR ESSES ASSISTANT DIRECTOR AND CO-PRODUCER

Born in Brazil to Jewish Lebanese parents, Victor is a University of Westminster film graduate. He trained in theatre at the Young Vic, Living Pictures, StoneCrabs and WildWorks and has led workshops for young people in East London. He directed *The Last Days of Gilda* (Rodrigo de Roure, CASA Theatre Festival) at the Arcola Theatre, which then transferred to the Old Red Lion Theatre as part of the double-bill *Brazilx2* that included the São Paulo political thriller *The Assault* (José Vicente).

Victor directed and devised *Treatment* and *And Again* (Albany); *Kenzo* (Shana Mongwanga, Old Red Lion Theatre); and has directed a number of rehearsed readings including *Fat Men In Skirts* (Nicky Silver, Albany Theatre) and *Treasure* (Arcola Theatre). As Assistant Director: *Dying For It* (dir. Franko Figueiredo/ Philip Osment, Oval House Theatre); *All Nudity Shall Be Punished* (Nelson Rodrigues, dir. Kwong Loke, Union Theatre); *Frida Kahlo-Viva La Vida* (Humberto Robles, dir. Luis Benkard, Theatre 503 and Hill Street Theatre - Edinburgh). As Production Assistant: *The Mask of the Red Death* (Punchdrunk/BAC).

JOHNNY SACCONO SOUND DESIGNER

Born in Málaga, Spain, Johnny has worked with the very best of the Spanish Film Industry's music producers and composers such as Alberto Iglesias, Alejandro Amenabar, Federico Jusid or Lucio Godoy. His technical skills, creativity and attention to detail made him stand out and led him to develop his career engineering orchestral scores and as a music editor for feature films and TV. He was a key member of the multi-nominated team which won the 2008 Goya Award for Best Original Song.

JONATHAN GOLDSTONE ASSOCIATE LIGHTING DESIGNER

Jonathan is a freelance lighting designer and technician. He has previously worked as a technician for Opera Holland Park, as deputy technical manager for Hampstead Theatre and technical manager for the Pleasance Islington. Previous design work includes *The Alice Project* (Camden People's Theatre), *Lulu* (Theatre 503), *The Common Good* (Arcola Theatre) and *Tomorrow in the Battle* (Landor Theatre).

ALEX STONE PRODUCTION MANAGER

Alex graduated from Central School of Speech and Drama in 2006 having studied Lighting Design. Since graduating she works in the roles of Lighting Designer, Stage Manager and Production Manager. Recent theatre work includes: *R Friends Electric Ball* (Bloomsbury Ballroom); *Haunted Ballroom* (The Scala); *Ghost Office* (National Youth Theatre); *Collisions Festival* (Central School of Speech and Drama); *Stephan and the Sexy Partridge* (Trafalgar Studio); *A Little Neck* (Hampton Court); *Infinite Variety* (The New Players Theatre); *The Whoopee Carnival* (Thames Festival); *Journey to the Centre of the Earth* (The Scala), and *Who's Afraid of Virginia Woolf* (Trafalgar Studio).

NATASHA PATER STAGE MANAGER

Natasha Pater graduated from Aberystwyth University in 2006 with a BA in Theatre and Scenographic Studies. After a further 2 years as a Production Manager at the University, she started her annual trek up to the Edinburgh Fringe Festival with the Pleasance. Natasha has worked with many companies including The Invisible Circus, Maison Foo and The Paper Birds. Natasha has recently returned from travelling the world with Royal Caribbean.

SOPHIE MOSBERGER SET DESIGN CONSULTANT

Sophie Mosberger graduated from The Royal Welsh College of Music and Drama in 2007 with a distinction in Theatre Design. Sophie is a 2007 Linbury Prize finalist, and winner of the Linbury Bursary at the Royal Opera House, where she worked on *The Minotaur*, composed by Harrison Birtwistle. Designs include *Anna Karenina* (Bristol Old Vic Studio); *Macbeth* (Brewhouse Theatre); *Casa Latin American Theatre Festival* (Union Theatre); *Sweeney Todd* (Union Theatre); *Studies for a Portrait* (Oval House Theatre); *Last Days of Gilda* (Arcola Theatre); *Frida Kahlo: Viva La Vida* (UK tour); *The Winter's Tale* and *Pedal Pusher* (Theatre Delicatessen).

MARIT FUJIWARA ASSOCIATE COSTUME DESIGNER

Marit Fujiwara is a textile designer who graduated from Chelsea College of Art and Design in 2009. She specialised in mixed media and constructive textiles to create unique commissioned pieces, and this is her first foray into the world of theatre and costume design. An eclectic mixed heritage of Brazilian, Norwegian and Japanese has given her the ability to bring together different perspectives and approaches to create new pieces. An enthusiastic and inventive designer, she is interested in creating unusual works that intrigue the viewer and push the boundaries between art, craft and design.

DANIEL HART PRODUCTION ASSISTANT

Daniel Hart is an experienced Drama teacher with extensive theatre experience. He graduated with an Honours degree in Drama from the University of Surrey, and completed his PGCE at Goldsmiths University. His passion for drama has led to his involvement in various arts and cultural endeavours, including stage managing a variety of major cultural events, most notably The Glastonbury Festival. Daniel has worked internationally at contemporary cultural events in all levels of production as well as performance. Daniel has also spent a number of years working internationally for an NGO, throughout Central America and Africa, establishing long running conservation and education projects involving his passion for the dramatic arts.





PARTNER

DANILO SANTOS DE MIRANDA

SESC Expert on cultural policy, director of SESC - Serviço Social do Comércio in the state of Sao Paulo since 1984. Graduated in Philosophy and Social Sciences, realized complementary studies in many Brazilian universities and in IMEDE - Management Development Institute, in Lausanne, Switzerland. President of Cultural World Forum in Sao Paulo

in 2004; president of Brazilian committee in the Year of France in Brazil - Franca. Br2009 in 2008 and 2009; President of ICSW - International Council of Social Welfare from 2008 until the end of 2010. Consultant of many cultural institutions in Brazil such as: Itau Cultura; Museu de Arte de Sao Paulo (MASP) and Movimento Nossa Sao Paulo. Board member of Art for the World (Switzerland), Vice-President of FEPADET - Pan-American Sport Federation; Regional President of the International Council of Social Welfare and full membership of ISPA - International Society for Performing Arts (USA). Speaker at numerous national and international conferences every year, recognized and awarded all over the country for his expertise in Cultural Management.

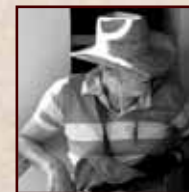
COLLABORATORS

JOHN PAUL JONES

John Paul Jones is one of the most accomplished and respected musicians in the world of rock today. As a prolific session musician in the 1960's he played on or arranged innumerable recordings for artists such as Dusty Springfield, Tom Jones, Donovan, The Rolling Stones, Rod Stewart, Herman's Hermits and Cat Stevens. He then became a founder member of the seminal band Led Zeppelin. Led Zeppelin's iconic career was unparalleled, and is still one of the most influential bands in the world. After Led Zeppelin, and not one to rest on past glories, John began to work as a performer, arranger and producer with a diverse range of artists such as Diamanda Galas, REM, Brian Eno, Peter Dinklage, The Butthole Surfers, The Mission and La Fura dels Baus. His debut solo album, *Zooma*, was released in September 1999, followed by *The Thunderthief* in 2001. Always willing to challenge himself musically, John took part in John Cage's *MusicCircus* at the Barbican Centre in London in 2004, and then in 2005 performed with The Merce Cunningham Dance Company as part of *Merce's Events* at the Barbican Theatre. He has also composed contemporary pieces for The Mondrian Quartet, Red Byrd, Jim Fulkerson, Christopher Bowers-Broadbent and many others. For John music is music, and he refuses to be categorised by genre. John was commissioned by The Merce Cunningham Dance Foundation to write a piece to be performed with Sonic Youth and Takehisa Kosugi, providing the stage music for Merce Cunningham's *Nearly 90* at the Brooklyn Academy of Music, Teatro del Canal Madrid, and now The Barbican Centre, London. In 2009 John formed a group called Them Crooked Vultures with Dave Grohl and Joshua Homme. Platinum records, a sold out World Tour, critical acclaim and astonishing live shows proved once again that John is always willing to reinvent, experiment and, above all else, play. For example, a week after finishing The Vultures' tour, he was found performing in front of 50,000 people in Spain alongside some of Africa's greatest musicians as part of *Africa Express*. After 48 years as a professional musician, there is no sign of John losing his passion and fascination for music and you can never tell what is going to be next.

PATRICK GRANT

Patrick Grant is a composer/performer living in New York City and creates music for a wide range of media. A native of Detroit, MI (aka Motown), he moved to NYC in the mid-80s where he studied at the Juilliard School, worked on John Cage's production team, and produced his first recordings at Philip Glass' studio. He has created scores for theatrical visionaries Gerald Thomas, Robert Wilson, The Living Theatre and many theatre troupes in Brazil. In 2009 he created the MMIX Festival of Interactive Music Technology in NYC, an event co-sponsored by Ableton (LIVE 8) and WNYC Radio. Recently he was the Music Director for the premiere of the Morton Feldman/Samuel Beckett opera *Neither in Vienna*; and created *H2Opus: Fluid Soundscapes* by Multiple Composers for Make Music New York 2010. Since 1998, his Strange Music Inc. has produced scores of new music concerts in the alternative spaces of New York City, in art galleries, theatres, factory lofts and club spaces.



PETER JUMP

The savant, luminary, polymath, n'er do well lounge-lizard and freelance mystic, Peter Jump, has attempted to act as a piece of psycho-social blotting paper for the creative genius of his old friend Gerald Thomas, doyen of the avante garde, which has on occasions been somewhat akin to playing the part of a lid on a pressure cooker.





The London Dry Opera Co. the third chapter of Gerald Thomas' company, created in 2010 to follow the success of Dry Opera Companies in Brazil and New York. These companies have astonished and inspired audiences worldwide and established the director as a leading innovator in theatrical forms. Open to cross-cultural influences, the brand new British company will present Gerald Thomas' experimental theatre productions to the UK audience for the first time.

The London Dry Opera intends to create ground breaking contemporary theatre that inspires the imagination and pushes the boundaries of theatre and the arts.

WITH THANKS TO

John Paul Jones, Danilo Santos de Miranda, Philip Glass, Peter Jump, Pleasance crew specially to Anthony Alderson, Cassandra Mathers, Madolyn Grove, Hannah Eidinow, Jack Jury and Marec Joyce, Louise Chantal, Kate Gambrell, Adrian Molloy, Susie McKenna and Hackney Empire, Gabriela Dworecki, Rhiannon Palmer, Stephane Femenia, Celine Lemaire, Adam Douglas, Paul Vinell, Fabiano Ramos, Eloise Schwerdt, Kate Morley, Stephen Leask, Jacqui Dabell, Lucy Bradley, Becci Cahill, William Winterton, Mariana Delellis, Dani Mazzer and Steve Paton.

THROATS

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