

fuel

FUEL IN ASSOCIATION WITH ALPHABETTI THEATRE PRESENTS

FLIP!
WRITTEN BY RACHEAL OFORI
DIRECTED BY EMILY ABOUD



alphabetti
THEATRE

SUMMERHALL

SOHO
THEATRE

ARTS COUNCIL
ENGLAND

Supported using public funding by
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COCKAYNE

IMAGE: MYAH JEFFERS
DESIGN: CHILLCREATES

FLIP! was co-commissioned by Fuel and Soho Theatre and first produced by Fuel in association with Alphabetti Theatre. The first performance took place at Alphabetti Theatre, Newcastle on Tuesday, 10th October 2023.

Supported by the Cockayne Foundation - Grants for the Arts and The London Community Foundation, Arts Council England, Fenton Arts Trust, the Noel Coward Foundation, and the Leche Trust.

Thank you to members of the Element Project for their support and feedback. Thank you also to Bush Theatre, Northern Stage, Theatre Royal Newcastle and Leonardo Hotels.



LEAH ST LUCE AND JADESOLA ODUNJO IN FLIP!. PHOTOGRAPHY BY TRISTRAM KENTON

CAST

LEAH ST LUCE

CARLEEN

JADESOLA ODUNJO

CRYSTAL



JADESOLA ODUNJO AND LEAH ST LUCE IN FLIP!. PHOTOGRAPHY BY TRISTRAM KENTON



LEAH ST LUCE AND JADESOLA ODUNJO IN FLIP!. PHOTOGRAPHY BY TRISTRAM KENTON

RACHEAL OFORI IN CONVERSATION WITH ALI PRITCHARD, ARTISTIC DIRECTOR OF ALPHABETTI THEATRE

In this short Q and A, writer and performer Racheal Ofori chats with Ali Pritchard, Artistic Director of Alphabetti Theatre. She discusses the process behind writing FLIP!, a satire which delves into the world of influencer culture.

The play explores the topical theme of social media and the impact of influencer culture? Why did you want to explore these themes?

I think we're in a world of nonsense; where no one knows what's real and what's not. People literally make up their own facts and call them 'alternative', 'my truth' or if you're lucky; 'misinformation'. And when you put AI into the mix, it's a perfect storm of confusion.

I was looking around and asking myself how do I satirise this in a fun way? Social media was the place to go: especially during lockdown when content became the new currency. I've been on social media less of late and remembered how much it doesn't matter when you're away from your screen. But when you're there; oh it can be everything.

The play only has two characters - Carleen and Crystal. Can you explain a bit more about these characters and what their relationship to social media is?

Crystal really wants to be an influencing star. She doesn't have it fully planned out but that's her aim. She thinks she's too much of a babe to waste her beauty in a conventional job. (CONT)

Carleen is less concerned about fame, but the possibilities of financial freedom that being online could offer are what draw her.

Crucially, this play is also a two hander. What was it like creating these characters and how did you go about delving into the culture of being online in 2023?

The characters are in their mid twenties. It's a period when you're putting a lot of pressure on yourself. Maybe other friends have succeeded straight out the gates of uni and you're still figuring it out. Also with covid, I think this age range had to question more than anyone: what does it mean to work? I think that's the backdrop in which I let the characters develop. The life structures that existed in the past around work, fulfilment and ideas of success - have all changed.

Jadesola Odunjo and Leah St Luce play Carleen and Crystal and the play is directed by Emily Aboud. What was it like working with the cast and creative team?

It's cool. The first time I've written a theatre piece and not acted in it; letting other creatives bring it to life. So that's been a very exciting part of my artistic journey.



FLIP! follows a long line of work which aims to explore the implications of social media and influencer culture. Where there any works that influenced the tone and style of the play?

I struggle to point to specific examples as I was influenced by loads of things. Podcasters, YouTubers, a musical I watched that was nothing to do with the topic; turns of phrase that became viral sensations; my mum trying to copy one of these slogans to sound cool - a solo show I watched years ago called: Sam, the good person. A world of things that influenced me.

If you were an animal, which one would you be and why?

I'm tall, I like greens: let's go for a giraffe.



LEAH ST LUCE AND JADESOLA ODUNJO IN REHEARSALS FOR FLIP!. PHOTOGRAPHY BY TRISTRAM KENTON

CREATIVE TEAM

WRITER

RACHEAL OFORI

DIRECTOR

EMILY ABOUD

SET AND COSTUME DESIGNER

ANNA ROBINSON

LIGHTING DESIGNER

KJ

SOUND DESIGNER

ELIYANA EVANS

MOVEMENT DIRECTOR
& CHOREOGRAPHER

ALINE DAVID

CASTING DIRECTOR

HEATHER BASTEN CDG

CASTING ASSISTANT

IMAN WILSON

PRODUCTION MANAGER

NIKITA BALA

COMPANY STAGE MANAGER

STELLA KAILIDES &
PHYLLYS EGHAREVBA

TECHNICAL STAGE MANAGER

NICKY TYLER

POSTER PHOTOGRAPHER

MYAH JEFFERS

POSTER DESIGNER

CHILLCREATE

REHEARSAL & PRODUCTION
PHOTOGRAPHY

TRISTRAM KENTON

VIDEOGRAPHY

QUASON MATTHEWS

LEAH ST LUCE | CARLEEN

Training: The Urdang Academy & The Brit School

Theatre includes: *9 to 5 The Musical* (Daegu Opera House, South Korea), *Jack and the Beanstalk* (Lyric Hammersmith), *Clueless* (Workshop), *Dick Whittington* (National Theatre), *Hungry*, *Black Love*, *Really Big and Really Loud* (Paines Plough), *Beautiful - The Carole King Musical* (UK and Ireland Tour), *9 To 5 The Musical* (UK & Ireland Tour), *Mamma Mia* (Novello Theatre, West End), *Come and Gone* (Young Vic).

Radio includes: *Come Back and Gone* (BBC Radio 4).



JADESOLA ODUNJO | CRYSTAL

Training: Identity School of Acting.

Jadesola made her professional stage debut in *School Girls; Or, The African Mean Girls Play* (Lyric Hammersmith).

TV includes: *YOU* (Netflix), *Grime Kids* (BBC Three).

Jadesola also has experience choreographing for plays, productions and charity events that have supported causes such as Black Minds Matter.



JADESOLA ODUNJO AND LEAH ST LUCE IN FLIP!
PHOTOGRAPHY BY TRISTRAM KENTON

RACHEAL OFORI | WRITER

Racheal Ofori is a writer and performer who has worked across film, television and theatre. As a writer her work includes BBC1 Comedy Drama *Black Ops* and she has also recently contributed an episode to the television adaptation of Neil Gaiman's *Anansi Boys* (Red and Endor Productions). She has written and performed in her one woman shows: *So Many Reasons* and *Portrait* – which were produced by Fuel and played at the Edinburgh Festival and had UK tours.

Racheal's TV script *Here Again* was in development with Balloon Entertainment and she also developed the TV pilot *Dysfunctional* with Balloon, which was chosen for a Sky Table Read.

As an actor her work includes *The Southbury Child*, *Bach and Sons* – both at The Bridge Theatre. *Rare Earth Mettle* for the Royal Court Theatre, *Three Sisters* for the National Theatre, *Snowflake* for Arts at the Old Fire Station and *The Merchant of Venice* at Shakespeare's Globe. Her television credits include *Big Age*, *Sliced*, *Enterprice*, *In The Long Run* and *Treadstone*. Ofori's film credits include *I Used To Be Famous*, *Artemis Fowl* and *Guns Akimbo*.

EMILY ABOUD | DIRECTOR

Emily Aboud is a Trinidadian theatre director. She was shortlisted for the JMK Award in 2022, and 2021. She recently completed the National Theatre Directors Course and is a recipient of the Evening Standard Future Theatre Award. Recent credits include *Lady Dealer* (Paines Plough Roundabout), *SPLINTERED* (Soho Theatre Mainhouse, also, writer), *Close Quarters* (LAMDA), *When All Is Said* (Fuel, UK Tour), *Salt Slow* (RCSSD), *BOGEYMAN* (Edinburgh Fringe 2022, also, writer), *Pink Lemonade* (Bush Theatre) and *Dolly* (Park Theatre). As a Caribbean theatre maker, her work draws inspiration from the political community theatre she grew up making in Trinidad - a combination of music, movement, direct audience address and theatricality.

ANNA ROBINSON | SET & COSTUME DESIGNER

Anna is a stage designer from and based in Newcastle upon Tyne. Graduating with a BA Hons in Design for Stage at Royal Central School of Speech and Drama she works across many genres and is particularly passionate about theatre with a strong social commentary.

Stage Design credits: *Fat Chance* (Live Theatre, Pleasance Dome at Edinburgh Fringe) *Flux* (Mortal Fools) *No. 9* (Alphabetti Theatre) *When This is Over* (Mortal Fools) *Santa Must Die, 10 Things to Do in a Small Cumbrian Town* (listed in Exeunt Writers' favourite shows of 2021), *Sucking Eggs* (Alphabetti Theatre) *Care About Care* (Curious Monkey) *After Winter* (Streetwise Opera, Middlesbrough Town Hall) *Where Do We Go Now?, Where Do We Belong?, Heritage* (Northern Stage Young Company) *Chicken Licken a TaleJam* (Gala Theatre) *Turning Points* (Live Youth Theatre) *Christmas Crackers* (Live Theatre) *The Untitled* (Goldsmith's University, Tristan Bates Theatre)

Assistant credits: *Love From* (Alphabetti Theatre) *Ella Grey* (Northern Stage) *Antigone* (Actors of Dionysus)

KJ | LIGHTING DESIGNER

KJ is a UK based lighting designer for Dance, Theatre and Opera. They trained at Trinity Laban Conservatoire of Music and Dance.

KJ is a professional member of the Association of Lighting Production and Design and a graduate of the ALPD 20:20 Lumiere Scheme, under the mentorship of Adam Silverman. In 2021, they were one of the recipients of the Hull Truck Theatre Grow bursary. They have worked with many companies, choreographers and institutions including Phoenix Dance Theatre (Sharon Watson MBE, Miguel Altunaga & Dane Hurst), Joss Arnott Dance (Joss Arnott & Annabelle Lopez Ochoa) and for Avant Garde Dance, Trinity Laban Conservatoire of Music and Dance, Northern School of Contemporary Dance, Northern Rascals and Fubunation.

Their work in opera and theatre includes productions for Opera North, Birmingham Rep, Theatre Clwyd, HOME, Liverpool Playhouse, Leeds Playhouse, Northern Broadsides and Roots Touring. Additional theatre credits in 2023 include Flip! for Fuel Theatre and The F*****s and Their Friends Between Revolutions for the Manchester International Festival.

ELIYANA EVANS | SOUND DESIGNER

Eliyana is a Glasgow/Manchester based Sound Designer and Composer for theatre, film and audio. She is an accomplished Drummer, Percussionist, Music Producer and a graduate of Sound for moving image Mdes at Glasgow School of Art.

Theatre: *Modest* (Hull Truck & Kiln (SD & MP)), *Blow Down* - (Leeds Playhouse, (MD & SD)), *DOGS* (Liverpool Playhouse (SD)), *Happy Meal* ((Fringe first winner) - Traverse, Aus Tour & Brixton House (SD & Composer)), *Vice Versa* - (HOME (SD & Composer), Beryl (Oldham Coliseum (SD)) *Midsummer Night's Dream* (Hope Mill Theatre (SD))

Audio - *Oh Woman* - (Royal Exchange Theatre (Writer, Composer))
Film - *Girl* by Adura Onashile (Assist SD)

ALINE DAVID | MOVEMENT DIRECTOR AND CHOREOGRAPHER

Theatre includes *School Girls; Or, The African Mean Girls Play* (Lyric Hammersmith); *The Arrival* (Bush); *Sons of the Prophet* (Hampstead Theatre); *A Taste of Honey*; *Barber Shop Chronicles* (Fuel/National Theatre); *Romeo and Juliet*; *Emil and the Detectives*; *Antigone*; *The Kitchen*; *Greenland and Our Class* (all National Theatre); *The Brothers Size*; *Dutchman*; *Eurydice*; *Elektra*; *Parallel Macbeth*; *The Invisible Woman* and *Playsize* (all Young Vic); *Dance Nation* and *The House of Bernarda Alba* (both Almeida); *Macbeth* and *The Merchant of Venice* (both RSC); *Gone Too Far!* and *Wanderlust* (both Royal Court); *The Iphigenia Quartet* and *How to be Another Woman* (both Gate); *First Love is the Revolution* (Soho); *Romeo and Juliet*; *A Taste of Honey* and *Alice* (all Sheffield Crucible); *Of Mice and Men* (Birmingham Rep); *Looking for Yogurt* (Birmingham Studio); *Henry VIII*; *Romeo and Juliet*; *Women Beware Women*; *Antony & Cleopatra*; *Much Ado About Nothing*; *Troilus and Cressida* and *Handel and the First Messiah* (all Shakespeare's Globe); *Proof* (Menier Chocolate Factory); *Waiting for Godot* (West Yorkshire Playhouse); *1984*; *Macbeth* and *The Mighty Waltzer* (all Royal Exchange); *A Christmas Carol* (Sherman; Cardiff); *The Owl and the Pussycat* (ROH Olympic Project); *Working* (Royal Academy of Music); *Nothing* (Glyndebourne/Den Jyske Opera) and *Daphne* (La Monnaie; Belgium).
Television work includes *The Crown* S5 and *The Crown* S6 (Netflix); *Augustus* (Apple).

HEATHER BASTEN CDG | CASTING DIRECTOR

Heather Basten is an English casting director for Film, TV & Theatre. She is known for casting the A24/Showtime, International Emmy® nominated TV series *Dreaming Whilst Black*. Heather has cast for notable directors and producers such as James Watkins, Jada Pinkett Smith, Rob Savage, Darren Aronofsky, Koby Adom and more. Recent works include *Speak No Evil* for Universal/Blumhouse, the BIFA-winning stone age film *The Origin* (the sophomore feature from UK producer Oliver Kassman, Saint Maud), and US feature *House of Spoils* for Amazon Studios/Blumhouse.

Theatre Casting Includes: Harold Pinter's *The Homecoming* (Young Vic), The Alfred Fagon Award winning play *Red Pitch* (Bush Theatre), *Fair Play* for (Bush Theatre / Sonia Friedman Productions), and *God of Carnage* (Lyric Hammersmith). Past casting associate credits include Netflix's *The End of the F**king World* and Robert Egger's *The Lighthouse* starring Willem Dafoe & Robert Pattinson.



DIRECTOR EMILY ABOUD IN REHEARSALS FOR FLIP!. PHOTOGRAPHY BY TRISTRAM KENTON

IN REHEARSALS

Click on the play button to watch a sneak peek from the rehearsal room. Writer Racheal Ofori and Director Emily About discuss what inspired them to make this new play exploring social media and influencer culture.





Fuel leads the field in independent producing in the UK's live performance sector, working with brilliant artists to explore urgent questions, to shine light on how we relate to each other and the world around us, and to tell untold stories by under-represented voices. From theatres to car parks, from schools to public spaces, Fuel produces high quality new theatre that reaches diverse audiences across the UK and internationally. Fuel collaborates with outstanding theatre makers with fresh perspectives and approaches who produce shows, performances or experiences which have direct and playful relationships with their audiences.

Fuel is celebrated for its pioneering producing model that develops innovative ideas through attentive collaboration, a spirit of curiosity, and an emphasis on trust. Fuel has developed a reputation for spirited and surprising new theatre, deep relationships with a wide range of artists, and passionate commitment to inclusion and care for young and diverse audiences.

Fuel was founded in 2004 and is led by Kate McGrath. Since its story began, Fuel has produced shows, festivals, films, installations, podcasts, apps and books. In doing so, Fuel has supported the artistic development of over 120 lead artists or companies and reached more than 1.5 million people, live and digitally, hosted over a hundred internships and been recognised with awards for its work. Fuel is currently working with artists and companies including Will Adamsdale, Travis Alabanza, Common Wealth, Inua Ellams, ESKA, Lewis Gibson, Alan Lane, Hannah Lavery, Pauline Mayers, Racheal Ofori, Toby Olié, Hema Palani, Jenny Sealey, Melly Still, Keisha Thompson, Uninvited Guests and Melanie Wilson. Fuel is supported by Arts Council England as a National Portfolio Organisation, Fenton Arts Trust, the Garrick Trust, the Backstage Trust, the Esmée Fairbairn Foundation, the Paul Hamlyn Foundation, and the Garfield Weston Foundation.

Twitter: @fueltheatre

Instagram: @fueltheatre

fueltheatre.com

FOR FUEL

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JADESOLA ODUNJO AND LEAH ST LUCE IN FLIP!. PHOTOGRAPHY BY TRISTRAM KENTON





'Not just an essential part of the region's theatre ecology...but the UK. Long may it continue.'

British Theatre Guide

Alphabetti Theatre is an award-winning, artist led performance space in Newcastle upon Tyne. They believe that great art should be for everyone, regardless of financial situation, and work to create great socioeconomically accessible theatre by, with, and for their community. They are the city's smallest producing house, making a big impact.

Alphabetti was created to fulfil the need for a fringe venue in the North East, a place for early career artists to experiment, evolve, and be inspired. It is a community-driven space, dedicated to enabling access to theatre, whether as a creative or an audience member. Through its lauded Pay What You Feel ticketing, artist development programmes, and homegrown talent, it's working to ensure the continued enjoyment and development of the performing arts in the region.

Since 2013, it has commissioned over 100 publicly funded projects, and provided support, guidance and opportunities for hundreds more creatives. Its new writing work has prompted discussion and praise from the theatre bar to the Houses of Parliament, and reflects the stories, people, and issues of importance to its community. In 2023, Alphabetti was named Fringe Theatre of the Year 2023 at The Stage Awards, the first venue outside of London to win this award.

It recently celebrated its tenth birthday, and looks forward to the next.

Twitter: @alphabetti

Instagram: @alphabetti

Website: alphabettitheatre.co.uk

SOHO THEATRE

Soho Theatre is London's most vibrant producer for new theatre, comedy and cabaret. Opened in 2000, bang in the creative heart of London, it is one of the country's busiest venues with a buzzing bar and a year-round festival programme with a queer, punk, counter-culture flavour. Work extends far beyond its home with a UK and international touring programme and connections; presenting shows and scouting talent at Edinburgh Festival Fringe plus close links with the Melbourne International Comedy Festival. Soho Theatre is UK's leading presenter of Indian comedians from the burgeoning scene there and has partnerships and a Soho Theatre Comedy Producer based in Mumbai.

Soho Theatre is working towards the 2024 opening of an exciting new second London venue, Soho Theatre Walthamstow. A culmination of many years of Soho's work, in collaboration with a grassroots local campaign, to save a glorious, 1930's art deco venue with an incredible heritage reinvented as a 1,000-capacity venue for world-class comedy, panto, performance and participation – a 'local theatre with a national profile'.

Twitter: @sohotheatre

Instagram: @sohotheatre

Website: sohotheatre.co.uk



JADESOLA ODUNJO AND LEAH ST LUCE
IN REHEARSALS FOR FLIP!. PHOTOGRAPHY BY
TRISTRAM KENTON

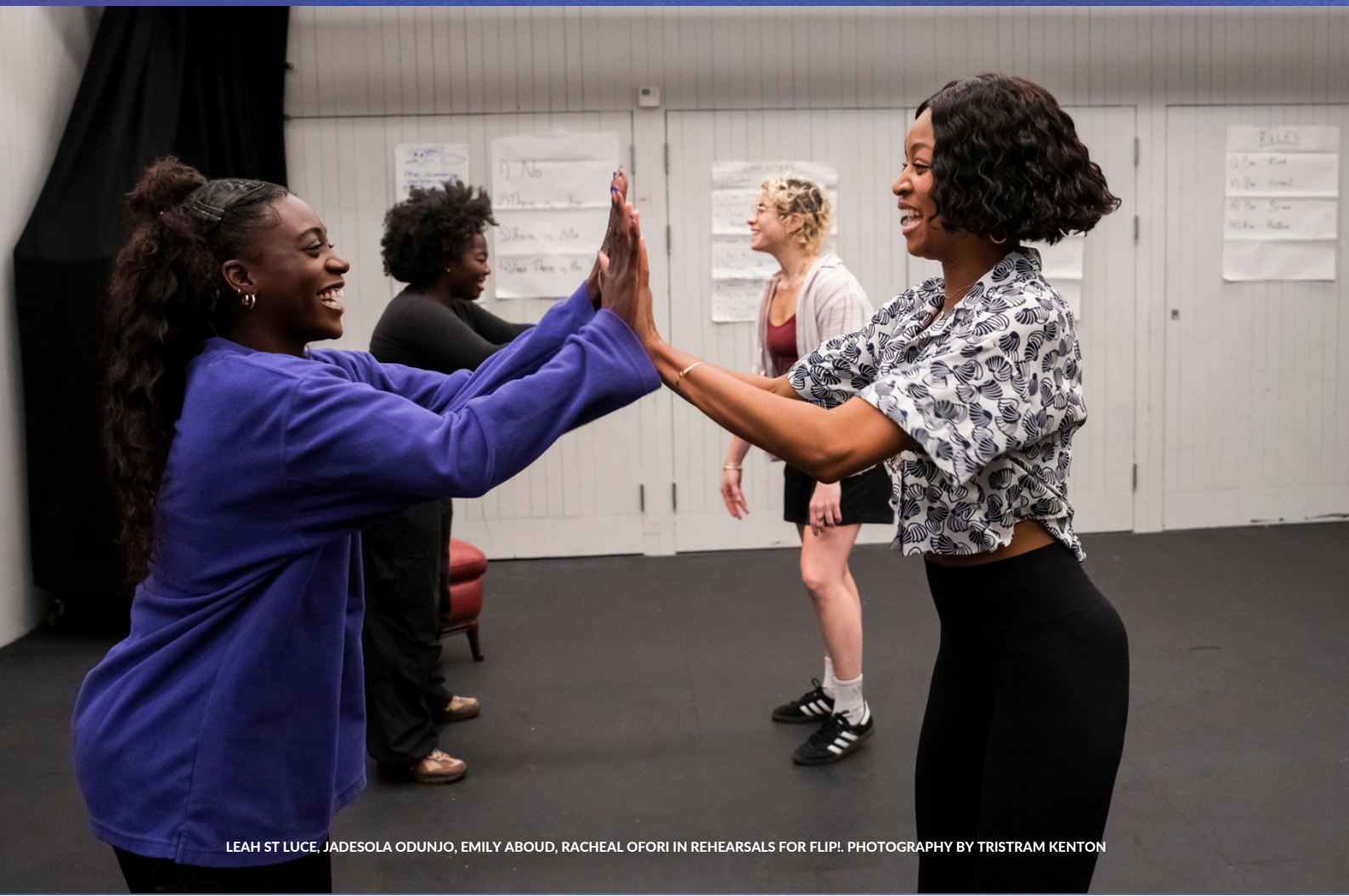
SUMMERHALL

“One of the world’s great arts venues.” (Mark Cousins, The Guardian) – is an arts village in Edinburgh, a venue for diverse programmes of the visual and performing arts as well as live music. It is a place for all kinds of events, parties, workshops, festivals, weddings and meetings. It is home to a varied community of creative artists and businesses, including a pub, café, brewery and distillery. Summerhall is shortly moving into a new chapter of enhanced support for its creative practitioners where it will be focussing on the development of early and mid-career emerging artists through its innovative artistic programme.

Twitter: @summerhallery

Instagram: @summerhallery

Website: summerhall.co.uk



LEAH ST LUCE, JADESOLA ODUNJO, EMILY ABOUD, RACHEAL OFORI IN REHEARSALS FOR FLIP!. PHOTOGRAPHY BY TRISTRAM KENTON

YOUR FEEDBACK

We aim to invite audiences to come together and experience a performance created by extraordinary theatre makers who help us understand what's worth preserving in the world and find the energy to change what needs to be changed.

We want to hear from our audiences about their experience and how it felt. We also want to know who is engaging with this work and how they found out about it so we can make sure we are reaching as many people as possible. Please scan the QR code to fill in our audience survey form, or fill in this link [here](#).





PROTEST AT NORTHERN STAGE. PHOTO BY OLUWATOSIN DANIJU



A DEAD BODY IN TAOS. PHOTO BY TRISTRAM KENTON

DONATE

As a registered charity, Fuel relies on the support of individuals to survive, and to deliver a programme of courageous work to our communities.

Fuel offers 10% of our work for free to groups who may not attend theatre otherwise. If you can, please consider giving a donation of £10 to support this, so we continue to deliver our courageous programme of work to the communities we engage with.



THE GRETCHEN QUESTION. PHOTO BY HELEN MURRAY