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Africarmen

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Cast	Artistic and Creative Team
<b>Carmen</b> Lisa Rowley	<b>Artistic Direction and Choreography</b> Bawren Tavaziva
<b>Mhondiwa</b> Theo Samsworth	<b>Composer and Music Arrangement</b> Fayyaz Virji of Warriors International
<b>Mawere (Mhondiwa's Wife)</b> Anna Watkins	<b>Writer and Dramaturge</b> Chris Fogg
<b>N'anga (a prophetess)</b> <b>Soldier, Ring Girl</b> Ellen Yilma	<b>Creative Advisor</b> Neville Campbell
<b>Kanyeretu (Boxer)</b> <b>Villager(s), Soldier</b> Carmine De-Amicis	<b>Costume Design</b> Ben Voorhaar and Sabrina Zyla of Karisma
<b>Bhurumashanga (the gang master)</b> <b>Villager,</b> <b>Army General</b> <b>Kilimanjaro (Boxer)</b> Jordan Bridge	<b>Lighting Design</b> Sherry Coenen
<b>Oil Rig Worker,</b> <b>Villager, Soldier</b> Amelia Coates	<b>Set Design</b> Joseph Bisat Marshall
	<b>Creative Producer</b> Beth Cinamon

For some years Bawren has wanted to create his own version of Carmen, and in 2015 it became a reality when we produced **Africarmen**, his most ambitious and powerful work yet.

It takes a great artist to break free from interpretative ideas inherited from past productions, and Bawren's rare insight and genius quality drew us all in to the re-imagining and realisation of **Africarmen**.

It has been a great honour for me and Bawren to bring together such distinguished artists and collaborators who so brilliantly emphasised and shaped the **Africarmen** project. They include Musician and Composer Fayyaz Virji, Writer and Dramaturge Chris Fogg, Creative Advisor Neville Campbell, Set Designer Joseph Bisat Marshall, Costume Designer Ben Voorhaar, Lighting Designer Sherry Coenen and all our fabulous dancers.

**Enjoy Africarmen.**

**Beth Cinamon**

Creative Producer  
& Executive Director

# Africarmen

Artistic Direction and Choreography by Bawren Tavaziva  
Music Composed and Arranged by Fayyaz Virji

**The story is set in a modern-day oil-rich military dictatorship somewhere in Africa. Members of a local village eke out a difficult life under harsh conditions, but Carmen, dreams of escape and a better life, even when the shadow of tragedy falls upon her every step.**

Villagers work exhausting, grinding shifts for a cruel and tyrannical gang master, Bhurumashanga.

Each night, when work is over, the villagers gather together. Here we meet a happily married young couple, Mhondiwa and his wife Mawere; N'anga, a strong, young woman with the gift of prophecy; and Carmen, who dreams of escape and a better life.

One night, after N'anga has read everyone's fortunes, Mhondiwa is troubled by what he thinks has been foretold, while he is increasingly falling prey to the charms and allure of Carmen.

Simultaneously Bhurumashanga attempts a brutal rape on Mawere. Mhondiwa is alerted by N'anga just too late and, following a violent confrontation with Bhurumashanga, is forced to

flee the village and become a soldier. Carmen, aware that she might be cast out of the village, follows Mhondiwa to the city.

In the city we meet Kanyeretu, a poor young man whose own dreams of escape centre around his ambitions to become a champion boxer.

Carmen is reunited with Mhondiwa, but their time together is short lived as Mhondiwa is sent away with the rest of his troupe. Carmen, seeking employment where she can, becomes a Ring Girl at the eagerly anticipated boxing match between Kanyeretu (the challenger) and Kilamanjaro (the vain champion).

Kanyeretu wins a bruising encounter. In the ensuing celebrations he becomes aware of Carmen and they embark upon an illicit tryst. Mhondiwa, unable to live without Carmen, returns to find her with Kanyeretu, and in the fight that follows both men end up killing each other.

Mawere and N'anga discover what has happened. In a final act of redemption Carmen comes to realise the full extent of the tragedy of the events she has set in motion. The giant shadow of the oil derrick looms starkly over them all.

**'The giant shadow of the oil derrick looms starkly over them all.'**





# Becoming Bawren



## A brief history of Tavaziva's Artistic Director

Bawren Tavaziva was born in a rural village near Masvingo in Zimbabwe. Football, Michael Jackson, New Edition and Kung Fu movies viewed at the local community hall provided inspiration to Bawren and his friends. Bawren's musical talents also developed at this time on a guitar made by his brother from a 5 litre tin can and fishing wire.

At the age of 12 Bawren Tavaziva attended an outreach ballet project with the National Ballet of Zimbabwe at his local community centre. From day one, his determination and talent led him to a life-long passion for dance and he later danced with Tumbuka Dance Company for five years and toured Africa.

After this, he came to England to join Phoenix and Union dance companies and in 2004 he presented his own choreography and music as a finalist at The Place Prize with a deeply moving quintet entitled Umdhlalo Kasisi, in memory of his sister who sadly died of HIV.

Bawren then formed his own company and became Artistic Director of Tavaziva Dance. He produced Soul Inspired 2005, Bophelo 2006, Chatsva 2007, Heart of Darkness 2009, Wild Dog 2010, Double Take 2011, Sensual Africa 2012, Greed 2013 and in 2014 celebrated the Company's 10 year anniversary with a national tour of Tavaziva Ten.

**Africarmen, created in 2015, is touring throughout the UK.**

**'A contemporary African masterpiece. Amazing, sublime, truly inspirational'**  
On Tavaziva Ten



# Carmen Rewritten

**Writer and dramaturge,  
Chris Fogg, talks to us  
about rewriting an  
unequivocal classic.**

**You have re-written one of the most famous and popular operas of all time, how did you do this and what were the starting points of discussion with Bawren?**

The starting point was Bawren's desire to relocate the Carmen story to modern-day Africa. When researching original source material of Bizet's version, and other re-tellings, what began to emerge for us, was the underlying motive that lies behind Carmen's actions.

What we discovered in all the versions was a character growing up in harsh poverty, discriminated against because of her background, who dreams of escape, a better life, and is determined to grab at whatever she can to enable her to fulfil this all consuming determination not to be ground down by her circumstances or be controlled by other people. Although her life and circumstances are hard, she refuses to be a victim. This was particularly important for Bawren, who felt that in contemporary African society, women have to fight for equality.

**What does it feel like to see dancers perform your story?**

The dancers bring, not only their extraordinarily virtuosic technique, but a phenomenal emotional power to the characters they portray, which is absolutely essential of course to convey such a cathartic story.

One of the really exciting things for me has been to witness the way that Bawren has been able to create such fully realised depictions of the different worlds that make up Africarmen – the grinding, mechanistic, dehumanising world of the oil fields. He is able to express the exuberance and community spirit that binds the world of the local village where our characters live; the sinister and unstoppable violence of the world of the army, complete with its child soldiers; the equally violent and seedy glamour of the boxing ring and its bruising, visceral encounter. And then he plays out the raw, human tragedy which unfolds against the backdrop of these different, but connected worlds, beautifully realised and knitted together by Fayyaz's haunting, diverse score.

**What would you like audiences to come away with?**

What I am hoping is that audiences find themselves caught up in caring for the plights of all the characters drawn into this timeless tragedy, that they are thrilled and swept away by the emotional power of the story, that they come to regard the Carmen story as still relevant, still topical, still unfolding today. In a world, which we witness all too distressingly on our TV screens every day as thousands of displaced people around the world are driven to try and escape to forge a better life for themselves, and that ultimately these dreams of Carmens all over the world, although they may end in tragedy, are nothing short of heroic and they will not be quenched until the inequalities that are their catalyst are addressed by us all.

**'Bawren plays out the raw, human tragedy which unfolds against the backdrop of these different, but connected worlds'**





Fire. Passion.  
Lust. Betrayal.  
Seduction.  
Fire. Passion.  
Lust. Betrayal.  
Seduction.  
Fire. Passion.  
Lust. Betrayal.  
Seduction.

## Playing Carmen

In conversation with  
dancer Lisa Rowley

**You are playing one of the most famous women in the history of performance – what has been your experience of playing Carmen?**

It has been an amazing experience getting my teeth into a character which has such fire and passion behind everything she does. Carmen has such a powerful presence and can hypnotise people by just a simple smile, trying to show these traits through movement has been challenging but a lot of fun as you can imagine!

I've enjoyed being able to layer my personality with traits of Carmen's feistiness and playing around with cheeky moments towards the other dancers in Africarmen.

**You have danced with Tavaziva for five years, what has it been like working with Bawren and the collaborators on this creation?**

The process this year with Tavaziva has been so different to any other creation I have been involved with. The collaboration has been great as it has enabled Bawren and all of the dancers

to have outside eyes to give us their feedback and professional advice. It has been particularly great having the chance to work with Neville Campbell. He and Bawren have a great working relationship and having them in the studio together was an absolute treat for the dancers. Neville's professional eye for perfection has helped sculpt Africarmen into the piece it is now.

Having all of the collaborators in has been manic at times as usually we are working in the studio in a closed environment with only Bawren and the dancers, but it has been a nice atmosphere having people come in and out helping to develop the show in directions that we wouldn't have thought of.

**It is an emotional and powerful story, what would you hope the audience take from the show?**

I hope that audience members can relate to each character in some way or another during Africarmen. Showing Carmen's desire and need for wanting more in life and not giving up until she gets exactly what she wants and even hurting people in the process is important for me to portray.

Tavaziva is an uplifting physical, dynamic, high energy and hard working African contemporary dance company and I hope audience members come away from the show enjoying an evening of dance.

# Behind the scenes

Interviews with the collaborators

**Neville Campbell**  
Creative Advisor

**You have known Bawren from his early days as a young dancer in Zimbabwe. How have you seen him develop his work over time?**

In Zimbabwe I knew Bawren as a dancer and this period of his life clearly continues to have a huge impact on his current creative processes. His work has retained a strong sense of heritage and he is clear about where his roots are, but he has also allowed his recent experiences in life and dance to influence his work and so his choreography has matured and continues to evolve.

**The dancers really valued working with you in the studio, what were the biggest challenges for them given the expectations of this work and the Carmen narrative?**

Bawren's work is usually abstract, with an emotional narrative running through it. The challenge for the dancers was to put the narrative at the forefront of the work, while still retaining the abstraction which is characteristic of Bawren's style.

**Your dance career and musical knowledge has really helped shape this work. What has been your experience of working on Africarmen**

The collaborative element of the choreography has been fascinating to observe and be a part of. The influences that have come to bear on the work with the music, the set and dramatic narrative have all informed the work and enabled both Bawren and the dancers to really explore and challenge themselves.

**Joseph Bisat Marshall**  
Set Designer

**How does this work differ from the work you have done in the past?**

I've been fortunate enough to have worked with many extremely good, world-renowned set designers, but this is the first show I've done on my own. I've worked on musicals, plays and operas, rarely on dance productions – each sub-genre has a slightly different process because the aesthetic priorities and practical considerations go in slightly different directions. It's a huge learning curve – interesting and terrifying!

**What aesthetic are you hoping to achieve for the show?**

Bawren Tavaziva produces work that is often dark, sensual, abstractly emotive and incredibly beautiful – the set needs to exist comfortably in that space.

I'm personally drawn to work that has that kind of contrasting depth. For me it is about creating something that makes sense contextually and provides the necessary visual architecture whilst also providing something abstract, beautiful, sensual and dark. It's all about designing a concept.



**Fayyaz Virji**  
Composer

**Writing music for a show loosely based on the story of Carmen seems daunting. How did you approach Africarmen?**

I concentrated on the African and Spanish sound to my compositions which gave it the necessary room for the music to grow.

**This is the first time you've worked with Tavaziva, what were your starting points for composing for dance?**

Drawing on my past experiences of working as a theatre musician was very useful, especially if on stage being able to watch the dancing.

**You have a very distinguished career working with world famous musicians; why is working with dance so different from other art forms?**

Dance is movement, and what I have learned is that a slight variation in rhythm or melody will influence the choreography in ways I had never imagined. I find that very interesting and challenging.



# The Cast



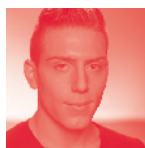
**Anna  
Watkins**

Anna trained at the Rambert School of Ballet and Contemporary Dance. She has worked as a dancer with European Ballet, Neville Campbell, Pair Dance, Shobana Jeyasingh Dance Company, Maxwell Dance Project, and 'Dance in Focus' - for their world Premiere UK tour of 'Broken' in 2015.

Anna formed her own dance company Watkins Dance Company, in 2011. She was awarded funding from Arts Council England for her production 'Angled Eye'.

In 2014–2015 Anna was commissioned to choreograph for Third Row Dance Company, New College Youth Dance Company, Suffolk Youth Company, English National Ballet Youth Company and LSC Expressive Arts.

She was appointed a role on the CAT teaching faculty at Dance City, Newcastle. Anna was Rehearsal Assistant for Tavaziva 2009 – 2010, and is Project Manager for Tavaziva Male. Anna joined Tavaziva in 2007.



**Carmine  
De Amicis**

Carmine was born in Italy and trained in Ballroom and Latin American. In 2009 he received the award for best Latin American Dancer category.

He trained in Ballet and Contemporary dance at the Italian National Academy of Dance in Rome. Whilst in Rome, he worked with Matteo D'Alessio, Salvator Spagnolo and Laura Di Biagio.

He graduated with a BA in foreign languages with a specialisation in dance history and then moved to the UK to join the postgraduate dance company MAPDANCE (University of Chichester).

In 2014 he performed internationally with pieces by Kerry Nicholls, Gary Clarke, Yael Flexer, and Liz Aggiss. He worked for Chantry Dance Company (UK), Grange Park Opera and recently started an experimental project on hybrid partnering dance forms with Harriet Waghorn. Carmine joined Tavaziva in 2014.

**'What counts  
is what they do  
and how blazingly  
well they do it.'**  
The Times

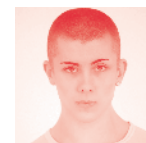


**Ellen  
Yilma**

Ellen graduated from London Contemporary Dance School in July 2011, having previously trained at Tring Park, School for the Performing Arts.

Ellen joined Tavaziva as an apprentice dancer, part of the Postgraduate Apprenticeship Scheme at LCDS. She has toured with Watkins Dance since June 2012, and in spring 2013 took part in the Barbican Exhibition 'dancing around Duchamp season', performing Merce Cunningham repertoire. Ellen has also worked with IJAD Dance Company on 'Infinite-Space', and with Second Hand Dance in developing 'Getting Dressed'.

In November 2014 she completed her MA in Contemporary Dance with Distinction and has become a contemporary dance teacher for Tring Park Associates. She is a workshop leader for Tavaziva's extensive education programme. Ellen joined Tavaziva as a company member in September 2012.



**Jordan  
Bridge**

Born in Manchester, Jordan was introduced to dance at 15, after his completion of BTEC & A Level Dance at Pendleton College.

Jordan went on to train at London Contemporary Dance School graduating in July 2014 with a First Class BA Hons in Contemporary Dance.

Jordan has performed works by Alexander Whitley, Kerry Nicholls, Tony Adigun, Richard Alston, Delphine Gaborite, Jenna Lee, Hubert Essakow to name but a few. After graduating, Jordan joined Alexander Whitley Dance Company where he performed nationally and internationally. Jordan joined Tavaziva in July 2015.







**'Every dancer  
is magnificent.  
Every single one.'**  
Afridiziak  
Theatre News



**Lisa  
Rowley**

Originally from Leicester, Lisa trained at the Dupont School. She then trained at Laban graduating in 2008. Since then she has toured internationally with Transitions Dance Company. Lisa then went on to work with Henri Oguike Dance Company in 2009. Following this Lisa joined ACE Dance and Music for Switch, choreographed by Andile Sotiya and Douglas Thorpe in 2010.

Lisa teaches her own workshops throughout the UK and is a founding member of Joss Arnott Dance Company and has toured with them since 2010. Lisa worked on 'Not waving' in collaboration with Paul Sadot. In 2015, Lisa went to Ghana with Bawren to work with Dinani dance group.

Lisa joined Tavaziva in September 2010.



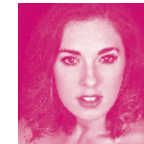
**Theo  
Samsworth**

Theo graduated from Trinity Laban with First Class Honours in 2013, where he worked with choreographers including Lea Anderson, Charlotte Darbyshire and Bernadette Iglich.

On completing his BA(Hons) in Contemporary Dance Theo joined Tavaziva Dance, as part of his postgraduate studies at London Contemporary Dance School.

He was then invited to tour with EDge, the postgraduate company at LCDS performing works by Yael Flexer and Ben Wright, as well as a new commission by Mariana Tengner Barros.

Theo went on to complete his Masters degree with Distinction at London Contemporary Dance School before performing in 'Król Roger' at the Royal Opera House, choreographed by Cathy Marston and directed by Kasper Holten. Theo has also worked with other choreographers including Theo Clinkard, James Cousins and Adam Rutherford. Theo joined Tavaziva as a company member in 2014.



**Amelia  
Cotes  
Independent  
Apprentice**

Amelia trained at the Rambert School of Ballet and Contemporary Dance, graduating in July 2015.

During her training she worked alongside Robert Cohan and performed the renowned piece 'Stabat Mater' at the Lilian Baylis Studio, Sadler's Wells and Linbury studio Theatre, Royal Opera House. She has previously worked with Tammy McLorg and Adrienne Hart.

Amelia joined Tavaziva as an Apprentice and Understudy in July 2015 for their new production Africarmen.



# Creative Team



**Fayyaz Virji**

Tanzanian born Fayyaz emigrated to the UK at the age of 10. Virji came through the ranks of the National Youth Jazz Orchestra and the Jazz Warriors was formed soon after and where he was a founder member with Cleveland Watkiss, Orphy Robinson and Courtney Pine.

Fayyaz has worked, played and recorded with many artists including, Hugh Masekela, African Jazz All Stars, Pet Shop Boys, Amy Winehouse, Eric Clapton, George Benson, George Michael, Jamiroquai, Tina Turner, Chaka Khan, Ray Charles, Fela Kuti, Tumani Diabate, Stevie Wonder, Sir Tom Jones to name but a few!

The BBC commissions include documentaries Atom, Science of Islam, Horizon Animal Mummies and for Channel 4 Cromwell and The Seven Ages of Britain.

He is musical director of Warriors International and a long standing member of the Jools Holland Rhythm and Blues Orchestra. Africarmen is his first collaboration with Bawren Tavaziva.



**Chris Fogg**

Chris is a freelance writer, director, dramaturge and arts producer. He was Creative Producer for South East Dance, and was advisor to Akademi and South Asian Dance Arts Alliance on Artist Support & Development strategies.

He is the Creative Producer for the Bonnie Bird New Choreography Award, supporting the work of Ben Duke and Rosemary Lee, and has recently been advisor and dramaturge with Alexander Whitley, Ben Wright, Shobana Jeyasingh, Tavaziva Dance, Theo Clinkard, Yael Flexer, and Yorke Dance Project The Cohan Collective) among others.

He has written 15 plays, including commissions for New Perspectives and Farnham and is developing his own production All The Ghosts Walk With Us. In May 2015 his second book of poetry, short fiction and essays, Northern Songs, was published by Mudlark Press.

Between 2009 and 2013 Chris was Chair of Tavaziva and he is delighted to be continuing his association for this production of Africarmen.



**Neville Campbell**

Neville Campbell is Head of Dance City's Centre for Advanced Training (CAT). He also teaches contemporary technique and choreography on the Level 3 Extended National Diploma BTEC programme, as well as lecturing on the BA(Hons) Dance Professional Practice degree.

Neville has artistically directed Phoenix Dance Company, Scottish Dance Theatre, and Tumbuka Dance Company based in Zimbabwe.

He has choreographed for numerous dance companies both in the UK and internationally. Neville has an MA in Dance Creativity and Technology, and has received a range of awards for his teaching and choreographic work throughout his career.

He is passionate about developing talent and enjoys imparting his vast knowledge of the dance industry to all his students, who range from pre-vocational students to dancers working in the industry at the highest level.



**Karisma Costumes**

Ben Voorhaar studied at the Scapino Danceacademie and at the Technical School for Fashion and Clothing in Amsterdam. Following a successful career as a dancer with companies at home and abroad he has worked as an independent costume designer for numerous theatres.

Sabrina Zyla learned taylor and studied fashion design at the Modeschule Düsseldorf. She worked for several German companies as a fashion designer and patternmaker.

In 1997 Ben Voorhaar und Sabrina Zyla formed Karisma Costumes. Together they have designed and realised projects in fashion, events, media and the theatre. They also lecture as guest teachers at the Arnhem Academy of High Arts, The Rotterdam Danceacademie and The International Movieschool Cologne.

Ben and Sabrina have worked with Tavaziva on a number of productions, including Greed and Tavaziva Ten.



**Joseph Bisat Marshall**

Joseph studied Graphic Design at Central Saint Martins. Alongside his graphic design practice he has worked for stage designers Lez Brotherston, Totie Driver, Scott Pask and producer Cameron Mackintosh.

He has created work for Matthew Bourne's Edward Scissorhands, Pride and Prejudice, Oh What a Lovely War, Barnum, The Phantom of the Opera, Oliver! and The Pirates of Penzance.

Joseph is a published writer on design, is the in-house designer for Visual Editions and works with designer Ken Garland producing Pudkin Books.



**Sherry Coenen**

Sherry has been lighting shows in the US and UK since graduating with a BFA in Lighting Design from the University of Miami in 2003.

Shows include: This is How We Die (UK Tour), Chicken Shop (Park90), CELL (UK Tour), Conquest of the South Pole (Arcola), Moby-Dick (Arcola), These Trees are Made of Blood (Southwark Playhouse), The Cabinet of Dr Caligari (Arcola), After the Rainfall (UK Tour), Anton Chekhov (Hampstead Theatre), Skin Tight (Park90), Bernarda Alba (Union), Snow Spider (UK Tour).



**Beth Cinamon**

Beth is a Creative Producer with extensive experience of dance and running arts and cultural organisations. She was Director of Westminster Arts where she supported arts development and film production in Westminster and produced exhibitions. In 2013, she published her first highly successful book: Gerald Cinamon Graphic Design, and co-produced an exhibition at the ICA with short film Close not Touching.

Previously, she ran the Studio Theatre in Westminster supporting upcoming artists and produced five performing arts festivals. For Hammersmith & Fulham she produced a series of Lyrical Dance festivals and Middle Eastern Literature festivals. As an Independent Dance Manager she has worked with Henri Oguike, Maresa von Stockert & Tiled Co, Imlata, Arte Latino Cultural Projects and Stephanie Schober. She was appointed as Tavaziva's Executive Director in 2013 and also became Creative Producer in 2014.

# Tavaziva's Learning Programme

**Tavaziva delivers an extensive Learning and Participation programme, aimed at developing and nurturing talent and providing opportunity for young people to engage in high quality dance activities. It underpins the company's mission to excite, transform, and enrich people's experience of dance.**

**Inspired by his own experience growing up in Zimbabwe, Bawren takes pride in providing opportunities for young people and progression routes in to dance.**

**In 2012 Tavaziva Male was set up; a project that trains young men. Bawren is particularly focused on supporting graduate dancers to becoming first-class professionals.**

**For further information about our Learning Programme, contact:**  
[getintouch@tavazivadance.com](mailto:getintouch@tavazivadance.com)

Tavaziva regularly runs a Post-Graduate Dance Apprenticeship Programme, delivers a range of learning programmes for young men and schools, and receives commissions to make work for CAT (Centre for Advanced Training), Association of the African Diaspora, Trinity Laban Conservatoire of Music and Dance and Southbank Centre.

Tavaziva provides work placements and internships for college students and those studying MA programmes at university and dance conservatoires. Tavaziva is also a host company for A New Direction, an Arts Council England bridge organisation connecting young people with arts and culture.

Our Black Dance Archives Learning Resource documents Bawren Tavaziva's career and samples his work through articles, lesson plans and films.

Our learning programme is supported by John Lyons Charity and Sainsbury's Monument Trust.

**'I was given the opportunity to dance when I was young and that changed my life. I want to inspire young people.'**

Bawren Tavaziva



Tavaziva was established in 2004 and is led by Zimbabwean-born Bawren Tavaziva. His unique style is a choreographic synthesis of ballet, contemporary and African dance and our dancers articulate Bawren's unique movement language with athletic physicality, technical precision and breathtaking grace.

Tavaziva's vision is to make original contemporary African choreography that excites, transforms and enriches people's experience of dance.

Through performances, training, learning and participation, we aim to share a culture of creative exchange, opportunity, excellence and innovation.



**Thanks to  
Emily Bray (Company Administrator and  
Education Manager), Thea Stanton (Assistant  
Administrator), Rachel Gibson, Jan Hart,  
Zosia Jagodzinska, Ellie Beedham, Eddie  
Nixon, Shira Hess, Jevan Chowdhury, James  
Kinsman, Heather Taylor, Alison Carter, Abby  
Hofmann and Rambert School of Ballet and  
Contemporary Dance.**

#### Partners

the **Brewery**



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**DANCECITY**   
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NORTHCOTT  
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The **ShowRoom**  
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Alex Braniff-Taylor

**Executive Director**  
Beth Cinamon

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**dillonrose.com**  
4, 11, 13, 14 (top), 19  
& back cover

**Joseph Bisat Marshall**  
3 & 6

**Manoj Nair**  
Cover, 8 & 14 (bottom)

**TAVA  
ZIVA**

Design by TM tm-studio.co.uk



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