

## **Appendix 2 Awards & Nominations**

### **Olivier Awards 2023**

- Best Entertainment/Comedy Play: My Neighbour Totoro – WON
- Best Sound Design: Tony Gayle in My Neighbour Totoro – WON
- Best Set Design: Tom Pye in My Neighbour Totoro – WON
- Best Lighting Design: Jessica Hung Han Yun in My Neighbour Totoro – WON
- Best Director: Phelim McDermott in My Neighbour Totoro – WON
- Olivier Awards - Outstanding Achievement in Opera: William Kentridge for his conception and direction of Sibyl – WON
- Best Actress: Mei Mac in My Neighbour Totoro
- Best Theatre choreographer: Basil Twist for puppetry direction in My Neighbour Totoro
- Best Original Score/New Orchestrations: Joe Hisashi & Will Stuart in My Neighbour Totoro
- Best Costume Design: Kimie Nakano in My Neighbour Totoro
- Best New Opera Production: Sibyl
- Olivier Awards - Best New Dance Production: Triptych

Critics' Circle Theatre Award - Best Designer: Tom Pye for My Neighbour Totoro - WON

### **Off West End Awards**

- Access Category: Perfect Show for Rachel – WON
- IDEA Award: Ambergris

### **Evening Standard Theatre Awards 2023**

- Best Musical Performance, Kyle Ramar Freeman, A Strange Loop - Shortlisted
- Best Musical, A Strange Loop - Shortlisted
- Tom Pye, My Neighbour Totoro, Royal Shakespeare Company/Barbican Theatre - Shortlisted

UK Theatre Awards - Digital Innovation, Home X - Nominated

London Lifestyle Awards 2023 - Theatre Show of the Year TOPTEN: My Neighbour Totoro - Shortlisted

One Dance UK Award 2023 - Innovation in Dance: Lay Down Your Burdens (Rhiannon Faith Company) - Shortlisted

### **Black British Theatre Awards 2023**

- Best Choreographer Award: Mthuthuzeli November, Nina: By Whatever Means - WON
- Best Dance Production or Performer Award: Isabela Coracy for Nina: By Whatever Means – WON

- Best Dance Production or Performer Award: Cassa Pancho's Ballet Black for Nina: By Whatever Means

### **The Stage Debut Awards 2023**

- Best Composer, Lyricist or Book Writer: Michael R Jackson for A Strange Loop – WON
- Best Design: Andrea Scott (video) for My Neighbour Totoro – WON
- Best Creative West End Debut: Michael R Jackson for A Strange Loop
- Best West End Debut Performer: Kyle Ramar Freeman for A Strange Loop

**The Stage Awards 2024 – International Award:** Complicité's Drive Your Plow Over the Bones of the Dead - Shortlisted

**The Casting Directors' Guild Awards 2024 - Best Casting in Theatre:** My Neighbour Totoro, Barbican Theatre – Hannah Miller, Martin Poile (Associate) – Nominated

This year's [The Stage 100](#) features the Barbican's Head of Theatre Toni Racklin, recognising her *"unabated passion for big, spectacle-heavy productions from around the world"*. The 2023 programme *"saw the venue welcome the Pulitzer Prize winning **A Strange Loop** from Broadway as well as Complicité's **Drive Your Plow Over the Bones of the Dead** and Headlong's **A Play for the Living in a Time of Extinction**, amid a season that also included work from Belgium, Canada, Hong Kong, Poland, South Africa, Spain and the US."*

## Appendix 3

### ‘Show of the year’ critics’ recommendations

#### **Drive Your Plow Over the Bones of the Dead:**

- [Evening Standard](#)’s ‘top London theatre shows to book in 2023’
- [Condé Nast](#)’s ‘best London theatre shows to see in 2023’
- [The Guardian](#)’s ‘best theatre of 2023’
- [Prospect](#)’s ‘best theatre of the year: 2023’

#### **A Play for the Living in a Time of Extinction:**

- [The Guardian](#)’s ‘best theatre to book for in 2023’
- [Evening Standard](#)’s ‘top London theatre shows to book in 2023’

#### **A Strange Loop:**

- [Prospect](#)’s ‘best theatre of the year: 2023’

#### **Song of Songs:**

- [The Observer](#)’s ‘Top 30 to book in autumn’
- [The Guardian](#)’s ‘best dance of 2023’
- [The Observer](#)’s ‘five best dance shows of 2023’

#### **My Neighbour Totoro:**

- [The Guardian](#)’s ‘stage sensations to watch out for in 2023’

#### **Mary Said What She Said**

[The Telegraph](#): ‘The Oscar-nominated French actor Isabelle Huppert returns to the UK for a show about the life and torments of Mary Stuart and the passions that cost her the crown. This will no-doubt be an absolute barnstorming performance and a rare (and brief) chance to see this great star on our stage.’

## Appendix 4

### Review Highlights:

#### **LIMF: Famous Puppet Death Scenes**

4\* Broadway World (Franco Milazzo) – *“bewildering array of creatures in a macabre murder spree of epic proportions”*

4\* The Reviews Hub (Scott Matthewman) – *“Madcap surreality... beautifully articulated and heartbreaking”*

4\* To Do List (Stuart Wilson) – *“The Pit of the Barbican feels like a fitting venue... a bizarre and beautiful series of vignettes on the theme of death... a treat for anyone with a deliciously dark sense of humour”.*

#### **LIMF: Flesh**

5\* Broadway World (Alexander Cohen) – *“communicates tragic truths about the human condition all without uttering a word... intensely moving”.*

4\* The Stage (Natasha Tripney) – *“Absurd, poignant and disquieting... inventive and unsettling”*

4\* Everything Theatre (Mary Pollard) – *“Cleverly captivating and refreshingly funny, this production makes the ordinariness of being human sublime... a fascinating and wonderfully entertaining work, both beautifully understated yet epically impressive, and crafted with meticulous precision.*

#### **LIMF: Bills 44<sup>th</sup>**

5\* The Reviews Hub (Scott Matthewman) – *“Sweetly hilarious... an hour in the company of someone you can't help falling in love with”*

4\* Everything Theatre

4\* Broadway World

#### **LIMF: Triptych**

5\* Broadway World (Franco Milazzo) – *“a brilliantly bizarre neo-noir dance trilogy full of deliciously dark delights... if this really is the last London International Mime Festival (as the producers have stated), then it has truly gone out on a high.”*

5\* Everything Theatre (Mary Pollard) – *“audacious, illusory disruptive and totally glorious, Triptych is not merely a phenomenal piece of dance theatre, but a truly mind-altering experience.”*

4.5\* Reviews Hub (Jane Darcy) – *“fabulous, energetic and mysterious work.”*

#### **Home X**

5\* Voice Mag (Kashmini Shah) – *“Celebrating East and Southeast Asian culture and arts whilst maintaining a compelling story... would recommend seeing this show to anyone who holds an interest in storytelling, creative art-forms, the celebration of heritage, and thoughtful messaging”*

## **Ballet Black - *Pioneers***

4\* The Observer – *“The dancers gleam, as always.”*  
- *“an uplifting tribute to Nina Simone”*

4\* The Times – *“heartfelt”*

- *“Coracy’s dynamic performance dominates a busy stage that vibrates with empowerment and passion.”*

4\* Daily Telegraph – *“Rich and absorbing, this really is poetry in motion – and it instils in you the importance of listening.”*

4\* Independent – *“driven by a superb performance from its star”*

- *“This double bill shows a fine new generation of performers coming through.”*
- *“[Ballet Black is] a platform to cherish”*

4\* Reviews Hub – *“extraordinary Ballet Black perform a programme of two powerfully complementary pieces”*

- *“a vibrant, exhilarating experience of dance”*

4\* Broadway World – *“Ballet Black continue to enhance their reputation as Britain’s most diverse and daring ballet company.”*

- *“soars with its emotional energy”*

## **Complicité - *Drive Your Plow Over the Bones of the Dead***

5\* The Guardian – *“masterfully interwoven and magnificent to the end”*  
*“beautiful moments of physical theatre”*

4\* Time Out London – *“Hadingue is terrific”*

- *“it’s just a joy to see the old magic flow forth once again.”*

4\* Evening Standard – *“Design on all fronts is masterful.”*

- *“This has been worth the wait, and is well worth a watch.”*

4\* The Arts Desk – *“a marvellously multi-dimensional show”*

- *“a deeply stirring and thought-provoking piece of theatre”*

4\* The Stage – *“a stealthily potent and unsettling enchantment”*

4\* Culture Whisper – *“Surreal, timeless and always enthralling, Drive Your Plow Over the Bones of the Dead is theatre-making par excellence, where all the ingredients complement one another, and where a pinch of magic you can’t quite categorise is sprinkled throughout for good measure.”*

## **Cheek by Jowl - *Life is a Dream***

5\* Lost in Theatre Land – *“a powerful, thought-provoking play brought to life by inspirational acting. The creative elements come together to support a well-directed and moving piece of theatre.”*

4\* Latino Life – “The Barbican Theatre was packed and the audience was responsive and enthusiastic.”

4\* Arts Desk – “This is classic drama imaginatively done, a rather rare thing in London at the moment... phantasmagorical”

### **Bristol Old Vic - *The Meaning of Zong***

5\* The Rendition – “a powerful play that explores the Zong massacre in a 2 hour masterpiece filled with music, dance and incredible poetry... The Barbican stage was incredibly fitting to tell the story of Zong”

5\* Voice Mag – “a beautiful portrayal with a balance of historical accuracy and creative imagining of lost details and figures of the past”

4\* Broadway World - Giles *“reclaims the blood that binds the stones in the buildings all around the Barbican Theatre, many financed, like so many, many others in the UK, by the vast profits of the slave trade, and tells a British story, one that resonates today at home and abroad.”*

4\* The Reviews Hub – *“uses its staging choices and the development of its central character to deliver an important lesson in British history”*

Hackney Citizen – *“A mammoth achievement... a must-see”*

### **Rachel Mars - *FORGE***

FAD review – *“Mars’s performance work is rooted in Queerness and complex Jewishness, and Forge provocatively works these dialogues using historical reference and eclectic sound design in ways that make you think about what art is and how our relationship to it is constructed.”*

The Crumb – *“a deeply intricate work, layered with meaning that envelops you”*  
*“FORGE is a ritual, one pulsing with resilient love”*

### **Trajal Harrell - *Porca Miseria***

4\* The Stage (Siobhan Murphy) *“mesmerising meditative experimental dance that verges on performance art”*, praising Deathbed as *“completely transfixing”*

British Theatre Guide review (Vera Liber) – *“An unforgettable experience, both mesmerising and inscrutable”*

iO Gazette: *“dynamic and playful”*

*“With little artifice, Trajal poses the difficult paradoxes that have littered his career and his fight.”*

*“Trajal Harrell has this meticulous relationship to the unveiling of reality: he dresses the pain in beautiful coats and flowered ruffles and lets the sweetness appear raw and naked.”*

### **Trafalgar Entertainment - *A Strange Loop***

*“one of the most thrillingly strange, playful and hilarious new musicals to have hit a London stage in recent years.” – 5\* Evening Standard*

*“joyous, clever and alive”.- 5\* i news*

*“without doubt, the show of the summer” – Pink News*

*“rarely, if ever, has such an unapologetically queer, Black story been told in such a way” – Pink News*

*“strikingly original, highly entertaining tour of identity politics” – 4\* The Guardian*

*“it’s an experience you won’t forget” – 4\* Independent*

*“It’s a unique and unpredictable piece of theatre – thoughtful, beautiful, painful, sad, challenging, provocative and occasionally hilarious” – 4\* Gay Times*

*“boldly goes where no musical has ever gone before” - Attitude*

*“an absolute blast: funny, furious and laced with very frank language, but ultimately joyous and tender” – 4\* Financial Times*

*“An inventive and joyously rude show” – 4\* Daily Mail*

*“Sharp and self-aware... Michael R. Jackson is a vital new voice for many” – 4\* Sunday Express*

*“Refreshingly original and utterly uncensored” - 4\* Mail on Sunday*

*“a bold and brave concept and different to anything else around... it tackles some very important issues” - The Daily Star*

*“sensation promises to captivate audiences with its unique blend of wit, introspection, and sheer audacity” – The Voice*

### **Belarus Free Theatre - *King Stakh’s Wild Hunt***

New York Times feature where European culture reporter Alex Marshall interviewed the company in Warsaw during rehearsals:

- *“company’s founders, Natalia Kaliada and Nicolai Khalezin, are using that experience to help other artists fleeing political repression.”*
- *“Many of the exiled artists said that simply working on “King Stakh’s Wild Hunt,” had given them a much-needed sense of purpose.”*
- *“Yuliya Shauchuk, an actor, said that the studio was the one place where she always felt joyful.”*
- *“Several Ukrainian opera singers involved in the production said the rehearsals were benefiting them, too. Mykola Hubchuk had driven overnight from Kolomyya, Ukraine, to take part. “This project is very important for me,” he said. “I need emotion and singing in my life.””*

### 5\* [The Observer](#)

- *“dazzlingly varied stagecraft”*
- *“awe-inspiring allegory”*
- Commends baritone Andrei Bondarenko’s *“magnificent voice”* and Soprano Tamara Kalinkina’s *“elegiac power”*.

### 5\* [To Do List London](#)

- *“What we are witnessing is not just a piece of a theatrical experience but a collaborative experience to get through the consequences of the regime and to create a space for the artists to create”*.

### 4\* [The Guardian](#) (Chief theatre critic Arifa Akbar)

- Praises the *“stunning”* choreography, *“ravishing”* stagecraft and lead soloists Andrei Bondarenko and Tamara Kalinkina’s *“powerful voices and compelling stage presences”*.

### 3\* [The Telegraph](#) (Claire Allfree)

- Says the show *“serves as voice of protest”*, and appreciates launch of the company’s latest campaign, Letters of Hope, as a *“powerful expression”*. (A letter containing a drawing by a child of either Belarus or Ukrainian was placed one each audience seat.)
- ”.

[The Guardian](#) featured King Stakh’s Wild Hunt Barbican Theatre photocall imagery in ‘Best photograph of the day’ on 13 Sept, and [‘Best stage shots of 2023’](#) on 27 Dec.

## Eun-Me Ahn Company - *Dragons*

### 4\* The Stage

- *“Bursting with vivid strangeness and hope”*
- *“A cavalcade of kaleidoscopic colour and shimmering metallic fabrics”*
- *“Ahn herself is captivating, a concentrated source of pure energy”*

### 4\* Broadway World

- *“Live physicality and computer graphics are blended to amazing effect.”*
- *“Ahn’s wild imagination is given full rein”*

### Seeing Dance review

- *“the dancers are superb, individually and collectively.”*
- *“A riot of colour and a real feast for the senses.”*
- *“A lengthy solo by Hyekyoung Kim towards the end is quite spellbinding.”*

Get The Chance Review - *“Dragons is a fantastic way to absorb the power of Asian past and present culture, whilst bringing about a collective form of magnet impulsivity and grip of focused gratitude and feeling of emotions, service and the ability to feel music, contemporary and hip hop dance, alongside traditional dance movement in a non-unapologetic and self accepting way.”*

The Culture Boar Podcast - *“the work of a visionary with an unassailable sense of play”*

Hero Magazine – *“an exuberant, ever-shifting combination of colour and uninterrupted movement”*



## **Inua Ellams – 05Fest**

[The Strand](#) magazine - “an exhilarating sense of joy that made you feel like you were on the brink of a miracle.”

*“There was a thrill to the atmosphere, and a generosity to it, too;... almost like homage or some sort of callback, the formation of a lineage.”*

## **Why Not Theatre - Mahabharata**

4\* [The Times](#) (Theatre critic Rachel Halliburton)

*“a vibrant, sensitive retelling for modern audiences”*

*“philosophical richness and lyrical beauty”.*

4\* [Financial Times](#) (Sarah Hemming)

*“The score, composed by John Gzowski and Suba Sankaran and blending ancient and modern instruments, underpins the evening, and there is some mesmerising dance, particularly from Ellora Patnaik and Jay Emmanuel... The showstopper of the night comes from Meher Pavri, arrayed in gold and delivering, stunningly, the Bhagavad Gita as a Sanskrit operatic aria.”*

4\* [The Daily Telegraph](#) (Dzifa Benson)

*“an extraordinarily dazzling piece of theatre that carves a crystalline path through the forest of stories through which flows the river of wisdom handed down from ancestors”*

*“The cosmic grandeur of a Sanskrit opera within the play is worth the price of admission on its own, and the questions Mahabharata explores ring true in our own troubled times.”*

4\* [Reviews Hub](#) (Chris Lilly)

*“lovely work from the six musicians on stage, using East Asian percussion and electric instruments to great effect”.*

3\* [The Guardian](#) (chief theatre critic Arifa Akbar)

Highlights *“this production soars in its music, movement and kathakali dance”*

Approximate advertising value equivalency online £9500

3\* [The Stage](#) (Anya Ryan)

*“Luminous and transporting... an undertaking of sprawling magnitude that transports you to a different world”.*

## **[British Theatre Guide](#)**

*“This is a strong company, cast gender-blind, all giving committed performances”*

Entertainment reporter Anuj Radia praises this *“beautifully presented”* adaptation on [Instagram](#).

## **Pam Tanowitz - *Song of Songs***

### 5\* The Observer

"It's a wonder... a work of profound connection which, without any obvious show of emotion, fills the stage with love"

### 5\* Broadway World

"I'm aware it's 2023 and I saw the piece in London, but the ceaseless essence of her work makes me also feel like I could've been on Pluto during the 23rd century."

### 4\* The Guardian

"there's hidden logic in Tanowitz's dance, there's beauty, and there's so much certainty in each step, enough to make you believe her."

### 4\* The Times

The score offers pristine harmonies and a haunting meditation on the poem's words of love and longing.

### 4\*Independent

"filled with images of connection and boundaries, community and self. If the surface is serene, it has complex undercurrents"

"you have to applaud the craft, focus and intelligence of Tanowitz's and Lang's approach, the filigree detail of her steps and the meticulous control and even beauty of the dancers' performances."

### 4\* The Arts Desk

"Song of Songs packs such a world of detail and experience into 55 minutes that you emerge from the theatre reeling with the richness of it, beguiled"

### 4\* Financial Times

"another elegant, deeply felt synthesis of choreography, music and design."

"The love of the poem expands to connect and enfold the entire community."

"celestial"

"Her seven seasoned dancers are fluent in every dialect."

[Also glowing review from Alastair Macaulay in Slipped Disc "I kept wanting to sob aloud in sheer wonderment"](#)

## **Ioanna Paraskevopoulou – *MOS (Dance Umbrella)***

5\* The Stage (Siobhan Murphy) – "truly captivating... it's immaculately done... completely unexpectedly, a deeply moving experience."

4.5\* The Reviews Hub (Dulcie Godfrey) - "*MOS succeeds in being a fascinating, intimate, and moving experiment in sound design and dance. Ioanna Paraskevopoulou's masterful creation is sure to be one of Dance Umbrella's stand-out performances of the festival.*"

## **Julene Robinson - *The Night Woman***

5\* Afridiziak (Mike Scott-Harding) – *“spellbinding... one of the most seamless and deeply-inhabited evocations of African-Caribbean ancestral heritage that I have witnessed”.*

5\* The New Current (Niger Asije) – *“It's impossible to put into words the power that is etched in every second of *The Night Woman*.”*

*“In creating *The Night Woman*, Robinson has crafted a story that is not only visually breathtaking, but through the delicate poetry, a complex story emerges.”*

Glowing review from Get The Chance (Tanica Psalmist) - *“a phenomenal experience, she’s not only an enchantingly performer who effortlessly takes audiences on a complex phenomena, but her use of characterisation in humorous and unapologetic ways to highlight the day in the life of Caribbean girls, born of a darker hue, living in the West Indies, and the general inadequacies faced by woman within the diaspora is magnifying.”*

4\* The Rendition (Jessica Enemokwu) - *“the very essence of Black Girl Magic”*  
*“Robinson’s delivery of the text was masterful, taking the audience on a journey through space and time. Her use of pace and musicality made simple words feel like incantations calling the audience along to the next part of the journey. This paired with the excellent use of lighting (designed by Stevie Porter) to punctuate the darkness created a truly captivating story. Robinson’s stage design was immediately striking...”*

Reflections from Rosalyn Springer who is part of @DopeBlackMums on Instagram:  
*"It is compelling, a show of strength, of love, of a determination to endure and thrive against the odds. Robinson is a shapeshifter on this journey, with costumes made of knotted rope, (also mirrored in the staging) changing her headwraps and positioning of her braids, she beautifully embodies each of the women she portrays. From time to time, I put on my glasses as I could have sworn her face looked different every time and there was no change of makeup. Simply the power of the performance etched in her face."*

## **emma+pj - *Ghosts of the Near Future***

5\* [Broadway World](#) – [Katie Kirkpatrick](#): *“vast, expansive show ... led by a feeling, an aesthetic, an experience.”*

*“Visually stunning”*

*“walks the line between theatre and live performance art in a way that’s really exciting to see.”*

*“Both spectacular and poignant, dread-inducing and strangely calming, it’s the kind of piece that has you smiling in awe throughout, even when the subject matter is dark and gloomy. It’s a piece that speaks to the present, but it’s also just a deeply impressive feat of theatre-making.”*

4\* [The Reviews Hub](#) – [James Robertson](#): *“possesses a bare-bones beauty to it.”*

*“sound design by Patch Middleton is a major standout.”*

*“emma + pj’s exploration of numerous forms, technologies and moods manifest into a robust whole, making *Ghosts of the Near Future* an essential piece of art that pushes theatrical conventions forward into an uncertain future.”*

### **Rhiannon Faith Company - *Lay Down Your Burdens***

3\* West End Best Friend - *“Each character is familiar or relatable with woes such as parental neglect, fear for the future or disobeying bodies. There is power and simplicity in this idea. It takes the human condition for what it is and accepts it. There is a catharsis achieved within the concept offered.”*

### **Told by an Idiot - *Get Happy***

Parikiaki review (Barney Efthimiou) – *“downright bonkers... a delight!”*

3\* Broadway World (Alexander Cohen) – *“a kaleidoscopic slice of warm-hearted whimsy... an indescribable pleasure in its meandering genius... total escapism.”*

### **RSC – *My Neighbour Totoro* (2023-24)**

[The Upcoming](#) interview actress Okumura Jones about her exciting comeback to ***My Neighbour Totoro***, her experience collaborating with the team on such a special production at the Barbican Theatre, and her initial encounter with Studio Ghibli's creation. Okumura is quoted saying *“the Barbican probably my favourite London venue”*, which amplified her appeal to the role.

[The Observer](#)'s Sarah Crompton interviews ***My Neighbour Totoro*** cast member Mei Mac who plays the four-year-old Mei. She says that *“Coming back to **Totoro** feels like coming home. I feel like I gave a piece of my soul to the show. The beauty of Phelim McDermott's direction is that every member of the team has been invited to pour themselves into the work and feel like they have artistic influence”*.

## Appendix 5 - Access Performances

### BRITISH SIGN LANGUAGE INTERPRETED

2022

Cie 111 -asH POST SHOW TALK  
Vanishing Point Interiors  
Thick and Tight - Short and Sweet  
Thick and Tight - Short and Sweet POST SHOW TALK  
Stereoptik - Stellaire POST SHOW TALK  
Gecko - The Wedding POST SHOW TALK  
Transpose: Joy  
Transpose: Joy POST SHOW TALK  
Raimund Farewell  
Anything Goes  
My Neighbour Totoro  
HighRise Entertainment: The UK Drill Project  
Zoo Co - Perfect Show for Rachel

2023

Still Life: Flesh  
The Old Trout Puppet Workshop: Famous Puppet Death Scenes POST SHOW TALK  
Peeping Tom: Triptych (The missing door, The lost room and The hidden floor) POST SHOW TALK  
Bill's 44th POST SHOW TALK  
HOME X - Kakilang  
HOME X - Kakilang POST SHOW TALK  
A Play for the Living in a Time of Extinction - Katie Mitchell/Headlong/Barbican  
A Strange Loop  
  
Inua Ellams – 05Fest: Poetry + Film / Hack (Sister Act 2: Back in the Habit)  
  
Julene Robinson – The Night Woman  
Julene Robinson – The Night Woman POST SHOW TALK  
emma + pj: Ghosts of the Near Future

My Neighbour Totoro  
MOS POST SHOW TALK  
Told By an Idiot: Get Happy

2024

Les Antliaclastes - Ambergris - POST SHOW TALK  
Stereoptik - Antechamber - POST SHOW TALK  
El Patio Teatro - Insides - POST SHOW TALK  
Phil Soltarnof - This & That - POST SHOW TALK

## **CAPTIONED**

2022

Pappyshow: Pit Party  
Transpose: JOY  
Anything Goes  
Zoo Co - Perfect Show for Rachel  
My Neighbour Totoro

2023

Drive Your Plow Over the Bones of the  
Dead  
Complicité/Simon McBurney  
Bristol Old Vic: The Meaning of Zong  
Transpose: BURN

A Strange Loop  
Pam Tanowitz, Song of Songs  
The PappyShow, 10th Birthday Pit  
Party  
My Neighbour Totoro

## **AUDIO DESCRIBED**

2022

SIBYL - William Kentridge  
Transpose: JOY  
Anything goes  
You're Safe Til 2024: Deep History - David  
Finnigan  
To What End - The Centre for the Less  
Good Idea  
Zoo Co - Perfect Show for Rachel  
My Neighbour Totoro

2023

Bristol Old Vic: The Meaning of Zong  
Transpose: BURN  
A Strange Loop  
My Neighbour Totoro