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Wise Children

Wuthering Heights

2025.3.7 Fri. 19:30

2025.3.8 Sat. 14:00, 19:30

2025.3.9 Sun. 14:00

Wei wuying Playhouse

Duration is 180 minutes with a 20-minute intermission.

Performed in English with Mandarin surtitles.



National Kaohsiung
CENTER FOR THE ARTS

WEI WUYING

衛武堂 國家藝術文化中心
國家表演藝術中心 National Performing Arts Center

Program

The Divine Love and Hate: How Emma RICE's *Wuthering Heights* Redefines a Classic

Written by KENG Yi-wei, Dramaturg of National Kaohsiung Center for the Arts (Weiwuying)

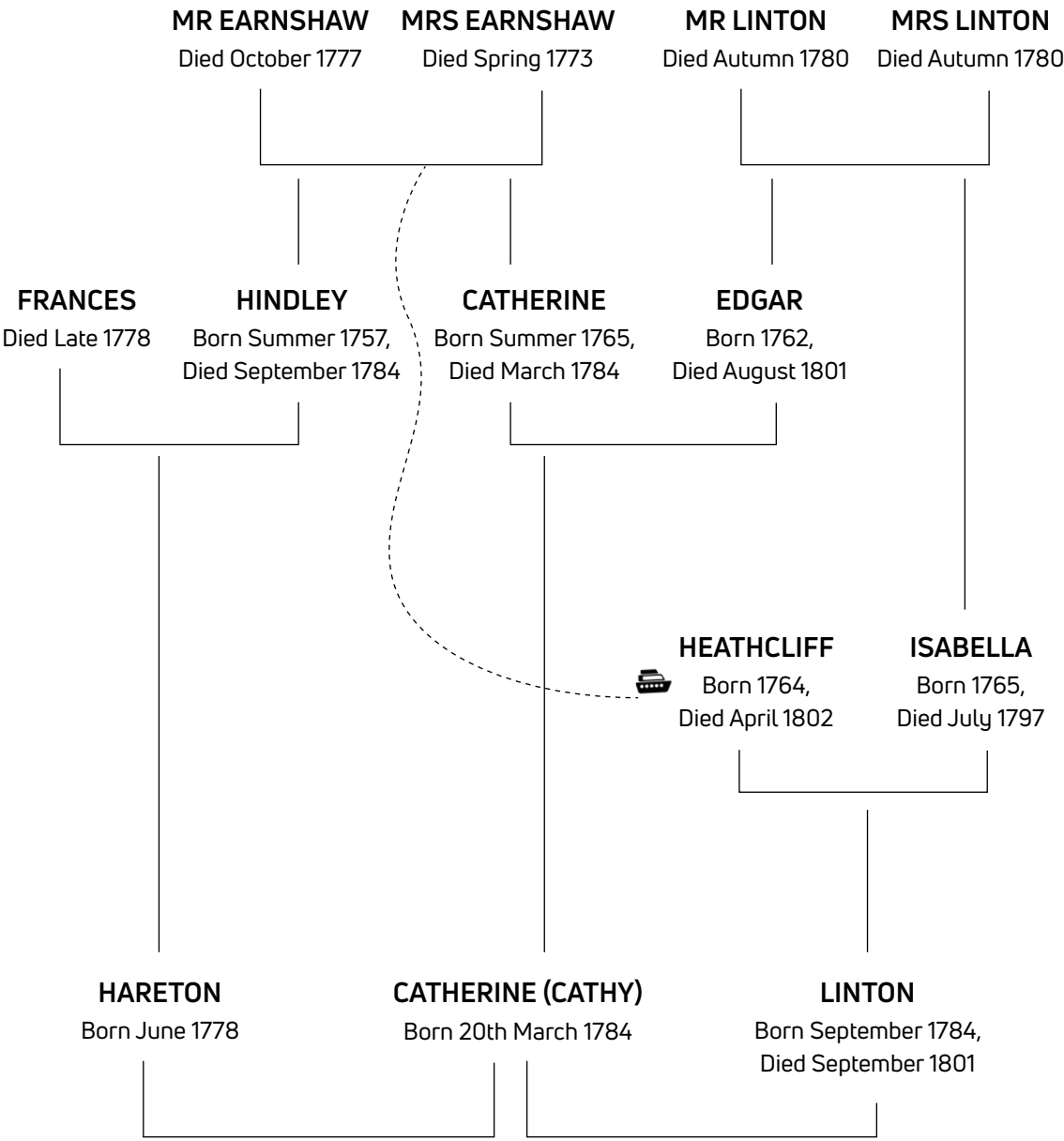
In the original novel *Wuthering Heights*, the protagonist Heathcliff is an orphan in England. However, director Emma RICE, deeply agitated by the heated debate surrounding illegal immigrants crossing from the Jungle de Calais to England a few years ago, decided to make an adjustment—She reimagined Heathcliff as a dark-skinned refugee child, represented on stage through puppetry. This change underscores that the stage adaptation of *Wuthering Heights*, co-produced by the National Theatre, Bristol Old Vic, and York Theatre Royal and premiered in 2021, is not a 19th-century love story but a discourse on love and hate in the contemporary world.

Wuthering Heights is the only novel written by the celebrated British literary figure Emily BRONTË. The novel was published in 1847, one year before BRONTË's death at the age of 30. Over the years, the novel has been adapted numerous times into films, television dramas, and stage plays. It tells the tale of Heathcliff, an orphan who returns wealthy only to find out that his childhood love, Catherine, has married someone else. This discovery triggers a series of revenge and generational conflict spanning three generations. For Emma RICE, the entanglement between the two evokes the grandeur of Greek mythology. She thus incorporated the concept of a Greek chorus into the production.

The chorus, which adds layers of dynamic musical and dance sequences, makes the play vibrant and lively. It also effectively facilitates the need of depicting the spatial and scenic shifts intrinsic to the novel. Through physical theatre techniques, such as puppetry, symbolic props, and ensemble acting, the narrative is adapted to suit the viewing habits of modern audiences. The production is further enhanced by multimedia projections, a live band, and actors taking on multiple roles, giving *Wuthering Heights* the flair of a West End musical and stage production—telling the story in an entertaining way, brimming with creativity while preserving the core essence of the story.

Emma RICE was previously the artistic director of Shakespeare's Globe in London and was named one of the 50 most influential British artists by the press in 2022. Her adaptation of *Wuthering Heights* is one of her most celebrated works in recent years, earning five-star reviews from *The Times* and *The Daily Mail*. The production has been invited to perform internationally, including New York and the Holland Festival.

The *Wuthering Heights* Family Tree



Director's Note

Written in October 2021.

My relationship with *Wuthering Heights* started in my childhood. My family were keen campers and many a wet weekend in the 1970s was spent shivering in a tent. Sometimes, these visits would be shared with our neighbours and a convoy of bashed up, smoke filled cars would set off from Nottingham and head for the hills. One such trip was to the Yorkshire Moors where it was decided that we would try and find Top Withens; the house said to have inspired *Wuthering Heights*. The children in the party didn't embrace the genuinely challenging walk, but the odyssey was worth it and *Wuthering Heights* captured all our imaginations.

Remote, bleak, and somehow devastating, we were all struck by how small the house seemed. I hadn't read the book at that point but my Mum and her friend Marielaine's enthusiasm for literature was contagious. They laughed with pleasure as they recalled the book and its spooky themes. I loved to see my parents with their friends. I loved to see them spark and delight as the drudgery of parenthood and work melted away and the joys of life bubbled through. I recall vividly being inside a sleeping bag listening to the laughter of my Mum and Dad and their friends outside. That time lives on for me in a fuzzy memory of happy wildness, but, as Catherine Earnshaw said, "There is no happiness".

In the 1980s I was a gothic punk. I left school at 16, dyed my hair blue and put on black. I looked more hardcore than I felt with my spiky hair and thick make up. I chose to wear armour - all traces of my true self disguised and ignored. Smack bang in the middle of teenage anguish, the gothic aesthetic was a way of appearing tough whilst being able to display my sorrow, reveal my grief and express my rage. Of course, I had very little to be angry about having been born into a loving family, but I did have my griefs. When I was 12, I lost my best friend (and daughter of Marielaine) to leukaemia. In that chapter of illness and tragedy, I lost not just my friend, but my protective cloak of youthful invulnerability. The world was now hostile and scary; I felt I was only one trip away from disaster and intolerable loss. This time lives on for me in a fuzzy memory of tangled sorrow and fear. I was scared of death. Simple as that. Not my own, I was scared of losing those I loved.

And so, it was with this internal backdrop that I strutted into sixth form and discovered *Wuthering Heights* for myself. Until then, I had struggled in education, slipping through lessons without anything really touching the sides. I was easily distracted, often bored

and waiting for my life to begin. Then came *Wuthering Heights* and everything changed. There was no avoiding the intoxicating pull of this book and I loved it with a passion. My blood stirred, my mind fizzed and my energy popped. This didn't feel like work, this felt like jumping off a craggy cliff and flying. How could I resist a world filled with ghosts, betrayals and passions? I loved its drama and its intrigue but most I loved a story that spanned not only generations but life and death. I didn't have a literal ghost knocking at my window, but I was haunted by memories that knocked at my soul. In my teenage mind, I was Heathcliff. I was misunderstood, angry and grieving-I wanted people to feel, see and understand my pain. Emily BRONTË saw me. She felt death everywhere and understood loss as sharply as I felt my own.

Life moved on, as it has a habit of doing, and *Wuthering Heights*, my grief and my dyed hair faded. I discovered theatre, dance, MURAKAMI, CARTER, KUREISHI and a life filled with more joy and love than I could have dreamt of. Catherine Earnshaw was most definitely wrong. There is happiness! *Wuthering Heights* was consigned to my past and I thought no more about it until a few years ago.

In 2016, I was horrified by scenes from the refugee camps at the Calais Jungle and enraged by the negotiations about how many unaccompanied children the UK was willing to take whilst not actually taking any - something triggered in my brain. Wasn't Heathcliff an unaccompanied child? Wasn't he found on the Liverpool docks and taken in by Earnshaw? My instincts itching, I pulled out my old copy and started to read. This time, the book fell into a very different soul. No longer intoxicated by impossible passions and unresolved griefs, I saw a story not of romance but of brutality, cruelty and revenge. This was not a gothic romance, this was a tragedy; a tragedy of what might happen if, as individuals as well as a society, we allow cruelty to take hold. 'Be careful what you seed' my pen wrote, and it kept writing, giving new voice to my adult rage.

I cut Nelly Dean, took the form of a Greek tragedy and created a chorus of The Moor. It is The Moor that tells the story of *Wuthering Heights* in my production. Singing and dancing as one, they warn us that 'A scatter of yellow stars might seem to welcome hope, but the adder slides beneath'. This production is epic, the characters super human; Catherine, Heathcliff and Hareton, the Gods of Chaos, Revenge and Hope.

As the story unfolds, The Moor incants:

'And what of the rage that is planted?

The hate and jealousy that has slipped into our watery beds?
Oh, they grow alright.
They are coming along nicely, thank you.
In the warm wet earth
And they grow.
Be careful what you seed'.

In the last 12 months there have been 2,756 applications from unaccompanied children claiming asylum in the UK. Who knows how many others have vanished into dark corners of Europe and the UK, lost to traffickers and abusers. And yet, we continue to quibble over how many we might choose to welcome. We question how they come to our shores. Perhaps if we chose to seed compassion and kindness, we might have a fighting chance of nurturing a future filled with hope rather than fear.

This production of *Wuthering Heights* is woven from the talent, passion, truth and experience of all who are contributing to the show. Rich with our humanity, it holds our own stories, our losses, hopes, fears and dreams. Made with love, this is a Revenge Tragedy for our time and one that warns how our actions today will affect the world for decades to come.

Emma RICE

Program Notes

If All Else Perished

Jo WAUGH on how death and disease were part of daily life for the BRONTËs

From their home in Haworth Parsonage, Emily BRONTË and her sisters could look up to the wide open spaces of the moors – the inspiration for the dramatic landscape of *Wuthering Heights* – or they could look down, to see the churchyard full of slanting gravestones, marking the resting places of the dead, and the church itself, St Michael and All Angels. Their mother Maria, was buried there, in the family vault, as were the two elder BRONTË sisters, Maria (named for her mother) and Elizabeth, who had died aged just 11 and ten respectively. Further down, below the church, lay the close streets of Haworth, where residents, like so many in the Victorian period, grappled with the daily realities of infection, dirt, disease, and death.

The BRONTËs' mother had died from cancer before her younger children had time to form real memories of her. While growing up without a mother was less unusual in the early 19th century than it is today, the BRONTË children would nonetheless have felt their loss. Four years after Mrs. BRONTË's death, the young Maria and Elizabeth had been sent home from Cowan Bridge, the boarding school they attended with Charlotte and Emily, to die from consumption (tuberculosis).

Emily and Charlotte's first real and memorable experience of the close and constant menace of death and disease was at the school which Charlotte, in particular, held responsible for her elder sisters' deaths. She later remembered the school as a place where typhus fever 'decimated' the population regularly, and 'consumption and scrofula in every form bad air and insufficient diet can generate, preyed on the ill-fated pupils'.

All of the sisters experienced deaths of those close to them, and all were affected by these experiences. Charlotte, in particular, spent much of her adult life anxious about her own health and that of her loved ones. She worried at various points that Emily and Anne were showing early signs of consumption and panicked, fearing Emily's 'rapid decline' in 1835, and Anne's in 1837. When her friend Mary TAYLOR was unwell in 1838, Charlotte was again reminded of Maria and Elizabeth – 'my two sisters whom no power of medicine could save' – speculating on whether Mary's lungs were ulcerated yet, and on what her 'hectic fever' might indicate. She worried for herself, too: her letters, especially those to another friend, Ellen NUSSEY, are also full of references to the wind and weather, and the

ways in which it depressed her in body and mind. By the time Branwell and Emily died in 1848, Charlotte felt as though a threat that had lingered for years had finally become real: 'unused any of us to the possession of robust health, we have not noticed the gradual approaches of decay', she wrote.

Against the constant fear of consumption and the knowledge of the diseases which periodically struck the town below, the BRONTËs did have certain tools. Cleanliness was very much emphasised in the battle against disease in the early Victorian period, when the role of bacteria in contagion was decades away from being understood. The focus, especially in periods of epidemic disease, was placed on 'filthy' vapours and stagnant air – and Haworth Parsonage was kept scrupulously, immaculately, clean.

From a very early age, the BRONTË children were taken on regular walks on the moors above the parsonage, and exposed to the fresh and wholesome open air that was considered essential to the maintenance of good health. They also had two medical texts on their shelves which Patrick BRONTË regularly consulted when members of the family were ill: Thomas GRAHAM's *Modern Domestic Medicine* and William BUCHAN's *Domestic Medicine*. BUCHAN's work, in particular, argued that exposure to the elements was crucial to a healthy constitution, and that nothing could be more damaging to health than to stay indoors without ventilation. Patrick's annotations can still be seen in the margins of both the copies the family-owned.

As Haworth's curate, Patrick BRONTË baptised the babies of Haworth and held funerals for the town's dead, but he was concerned with their bodily health as well as their spiritual purity, and his sense of responsibility for the regulation of good health applied to his parishioners as much as it did to his own family. In 1849, two months after Anne's death, Patrick petitioned for an inspector to assess the village's high mortality and poor sanitation.

The Babbage Report of 1850 which followed this petition revealed shocking facts about the town. Multiple households shared single privies, and the over-flowing excrement ran down the streets, combining with offal from the slaughter-houses on the way. At the top of the hill on which the town lies, the graveyard with its sloping and over-crowded gravestones gave a visible clue to the contents of the ground beneath it, which was full to bursting with Haworth's corpses. Decomposing matter trickled invisibly down from the churchyard and into the town's water supply. Perhaps not surprisingly, life expectancy in Haworth was a mere 25.8 years compared to an average of around 42 years across

England and Wales. In the light of all this, the deaths of Branwell, Emily, and Anne at 31, 30, and 29 seem less exceptional, if not less tragic, than they otherwise might.

For her part, Emily herself seems to have felt it important to manage and control her health alone. Charlotte later told her friend, the writer Elizabeth GASKELL, how Emily had once been bitten on the streets of Haworth by a dog who seemed as though it might be rabid. Rather than telling her family about the bite or any fears she had about contracting the rabies virus, Emily returned home and cauterised the wound by burning it with an iron in the parsonage kitchen, in secret. She told nobody what had happened until the risk of rabies was past. Charlotte transformed the act into fiction in her novel *Shirley*, where the heroine (whom she told GASKELL was a version of Emily as she might have been if she'd enjoyed better health and finances) brands her own wound in the same way and also keeps her anxieties to herself.

Later, and to the great distress of her family, Emily refused to see a doctor even though she was palpably dying from consumption. Whether this was because she was in denial, sceptical about doctors, or constitutionally averse to fuss, we will never know. Having grown up in the parsonage, always close by death and disease, Emily must have known the nature of the illness that was killing her.

It is perhaps unsurprising that characters in *Wuthering Heights* fall ill with measles, colds and consumptions, and death lurks everywhere, as it did in Haworth and in the parsonage itself. Yet for good or ill, death is not final in this novel: characters leave their ghostly echoes, and their love and attachments persist long after their deaths. 'Emily is nowhere here now', Charlotte wrote after her sister's burial. Her statement came from the depths of misery and mourning for the absence of Emily from this world. Perhaps, though, it also holds out the hope that although Emily is 'nowhere here now', some essence of her might still live on, in the memories of her Charlotte kept, and in her work.

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Dr Jo WAUGH is a Senior Lecturer in Nineteenth-Century Literature at York St John University.

Program Notes

The Enigma of Heathcliff

Tanika GUPTA on immigration in 19th-century Britains

Heathcliff's ethnicity is a mystery: all we know for certain in the novel is that he was rescued from the streets of Liverpool by Mr. Earnshaw – but that is it. Who was Heathcliff? Was he Irish? Romany? African? Indian? Mixed race? The enigma of Heathcliff's birth origins are all part of the enduring fascination with *Wuthering Heights*.

Heathcliff is described in many different ways by the characters of the *Wuthering Heights*: old Mr Earnshaw calls him both 'a gift of God' and 'dark almost as if it came from the devil'; Mrs Earnshaw rejects him as a 'gypsy brat' (ch. 4); Mr Linton thinks he is 'little Lascar, or an American or Spanish castaway' (ch. 5); while Nelly consoles him with the thought that his father might be 'the Emperor of China and your mother an Indian queen' but also says to him, 'If you were a regular black ...' Through these descriptions, BRONTË cleverly implies that Heathcliff was not a white Anglo Saxon child of the streets of Liverpool but was 'foreign', referring to his 'otherness', his 'dark hair and dusky skin'. She also shows how he is subjected to discriminatory, degrading and abusive treatment by others – all except Cathy – and seeds suggestions that his (indeterminate) race is a cause of his passionate and sometimes brutal reactions. As Steph REED writes in *The Literature Blog* (2018), 'Throughout the novel, Heathcliff is repeatedly collocated with notions of racial inferiority; he is frequently compared to darkness and criminality'.

When we first encounter Heathcliff, Nelly comments that, 'I had a peep at a dirty, ragged, black-haired child... it only stared round, and repeated over and over again some gibberish that nobody could understand.' From this we can surmise that his mother tongue is not English, though this still leaves open numerous options as to his real origins. We can narrow this down by better understanding the context of Liverpool at the time.

Wuthering Heights is set in Yorkshire and the action of the novel takes place from 1801 to 1802 with the retrospective plot events taking place over the previous 30 years. During this period, Liverpool, where Heathcliff was found, was at the heart of Britain's links with the slave trade, controlling over 60 per cent of British and over 40 per cent of Europe's slave trade. Profits from Liverpool's involvement in the slave trade financed urban and industrial development throughout the North West and indeed, across England. In Caryl PHILLIPS' extraordinary novel, *The Lost Child*, he depicts Heathcliff as Earnshaw's

illegitimate son with a formerly enslaved woman, brought to Liverpool from the Caribbean. This is one of the plausible ways in which the character of Heathcliff could have a connection with the slave trade in his backstory.

The BRONTË sisters' home may have been nearly a hundred miles away from Liverpool, but their school, Clergy Daughters School, was just a few miles from the Dentdale home of a notorious slave trading family, the SILLs, who worked more than 30 enslaved Africans on the grounds of their estate. Emily BRONTË would have been aware of the debates and discussions around the subject of abolition of slavery and certainly aware of the wealth of the local sugar barons. Heathcliff can certainly be read as someone affected by the dehumanisation of the slave trade, and his claiming of the house and land can even be seen as an act of revenge for the colonial plunder of land and for Britain treating human beings as property.

Liverpool's involvement in the British Empire had links closer to home as well. When *Wuthering Heights* was published in 1847, the potato famine in Ireland was surging. Starving, and seeking food and shelter, hundreds of thousands of Irish immigrants came to Liverpool. It is thought that in just five months in 1847, the population of Liverpool doubled as a result of immigration from Ireland. Most Irish immigrants lived in atrocious conditions, with 60,000 catching typhus and 40,000 suffering from dysentery in just the single year of 1847.

The newly arrived Irish met a hostile reception in Liverpool and were harshly treated and demonised – unfairly blamed for taking English jobs and spreading disease. If BRONTË intended Heathcliff to be the child of an Irish immigrant abandoned on the streets of Liverpool, this scapegoating and xenophobia would make sense of the distrust and bigotry he met in his life.

Another possible reason that Heathcliff could have found himself in Liverpool, is because he may have been at sea or related in some ways to the lascars in the merchant navy. 'Lascars' first began to be employed in small numbers from the 17th century by the East India Company, which was founded by Royal Charter to increase trade with India. Although the term 'lascar' was used for almost all non-European sailors, including Arab, Cypriot, Chinese and East African sailors, the majority of lascars came from the Indian subcontinent, mainly from the coastal areas of Gujarat, Malabar and Bengal, with Bombay and Calcutta being major ports for their recruitment. Lascars worked in every role from being able seamen to stoking furnaces, from being cooks, storekeepers or on-board

butchers to being first mates (known as 'serangs').

From the early 19th century it is estimated that at least 1,000 lascars visited Britain every year and this rose to over 10,000 a year by the end of the century. Many lascars would be temporarily stranded, often for months at a time over winter, as they waited for their next opportunity to work. The shipping companies assumed no responsibility for them during these periods and distressed lascars were often left homeless, wandering the streets – becoming known as 'the black poor'. Christian missionary societies were often the only source of help.

Moreover, low pay, appalling conditions and abusive treatment on many of the ships led some lascars to desert or jump ship in Britain, settling in run-down port areas such as Liverpool, mixing freely with the local population and sometimes marrying and starting families with English and Irish working-class women, creating some of the first multi-racial communities. Heathcliff could have been an unwanted or abandoned child from such a relationship. But he could also have been a lascar cabin boy (who were sometimes as young as eight), who jumped ship in Liverpool. He may even have been a stowaway who smuggled on board a ship in a port somewhere in the Empire and who was thrown off in Liverpool.

Liverpool was so linked with the British Empire in the late 18th century, that Heathcliff's origins are likely to always be out of reach. But that is perhaps the point. Emily BRONTË keeps Heathcliff's origins deliberately mysterious but plants enough seeds for readers to imagine him as being connected to the transatlantic slave trade or lascars in the merchant navy or refugees from the Irish famine. In one way or another he is a product of the British Empire. He may be of unknown birth, but he represents someone whose origins are connected to a colonised under-class, defined in part by the colour of their skin, who are consistently 'othered' by white British society. The power of his character comes from the universality of his backstory combined with the enigma of his origins.

We are here, because you were there.

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Tanika GUPTA MBE is a playwright and screen writer. Her most recent work includes The Overseas Student (Out West, Lyric Hammersmith, 2021), A Doll's House (Lyric Hammersmith 2019), Hobson's Choice (Royal Exchange, Manchester, 2019) and Lions & Tigers (Shakespeare's Globe, 2017).

Wise Children



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Wise Children is a theatre company created and led by multi-award-winning director, Emma RICE. Founded in 2018 they are an Arts Council England National Portfolio organisation. From their home in Somerset, they make ground-breaking work with exceptional artists and tour across the UK and internationally.

Alongside their shows, they run a unique professional development programme, training a new and more diverse generation of theatre practitioners. Led by Emma and her award-winning collaborators, the programme includes workshops, courses and other opportunities for fearless, free-thinking theatre makers and emerging companies.



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Adaptation & Direction

Emma RICE

Emma RICE is the proud Artistic Director of her company, Wise Children, and an internationally respected theatre-maker and director. For Wise Children, Emma has adapted and directed the productions *The Buddha of Suburbia*, *Blue Beard*, *The Little Matchgirl and Happier Tales*, *Wuthering Heights*, *Bagdad Cafe*, *Romantics Anonymous*, Enid BLYTON's *Malory Towers* and Angela CARTER's *Wise Children*.

As Artistic Director of Shakespeare's Globe: *Romantics Anonymous*, *Twelfth Night*, *A Midsummer Night's Dream* and *The Little Matchgirl (and Other Happier Tales)*. As joint Artistic Director of Kneehigh: *The Flying Lovers of Vitebsk*, *Tristan & Yseult*, *946: The Amazing Story of Adolphus Tips*, *The Wild Bride*, *The Red Shoes*, *The Wooden Frock*, *The Bacchae*, *Cymbeline* (in association with RSC), *A Matter of Life and Death* (in association with National Theatre), *Rapunzel* (in association with Battersea Arts Centre); *Brief Encounter* (in association with David Pugh and Dafydd Rogers Productions); *Don John* (in association with the RSC and Bristol Old Vic); *Wah! Wah! Girls* (in association with Sadler's Wells and Theatre Royal Stratford East for World Stages), and *Steptoe and Son*.

Emma received the Outstanding Contribution to British Theatre award at the 2019 UK Theatre Awards and in 2022 was named one of Sky Arts' '50 most influential British artists of the last 50 years.'

Cast



Sam ARCHER

Lockwood / Edgar Linton / The Moors



Nandi BHEBHE

The Leader of the Moors



Matthew CHURCHER

Hindley / Hareton Earnshaw / The Moors



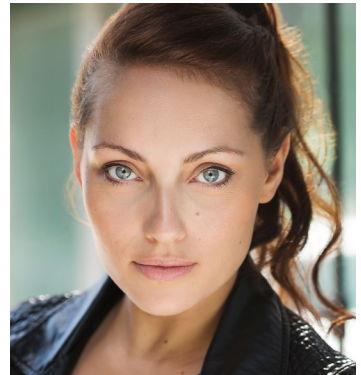
Rebecca COLLINGWOOD

Isabella / Linton Heathcliff / The Moors



Fred DOUBLE

Robert / The Moors



Stephanie ELSTOB

Zillah / The Moors



Tom FOX

Mr Earnshaw / The Moors



Stephanie HOCKLEY

Catherine



TJ HOLMES

Dr Kenneth / The Moors



John LEADER

Heathcliff



Robyn SINCLAIR

Young Cathy / Frances / The Moors

Band



Sid GOLDSMITH

Guitar



Pat MORAN

Music Director / Bass Guitar



Alex LUPO

Drums

Creative and Production Team

Cast

Catherine | Stephanie HOCKLEY

Heathcliff | John LEADER

The Leader of the Moors | Nandi BHEBHE

Isabella / Linton Heathcliff / The Moors | Rebecca COLLINGWOOD

Lockwood / Edgar Linton / The Moors | Sam ARCHER

Hindley / Hareton Earnshaw / The Moors | Matthew CHURCHER

Young Cathy / Frances / The Moors | Robyn SINCLAIR

Mr Earnshaw / The Moors | Tom FOX

Robert / The Moors | Fred DOUBLE

Zillah / The Moors | Stephanie ELSTOB

Dr Kenneth / The Moors | TJ HOLMES

Band

Bass Guitar | Pat MORAN

Guitar | Sid GOLDSMITH

Drums | Alex LUPO

Creative Team

Director & Adaptor | Emma RICE

Composer | Ian ROSS

Set & Costume Designer | Vicki MORTIMER

Sound & Video Designer | Simon BAKER

Lighting Designer | Jai MORJARIA

Movement Director & Choreographer | Etta MURFITT

Associate Choreographer | Nandi BHEBHE

Puppetry Director | John LEADER

Fight Director | Kev McCURDY

Music Director | Pat MORAN

Associate Director | Laura KEEFE

Costume Supervisor | Anna LEWIS

Wigs and Hair Supervisor | Fay LUMSDALE

Producer | Poppy KEELING

Production Team

Production Manager | Cath BATES

Production Carpenter | Gabriel BARTLETT

Production Electrician & Relighter | Jeff HINDE

Production Sound Engineer & Associate Sound Designer | Charlie SIMPSON

Head of Sound | Heather KNOTT

Production Sound & Video Engineer & Sound No 2 | Jimmy O'SHEA

Lighting Operator | Merlyn Pip SALTER-LING

Associate Producer | Rhys BUGLER

Company Manager | Shirley YU

Company Stage Managers | Joni CARTER & Robert PERKINS

Deputy Stage Manager | Sophie SIERRA

Assistant Stage Manager | Benji MOWBRAY

Head of Wardrobe | Brooke BOWDEN

Wardrobe No 2 | Maisie WILKINS

Mandarin Surtitles Proofreader & Surtitles | YEN Chih-hsiang

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Weiwuying Online Questionnaire

