

A Sheffield Theatres and Utopia Theatre Co-Production



HERE'S WHAT SHE SAID TO ME

by Oladipo Agboluaje

conceived and directed by Mojisola Elufowoju

Tour Pack 2021/22

 UTOPIA

**SHEFF!ELD
THEATRES**



Supported using public funding by
**ARTS COUNCIL
ENGLAND**



*If I were like you,
I'd have never found a man to marry me.
And that right there is a problem.*

Meet Agbeke, Omotola and Aramide, the three generations of proud African women connecting with each other across two continents, across time and space. Together they share their struggles, their joys, tragedies and broken dreams in order to find healing in the present.

Here's What She Said to Me combines drama with music, poetry and movement to tell a moving story of daughters and mothers in the world of migrations and shifting identities, braving life with an undying hope, optimism and resilience.

Beautifully directed by Mojisola Elufowoju, music and movement become metabolised within the story... **The Guardian**

... beautifully brought to life by these three versatile, immensely watchable actresses... **Whatsonstage**

The director, Mojisola Elufowoju, brings a plethora of delightful production ideas... **British Theatre Guide**

BIOGRAPHIES



Kiké Brimah

Aramide

Kiké trained at ArtsEd London School of Acting studying a BA Acting for Film & TV.

Theatre credits include:

Custody (Faith Drama Productions); *Some Other Mother* (Traverse Theatre James Tait Black Awards Nomination).

Television credits include:

Death In Paradise; *Noughts And Crosses*; *Doctors*.

Film credits include:

Bride Wars; *Love Type D*; *The Riot Act*; *Extra Time*.

Other credits include:

Dybbuk, *Natives* (Rehearsed Readings - Boundless Theatre).



Estella Daniels

Omotola

For Sheffield Theatres, credits include:

Custody (Faith Drama Productions); *Some Other Mother* (Traverse Theatre - James Tait Black Awards Nomination).

Theatre credits include:

Dirty Butterfly (Young Vic); *Iya Ile* (Soho Theatre); *Counting Stars* (Theatre Royal).

Television credits include:

Da Vinci's Demons; *Death in Paradise*; *Sinbad*.



Ayo-Dele Edwards

Agbeke

Ayo-Dele trained at Mountview Theatre School.

Theatre credits include:

Becoming (Stratford Circus Arts Centre); *The Secret Lives of Baba Segi's Wives* (Arcola Theatre/Elufowoju Jr Ensemble/Lagos); *Iyalode of Eti* (Duchess of Malfi) (Utopia Theatre/Leeds Playhouse/Lagos); *Voices of Change* (NitroVox); *No Man Is An Island* (Tangle); *The Estate* (Tiata Fahodzi/Soho Theatre).

Choral Arrangement credits include:

Sold – The Mary Prince Story (Kuumba Nia Arts/Northwall Theatre); *The Secret Lives of Baba Segi's Wives* (Arcola Theatre); *Custody* (Ovalhouse); *The Burial* (Stonecrabs Theatre Company/The Albany); *The Hotel Cerise* (Theatre Royal Stratford East); *Iya Ile* (Tiata Fahodzi/Soho Theatre).

Radio credits include:

Fake Heiress; *The Secret Lives of Baba Segi's Wives*; *Death and the King's Horseman*; *Stealing Souls*; *The Proposition*; *Nature Calls*; *Loveness and Me*; *The Estate*.

Films include: *Wake Up*; *The Cowfoot Prince* (Vocalist/songwriter).



CREATIVE BIOGRAPHIES

Oladipo Agboluaje

Writer

Oladipo trained in Theatre Arts at the University of Benin, and has been a writer in residence at New Wolsey Theatre, Soho Theatre and the National Theatre. He has taught creative writing and postcolonial theatre at London Metropolitan University, Florida State University – London campus, Goldsmiths University of London and University of Greenwich. He is a Fellow of the Royal Literary Fund, and the Assistant General Secretary of the African Theatre Association (AfTA).

Theatre credits include:

Early Morning (Oval House Theatre, South London); *Mother Courage* (adaptation with Eclipse Theatre/UK Tour); *Knock Against My Heart* (Redbridge Drama Centre); *Immune* (Royal & Derngate, Northampton with Plymouth Theatre Royal/Tour); *The Estate* (Soho Theatre); *Iyale – The First Wife* (Soho Theatre); *The Christ of Coldharbour Lane*

(Soho Theatre); *The Hounding of David Oluwale* (adaptation – West Yorkshire Playhouse); *Threshold* (Jepson Theatre, University of Richmond); *The Garbage King* (adaptation at Unicorn Theatre); *New Nigerians* (Arcola Theatre).

Mojisola Elufowoju

Director

Mojisola is the CEO and Artistic Director of Utopia Theatre. Her work includes devising and curating Utopia Theatre Creative Hub; staff director at The National Theatre on *Three Sisters*; recipient of the 2017 Opera Awards Foundation bursary; founding member of Mosaic Opera Collective; guest director at the London Academy of Dramatic Arts and London South Bank University. She has recently launched a new initiative, Utopia Theatre Creative Hub, bringing African theatre experts together to offer courses, workshops and events online.

For Sheffield Theatres, credits include:

Far Gone.

Theatre credits include:

How Far Apart? (Work In Progress - Arcola Theatre and Sheffield Hallam Performance Lab); *The Bogus Woman* (Camden People's Theatre); *On Missing* (The Cockpit Theatre); *The Pied Piper Of Chibok Opera* (Opera North Residency and Arcola Theatre); *I am David Oluwale* (Work In Progress - Leeds Playhouse); *Iyalode of Eti* (Leeds Playhouse); *London Tales* (Rich Mix and Lost Theatre); *This Is Our Chance* (Cultural Centre Calabar, Nigeria); *The Shepherd's Chameleon* (CLF Art Cafe); *House of Corrections* (Riverside Studios); *Wake Me When It's Time* (York Theatre Royal).

Amanda Stoodley

Designer

Amanda trained at Liverpool Institute for Performing Arts and graduated in 2009 with a first class honours degree in theatre and performance design. Amanda previously studied and worked in illustration, graphic, interior & stained glass design.

For Sheffield Theatres, credits include:

Tribes; The Effect; A Raisin In The Sun (Eclipse/Sheffield Theatres/ Belgrade Theatre/UK Tour).

Theatre credits include:

Queen Margaret, Moments That Changed Our World, Hamlet, Black Roses (& UK Tour); *All I Want Is One Night* (& Wilton's Music Hall); *Two, Winterlong* (& Soho Theatre); *Truth About Youth Festival, Making An Exhibition Of Ourselves* (At Home) (Manchester Royal Exchange); *Europe, Around The World In Eighty Days, Be My Baby, Untold Stories* (Leeds Playhouse); *The Last Testament Of Lillian Bilocca* (Hull UK City Of Culture 2017); *The Rise & Fall Of Little Voice, Summer Holiday, The Big Corner, East Is East, Jane Eyre, Winter Hill, The Tenant Of Wildfell Hall, To Kill A Mockingbird, The Family Way, Private Lives, Duet For One, Separation, Robin Hood, Can't Pay? Won't Pay!* (Bolton Octagon Theatre); *Dr Blighy* (Nutmhut, 14-18 Now, Brighton); *The Massive Tragedy Of Madame Bovary* (Liverpool Everyman & Playhouse/Peepolykus/Nuffield Theatre/Bristol Old Vic/Northampton Royal & Derngate/UK Tour); *Anon* (Welsh National Opera); *The Maw Broon Monologues* (Tron Theatre, Glasgow); *Faith Healer, North & South, Before The Party* (Pitlochry Festival Theatre); *The Masque of Anarchy* (Manchester International Festival); *Fireface* (Young Vic Theatre); *Manchester Sound: The Massacre, Manchester Lines* (Manchester Library Theatre); *Epstein* (Epstein Theatre, Liverpool/West End); *I Know Where The Dead Are Buried* (24:7 Theatre Festival, Manchester); *Dark Side Of The Building* (Unity Theatre, Liverpool); *Innovation - Liverpool Biennial* (Hope Street Ltd.); *Four Corners* (Bluecoat Arts Centre, Liverpool); *Wish You Were Here* (Liverpool Everyman).

Awards include:

Best Design, Theatre Awards UK 2012, for MANCHESTER LINES; Best Studio Production, Manchester Theatre Awards 2013, BLACK ROSES; JMK Award 2012, Design for FIREFACE.

Andy Purves

Lighting Designer

Andy trained in sound and lighting engineering at the University of Derby and has an MA in lighting design and theatre-making from Central School of Speech and Drama, where he is now a visiting lecturer in performance lighting.

For Sheffield Theatres, credits include:

hang.

Theatre credits include:

The Long Goodbye with Riz Ahmed (Manchester International Festival/ BAM); *I Have Met The Enemy and Radical Acts* (Common Wealth); *Into The Light* (Frantic Assembly & Hijinx); *The Kneebone Cadillac, 49 Donkeys Hanged, and The Man with the Hammer* (Theatre Royal, Plymouth); *Ignition* (Frantic Assembly); *Under Milk Wood* (Northern Stage); *Toast* (The Lowry, Salford); *The Siege* (The Freedom Theatre, Palestine, UK tour and Skirball Centre, NYC); *We're Still Here* (National Theatre Wales/Common Wealth); *Any Port in a Storm* (Giffords Circus); *Invincible* (Original Theatre); *Girls* (Soho Theatre/Talawa/Hightide Festival); *RISE* (Old Vic, London); *A Midsummer Night's Dream and Hänsel und Gretel* (Royal College of Music); *Decades* (Brit School); *One Million Tiny Plays About Britain* (Watermill Theatre); *Merlin* (Nuffield, Southampton); *No Way Back, Othello, Lovesong and The Believers* - winner of a Knight of Illumination Award 2014 (Frantic Assembly); *Stay Another Song and Turning a Little Further* (Young Vic); *The Nutcracker* and the *Mouse King* (The Unicorn); *Ragnarok* (Eastern Angles); *Cooped* (Spymonkey); *It's a Family Affair* (Sherman, Cardiff); *Rock Pool* (Inspector Sands); *Beautiful Burnout* (Frantic Assembly/National Theatre of Scotland); *Mess* (Caroline Horton); *Little Dogs* (National Theatre Wales/Frantic Assembly); *Stockholm* (Sydney Theatre Company/Frantic Assembly); *Babel* (Stan Won't Dance); *Ida Barr* and *Office Party* (Barbican); *Frankenstein* (Northampton Royal).

Early in 2020, Andy was lighting design associate for ZooNation's *Message in a Bottle*, produced by Sadler's Wells and Universal Music and in the summer of 2018, he was a lighting design associate for Spiegelworld's workshop production *We Are Here* at La Mama, NYC.

Andy is Technical Director and Producer with Relative Motion making digital immersive experiences.





Rob Hart

Sound Designer

Rob Hart works as a sound designer for theatre and film. He trained in Sound Design at Edinburgh University (MSc). He regularly performs experimental music and expanded cinema as a solo artist and in the collaborations *Swab* and *The Hellfire Project*. His sound design can also be heard in the recent video series for the V&A Museum ASMR at the V&A.

Theatre credits include:

Long Day's Journey Into Night (Bermuda Festival); *Holiday Selfie* (Pulse Festival, The New Wolsey Theatre); *Eclipse* (Theatre Royal, Stratford); *Rosaura* (Women and War Festival, London); *Iyalode of Eti* (West Yorkshire Playhouse); *The Foley Explosion* (The Yard Theatre).

Karin Fisher-Potisk

Movement Director

Karin was born in Austria and holds a Teaching Diploma in Clarinet from the Mozarteum Academy for Music and Performing Arts, Salzburg, and a Diploma in Contemporary Dance and Choreography from The London Contemporary Dance School. Karin was Artistic Director, Performer and Educator of Ricochet Dance Productions, an award winning Dance Company that gained critical acclaim over the 20 year period of its existence, including the Time Out Award for 'Consistently Inventive Creativity'. Karin has commissioned and performed in over thirty new works for Ricochet from renowned choreographers.

In 2008 Karin completed an MA (Dist.) in Movement/Directing and Teaching at the Royal Central School of Speech and Drama. She has since worked with actors, dancers and choreographers in one to one coaching and custom-tailored workshops, as well as lecturing at Italia Conti, Arts Educational and East 15. She is a Visiting Lecturer at the Royal Central School of Speech and Drama where she has devised the course *Body in Performance / Experiential Anatomy*.

As a Movement Director:

Karin has worked with Directors Anna Ehnold Danailov, Rachel Grunwald, Tim Trimingham Lee, Untold Theatre, and the Motherhouse Project.

Nadine Rennie CDG

Casting Director

Nadine was in-house casting director at Soho Theatre for fifteen years; working on new plays by writers including Dennis Kelly, Bryony Lavery, Arinzé Kene, Roy Williams, Philip Ridley, Laura Wade and Vicky Jones.

Nadine also has a long-running association as casting director for Synergy Theatre Project and is a member of the Casting Directors Guild.

For Sheffield Theatres, credits include:

The Last King of Scotland; *Run Sister Run*.

Theatre credits include:

The Glass Menagerie, *Hoard* (Arcola Theatre); *Good Dog* (Tiata Fahodzi); *Little Baby Jesus* (Orange Tree); *Random, There Are No Beginnings* (Leeds Playhouse); *The Little Prince* (Fuel); *Price* (National Theatre of Wales); *Whitewash*, *Typical*, *Shuck n Jive*, *The Special Relationship* (Soho Theatre).

Television credits include:

BAFTA-winning CBBC series *Dixi* (casting the first three series).

Connie Treves

Assistant Director

Connie was Resident Assistant Director at Sheffield Theatres between 2019 - 2020.

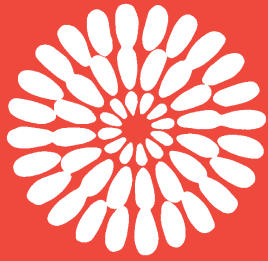
She is an Associate Artist at Good Chance, where she leads participatory poetry and performance programmes in Coventry, Sheffield and Barnsley.

As assistant director, credits include:

Coriolanus (Sheffield Theatres); *Guys and Dolls* (Sheffield Theatres); *Ivy* (Southwark Playhouse).

As director, credits include:

Sandwiches (Sheffield Theatres); *The Enchanted* (Bunker Theatre).



UTOPIA THEATRE

Utopia Theatre is a producing theatre company dedicated to demonstrating the rich cultural heritage of African theatre. We are currently the company in residence at Sheffield Crucible Theatre. We also run programmes enabling the development of theatre and arts talent of people from communities of African descent, through our Creative Hub funded by Arts Council England.

Follow us on:

Twitter: @Utopia_Theatre

Facebook @utopiatheatrelimited

Instagram @utopia_theatre



MARKETING AND TECHNICAL REQUIREMENTS

Target audiences

People of various ages interested in experiencing an adventurous play depicting the lives of three generations of African women with lots of humour, drama, music and dance. We generally recommend 12+ depending on their maturity and affinities.

USPs

- **Universal story of search for love and better life**
- **Accessible to wide range of audiences**
- **Appeals to female audiences**
- **Containing humour**
- **Containing music and dance**

Technical requirements

Here's What She Said To Me is a show specifically designed to fit traditional and non-traditional venues. It is completely self-sufficient, touring its own lights and sound system, requiring only a conventional source of electricity. Its concept is flexible with the performers in the space without a set, using variety of props.

Financial deal

Standard fee for a one off show is £800

For further details and to book this project, Please contact Milan Govedarica (Producer) via email milan.govedarica@gmail.com or Mojisola Elufwoju (Artistic Director) via email on director@utopiatheatre.co.uk

The company will provide print, a press and social media campaign.

Captured Recording - <https://vimeo.com/480239300/02f69d3e9f>