

**EMILY**

**PROGRAMME**

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The Mayor of Todmorden, Cllr Jayne Booth, will attend the world première of *Emily* on 4th July.

<http://www.todmordencouncil.org.uk>

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# EMILY

*Opera in two acts by Tim Benjamin*

*Libretto by the composer  
drawing entirely from documents of the 1907—1918 era*

*The world première production of*

*Emily*

*is given on Thursday 4th July 2013 at the Hippodrome Theatre, Todmorden  
with further performances on Friday 5th and Saturday 6th July 2013*

*A performance of the Prologue to Act 1 and of Act 1, Scene 1 was given at the  
New Music North West festival at the Royal Northern College of Music, Manchester, in March 2012*



**DEEDS NOT WORDS**

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# CHARACTERS

Emily Wilding Davison

**Stephanie Stanway**

The Doctor

*representing the medical establishment, and accompanied by...*

**Marc Callahan**

A Woman

**Meinir Wyn Roberts**

The Policeman / The Prison Officer

*representing the forces of law and order*

**Louis Hurst**

The Politician

*representing the political establishment*

**Christopher Jacklin**

The Magistrate

*representing the legal establishment*

**Sebastian Charlesworth**

The Reporter

*representing the media*

**James Claxton**

Two Hawkers

**Christopher Jacklin  
Richard Holley**

Prison Wardresses / Orderlies

**Jo Gerrard  
Emma Stafford**

Chorus: Suffragettes, Policemen, Racegoers

**Lucy Anderson  
Valerie Dunlop  
Frances M. Durning  
Maureen Ludlam  
Darren Midgley  
Dawn-Marie Nicholls  
Janet Peter  
Barbara Pomfret  
Niall Roche  
Sheila Urquhart  
Sam Whittaker**

*We regret to confirm that Rebecca Lea is unable to perform the role of Emily Wilding Davison as originally advertised due to family illness. We are immensely grateful to Stephanie Stanway for taking on the role in her place.*

Composer & Director  
**Tim Benjamin**

Designer  
**Lara Booth**

Dramaturg  
**Anthony Peter**

Design engineer  
**Mark Fielden**

Assistant design engineer  
**Peter Uren**

Marketing manager  
**Darren Midgley**

House manager  
**Carolyn Hall**

Wardrobe supervisor  
**Sarah Hoggatt**

Wardrobe assistants  
**Natasha Broxton**  
**Katie Crooks**  
**Paulina Ruhanin**  
**Chloe Winn**

Music director  
**Antony Brannick**

Assistant music director, répétiteur  
**Jenny Sheldon**

Stage manager  
**David Winslow**

Production manager  
**James Claxton**

Deputy stage manager  
**Anjali Vyas-Brannick**

ASM flies  
**Aysa Goldthorpe**

Lighting assistant  
**Tom Sutcliffe**

Stage team  
**Dave Heaton**  
**Dave Badrick**  
**James Greenwood**

Props supervisors  
**Sasha Mattock**  
**Nathan Mattock**

*Costumes supplied by Sheila Johnson at Manchester Metropolitan University, Elaine Needham at The Royal Northern College of Music and Luda Krzak at The Royal Exchange Theatre. Set painted by Lara Booth, Sheila Greenwood, Faye Taylor and Ged Mayo. Wigs by Wigs Up North.*

## **Orchestra**

Violin 1, leader  
**Joy Hunter**

Viola  
**Robin Pennie**

Contrabass  
**Anne Bulman**

Clarinet  
**Rachael Gibbon**

Cornet  
**Matthew Murray**

Harp  
**Maxine Molin Rose**

Percussion  
**Rhianon A. Harding**

Violin 2  
**Jonathan Whitehead**

Violoncello  
**David Leys**

Flute  
**Lynda Robertson**

Bass clarinet  
**Peter Rogers**

Tenor horn  
**Richard Sutcliffe**

Piano  
**Jenny Sheldon**

## **Approximate timings**

Act One, 60 minutes; Act Two, 50 minutes.

There will be an interval of 20 minutes between Act One and Act Two.

The performance will last approximately 2 hours 10 minutes.

**Patrons are requested to turn off digital watches, mobile phones and pagers.  
Photography of any kind is not permitted.**

# SYNOPSIS

## Prologue

*The House of Commons, 6th February 1918*

A Politician addresses the House at the passing of The Representation of the People Act.

## Act One                    1910 – 1911

### Scene 1

*Inside the Palace of Westminster*

A Policeman discovers Emily Davison hiding in a ventilation shaft, and questions her. He attempts to arrest her but she evades him. The Policeman finds her again, this time having broken several windows by throwing rocks with messages attached, intended for Herbert Asquith, the Prime Minister. Once again the Policeman attempts to arrest Emily and once again she escapes.

Emily returns, and hides in a large cupboard.

A passing Politician, after an evening at the bar, encourages the Policeman in his efforts.

The Policeman, while on Census duty, finds Emily in the cupboard and records her details.

The Policeman discovers a hammer and more broken windows, and is this time successful in arresting Emily. She is taken to prison.

### Scene 2

*In a London Club, and in Holloway Prison*

In the Club, a Doctor, Politician, and Magistrate discuss Emily Davison's criminal record and the general political situation, along with the issue of force feeding. They conclude that it is a gentle and beneficial procedure, rarely carried out, and then only by female warders.

Meanwhile, in Holloway Prison, Emily is force-fed.

### Scene 3

*On the street outside Parliament*

A deputation of Suffragettes has arrived at Parliament to demand the swift passage of the Conciliation Bill for Woman's Suffrage, currently under a Government veto.

The Suffragettes chant slogans and sing their "Alphabet Song".

A Reporter covers the event.



## NEW SEASON 2013—2014

The 2013—2014 season promises to be a great one with Todmorden Orchestra. We will be welcoming back **Martyn Jackson** to play the Prokofiev violin concerto. We will have solo performances by award-winning oboist Peter Facer, and an unusual jazz concerto with harpist Maxine Molin Rose. There will be *Messiah* with Todmorden Choral Society, and a new-look Carol Concert in December.

*If you would like to receive regular updates on the orchestra's concerts, please contact the secretary, Jennifer Moorhouse, either by email at [jennifermoorhouse@hotmail.com](mailto:jennifermoorhouse@hotmail.com) or on 01706 817333.*

## Act Two

1913

### Prologue

*The morgue at Epsom Cottage Hospital*

A Doctor carries out an autopsy on the body of Emily Davison.

### Scene 4

*At the Epsom Derby*

A crowd enjoys a day at the races. A Reporter covers the occasion and the events which have unfolded. Drinks and theatre tickets are sold by hawkers.

A Doctor, accompanied by a Woman, arrives to sell the Doctor's patented Fat Cure.

As the crowd become ever more boisterous, the Doctor, Woman, and hawkers make ever greater efforts to sell their wares.

Meanwhile, Emily Davison lies in a coma after interrupting the race, and is attended by the Doctor.

Derby Day comes to an end; the crowd take the evening newspaper from the Reporter.

### Scene 5

*At Epsom racecourse, later that evening*

A Magistrate, reminiscing over past Derbies, listens to the reports of a Policeman and the Doctor.

### Scene 6

*Epsom hospital, at night*

A Doctor reads postcards sent to Emily Davison by members of the public.

A Woman – the Doctor's accomplice in Scene 4 – joins him. The Doctor leaves and the Woman reads an unopened letter addressed to Emily.

### Epilogue

*At a polling station, 14th December 1918*

Voters cast their ballots at the first election to be held after the 1918 Representation of the People Act – the first United Kingdom general election at which (some) women could vote.



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# EMILY WILDING DAVISON

Emily Wilding Davison (11th October 1872—8th June 1913) was a militant activist fighting for women's suffrage in Britain, and a member of the Women's Social and Political Union (WSPU) founded by Emmeline Pankhurst.

She was born in Blackheath, London, and studied at Royal Holloway College and later St Hugh's College, Oxford, receiving first-class honours in her final exams (but not a degree: women, at that time, were not admitted to degrees at Oxford). She worked as a teacher and joined the WSPU in 1906, leaving her teaching post in 1908 to dedicate herself completely to the movement.

Emily Davison gained a reputation as a particularly violent and militant campaigner, often acting alone and independently of the WSPU. She was arrested on numerous occasions for offences including stone throwing, assault, and arson, and was jailed nine times. Davison (along with other hunger-striking Suffragettes) was force-fed at Holloway Prison a total of 49 times. While at Holloway, in 1912, she reacted to an episode when she and dozens of fellow Suffragettes were force-fed by throwing herself down a 10 metre iron staircase. Her intention, as she wrote afterwards, was to stop the suffering of everyone else by carrying out this action. As a result she suffered severe head and spinal damage. During a month of hard labour at Strangeways Prison in Manchester, she blockaded herself into her cell, which led the prison wardens to respond by filling the cell almost completely with water in an attempt to drown her – for which she later successfully sued. She also made several powerful non-violent protests, including spending the night in a cupboard in the Palace of Westminster in order that her place of residence for the 1911 Census be given as the “House of Commons”.

Her final act of protest took place at the Epsom racecourse on 4th June 1913, where she attempted to disrupt the world-famous Derby race, attended by King George V, Queen Mary, and around 100,000 members of the public. During the race, she ran out onto the track, perhaps with the intention of attaching Suffragette flags to one of the horses. The horse – Anmer, owned by King George V – appears to have tried to jump her, and instead collided with Davison and fell, along with the jockey, Herbert Jones. Davison had positioned herself at Tattenham Corner, in front of the array of film and still cameras belonging to the throng of media at the race: the moment of impact





was captured in both photographs and on film, and made the front page in the next day's national newspapers. Davison suffered fatal injuries and died four days later at Epsom Cottage Hospital. The jockey, Jones, suffered significant injuries and retired from riding in 1923. He committed suicide in 1951. The horse, Anmer, suffered minor injuries and survived to be placed in several subsequent races.

There is significant controversy concerning Davison's intentions. It does not seem likely that she intended to "martyr" herself by committing suicide as she had a return railway ticket, had made plans for the evening, and had intended to go on holiday to visit her sister in France several days

later. Davison may merely have had no regard for the consequences to herself (or indeed others, such as the riders), although the presence of two Suffragette flags among her possessions implies that the act was pre-meditated. It also seems somewhat implausible that she was able deliberately to single out the King's horse – she was positioned in a heaving, noisy crowd pressed up against the railings, and there was no live commentary as today – although this has been disputed in a Channel 4 documentary presented by Clare Balding, first broadcast in May 2013.

Emily Davison's act caused a huge outcry at the time. It is perhaps difficult today to imagine the near-universal public respect for the King and Queen, and to appreciate the status, both domestic and Imperial, of the King in 1913. The Derby – still a major event in the sporting calendar – was one of the biggest sporting and social occasions of the day and to disrupt it was outrageous. While historians have argued that, for these reasons, Davison's protest may have actually set back the Suffragette cause at the time, it is undeniable that she is widely remembered today, and in turn serves as a strong reminder in the popular imagination of the struggle for universal suffrage.

After her death, Emily Davison became an almost folkloric figure – perhaps due to her perceived martyrdom – transformed from a publicly-despised yet relatively obscure fringe member of the WSPU to one of the most widely-known Suffragettes. Her funeral procession (organised by the WSPU) through London on 14th June 1913 saw the streets lined with thousands. She was taken by train to Morpeth, Northumbria, where further large crowds accompanied her carriage to the family grave in the churchyard of St Mary the Virgin. Her gravestone bears the inscription, "Deeds not Words".

**EMILY WILDING  
DAVISON**

**BORN OCT. 11TH 1872**

**DIED JUNE 8TH 1913.**

**DEEDS NOT WORDS.**

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## PUTTING THE MUSIC TOGETHER

Antony Brannick

When Tim asked me to be Musical Director for this world premiere production of his opera *Emily* I felt immensely privileged and excited about the project. As a choral conductor of some years' standing I had often conducted choirs and soloists with orchestra, including Mendelssohn's dramatic oratorio *Elijah*. However, working with singers in a fully staged production of a work would be a new experience for me.

The orchestral forces chosen for the work are unusual. The Hippodrome has a small orchestral pit and of necessity a chamber ensemble was going to be ideally suited to this theatre. The instruments used, in addition to strings, are tenor horn, cornet, flute, clarinets, together with harp, keyboard and percussion. This combination of instruments lends itself to a variety of tonal colours and dynamics. In addition the range of percussion instruments, including a muffled bell, are able to enhance the atmosphere already created through the music and drama on stage.

Added to this are the solo singers and the chorus. Again, the resources needed to match the venue, and I hope we have managed to create the sense of a crowd of rioting suffragettes in Act 1 and a noisy race-going crowd in Act 2, for whom the race itself is something of a distraction in any event!

The music of the opera has a number of characteristics that help to underpin the text. There is the "plod" theme in Scene 1 to accompany the policeman's report of his interviews with Emily. A bell chime motif indicates the government in general. In Scene 2 there is an early brief hint of the jaunty race-scene music that will dominate Scene 4. In this scene also is the split stage showing "the Club" and a prison cell so that simultaneously two musical storylines can develop. Tim has created an unnerving pattern of repeated music (passacaglia) accompanying the spoken conversation at the Club that makes this scene unnerving and sinister. In Scene 3 the "Alphabet" song of the suffragettes is strongly rhythmic. There is also the Emily "theme" and also the narrowly chromatic motif often heard indicative of "imprisonment", and a bold, rising theme suggestive of "revolution".



*Composer's manuscript — Prologue to Act 1*

Working with the solo singers has been a real pleasure and their enthusiasm and commitment has been infectious and they have been generous with their time. Both they and the chorus members have enjoyed getting to grips with Tim's compositional style. And so have I.

And if Tim asks me again? Well, I will think a bit longer next time, but the answer will still be yes.

*Sitzprobe, 16th June 2013, Central Methodist Church*



# SOURCES

The libretto for *Emily* is constructed entirely from documents of the 1907—1918 era. These documents were primarily researched by the composer at The Women's Library, which has since been moved from London's East End - after a threatened closure - to the London School of Economics. The library, "one of the most magnificent specialist libraries in the world", contains the personal archives of Emily Wilding Davison and those of many other significant figures, along with many organisation and campaign archives, over 60,000 books and pamphlets, and thousands of objects.

Several of these documents are reproduced, with transcriptions where necessary, on the following pages, corresponding approximately to the order in which they are used in the libretto.

Palace of Westminster <sup>26</sup>  
Metropolitan Police.  
Cannon Row STATION. A DIVISION.  
4<sup>th</sup> April 1907.  
I beg to report that at  
6.30 pm 3<sup>rd</sup> inst, whilst PC. 438  
Thornike night watch was patrolling  
his beat at the vestibule adjoining  
strangers Dining Room. Smoking  
room former House of Commons  
which is approached by South East  
door lower waiting Hall he opened  
3ft high to  
et from the  
to a new  
of and includes  
Committee,  
and he is  
the upper  
found  
on a ladder  
was the temporary  
workmen  
for doing here

Reference to Papers.

No. 6.

Sir  
That Suffragette  
found in the air shaft  
sometime ago has  
broken some windows  
in the Crown Office old  
Palace Yard has been

27



30<sup>th</sup> Nov 1910

I beg to acquaint the Supt at Arms that Emily Davison the Suffragette who threw the hammer and broke the window in the Chamber on Saturday 19<sup>th</sup> was fined £5 and £2-2 costs or 1 month at Bow Street this afternoon

Process by summons taken by Clerk of Works by order of First Commissioner

She elected to go to prison attended with her trunk unrepresented by any of the Womens Social + Political Union they do not acknowledge her

Scarbury Ch Insp

D Erskine Esq BVO



June 24/10  
Speaker's House.  
S.W.

Dear Erskine

A lady who breaks the windows of the Crown Office & gets into our ventilating shaft is evidently not a desirable personage to have hanging about S. Stephens Hall so her name had better go on the Index Expurgatorius.

Yr sincerely James H. Lowther

19<sup>th</sup> November 1910

I beg to acquaint the Supt at Arms that at 3.35pm this day during the clearing of the House a Suffragette named Emily Davison of 31 Coram Street Marylebone, threw a hammer through the window between the Chamber and Division Lobby breaking same value 25/-

# CENSUS

OF

## ENGLAND AND WALES, 1911.



### SCHEDULE.

Prepared pursuant to the Census (Great Britain) Act, 1910.

This space to be filled up by the Enumerator.

Number of Registration District 5  
Number of Registration Sub-District 3  
Number of Enumeration District 24

Name of Head of Family or Separate Occupier. } Mrs E. C. Davidson  
found hiding in

Postal Address crypt of Westminster Hall

WESTMINSTER

2/11/11  
Since Sunday

PRISON RECORD

EMILY WILDING DAVISON

March 30th 1909

One month for obstruction

July 30th 1909

Two months for obstruction

September 4th 1909

Two months for stone throwing at White City, Manchester

October 20th 1909

One month for stone throwing at Radcliffe near Manchester

November 19th 1910

One month for breaking windows in the House of Commons

January 10th 1912

Six months for setting fire to postal boxes at Holloway, London

November 30th 1912

Ten days for assaulting a vicar who she mistook to be David Lloyd George

But Dr. Roberts says forced feeding is "revolting torture." It is nothing of the sort. The uncomfortable part of it (passing a soft rubber tube, well lubricated with glycerine, from the mouth down to the stomach) is so soon tolerated that many hospital patients in a very short time learn to pass the tube themselves, in cases requiring stomach-lavage. (I must apologise to Dr. Roberts for entering into these indelicate details!)

Is forced feeding illegal? Frankly, I do not know; but if it is, the law is clearly "an ass" in this particular instance. Anyhow, the question can only be of temporary importance, for an omission which (if it exists) provides an easy way for any criminal, "political" or other, to defeat the ends of justice at his own will and pleasure must, in the nature of things, be speedily remedied.—Yours, &c.,

ANOTHER DOCTOR.

Readers' letters to the Manchester Guardian and The Times

To the Editor of the Manchester Guardian.

Sir.—Your correspondents in to-day's "Manchester Guardian" surely take an altogether exaggerated and rather neurotic view of the "horrors" and "revolting cruelty" of forced feeding. It is wrong that the public, many of whom in the treatment of stomach ailments may have to make use of the stomach-tube, should be led to believe that forced feeding is a horrible and cruel method of barbarism. This method of administering nourishment is in daily use, with none but highly beneficial results, in all asylums in the cases of patients who are so mentally unbalanced as to disregard the first of primitive animal instincts—the preservation of the body; and the frequent use of the stomach-tube meets with pleasing success in many cases of gastric trouble. Its use can in no way be styled horrible and revolting. If prisoners do not care, however, for this procedure, the authorities will no doubt gladly supply them with meals to be consumed in the usual way.—Yours, &c.,

M.D.

September 27.



To the Editor of the Manchester Guardian.

Sir,—As a medical man, I am surprised that your correspondent Dr. Roberts should use the words "revolting torture" when describing the use of the stomach pump. Such an expression is quite misleading. The operation is a perfectly harmless and painless one and is practised daily by the students attached to our various hospitals. The gag is not necessarily a part of the procedure and can only be attributed to the violence of the prisoners themselves.

Sentimentality is all very well in its place, but when utilised as it is by "Suffragette" and Socialist to defeat the ends of justice and to disturb the machinery of government it ought not to receive that encouragement from the press it so frequently does.—Yours, &c.,

MEDICAL PRACTITIONER.

September 27, 1909.

There is apparently no other way open to the authorities than that of compulsory feeding, and, according to the press, this means has only been used on one occasion in two individual instances. If the prisoners object they need not submit themselves to such degrading treatment; by partaking of food they are immune. If they are wise they will desist at once from such devices to procure their early release. It can scarcely be expected that such scenes as took place at the White City can be allowed to continue without an adequate punishment.—Yours, &c.,

JOHN B. MARTINDALE.

During the past few months imprisoned suffragettes have been permitted to fast for dangerously long periods, and the medical officers of the prisons have been refused permission to use artificial methods of feeding. By adopting this policy the authorities have placed a very grave responsibility upon the shoulders of their medical officers, who are debarred by discipline from making an adequate protest against it.

I am a supporter of the principle of votes for women, but that cause will not be aided by excited and inaccurate comments on a matter of penal administration. Politicians who prefer to conduct their propaganda by riot instead of by argument must be prepared to pay the stakes if the game goes against them.—Yours, &c.,

AN ASYLUM MEDICAL OFFICER.

London, September 27, 1909.

Below: from Hansard

Mr. MASTERMAN (Under Home Secretary), replying to Mr. Keir Hardie's question, said: Yes. The Secretary of State has received a report this morning from the Governor of Birmingham Prison to the effect that six of the suffragist prisoners are still under special medical treatment for self-starvation, and that in consequence of this treatment the condition of health of these prisoners shows a progressive improvement.—(Cheers.) No prison rule or regulation deals specifically with this subject. It is the duty of the prison authorities to take such steps as are necessary to prevent prisoners from committing suicide or doing themselves personal injury. If they allowed any of their prisoners to cause their own death by starvation they would incur the severest censure, if indeed they did not lay themselves open to criminal proceedings. In previous cases of this kind the prison authorities have always recognised this duty.

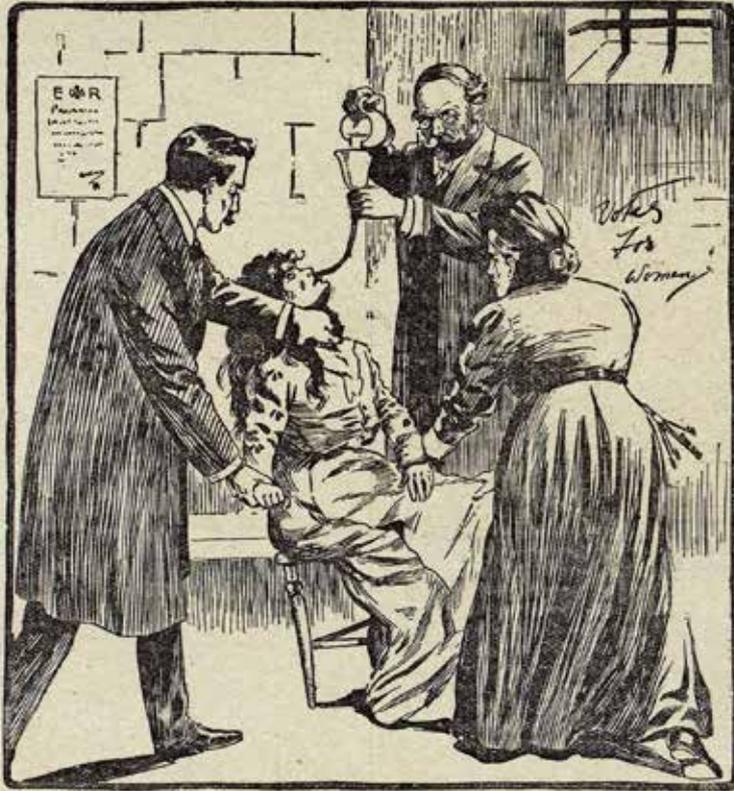
Mr. KEIR HARDIE: I express no opinion upon points of law. They will be dealt with elsewhere. But may I ask whether six of these women are still being fed by means of the stomach pump?

Mr. MASTERMAN: The information I have received is that there are various means of persuading these women to take nourishment, and only in the last resort is the ordinary hospital instrument used. I believe it has only been used in three cases.

On Saturday, June 22nd, I was fed by force about 11 am. I barricaded myself in my cell as strongly as I could but my chair had been taken from me — my barricade was however so effective, that men with crowbars had to be fetched to burst the door. I had a big fight at the door, pushing out the crowbars and wedges as fast as they got them in — however at last the two men got their wedges in — then burst the door, and one got in, there outside stood the junior Dr. and several wardens. I called out at the top of my voice "I will not be fed by this doctor, if it must be done, it must be by the Senior Dr." At the same time I tried to dart out into the corridor but they seized me, and forced me into my cell, brought in the wooden armchair they use on these occasions and after a sharp and fierce struggle, banged me into it. Then they tied my head and body down (a warden held each hand down on the arms of the chair and a strong fat one sat on my lap, the doctor forced my head back) into it very roughly.

The Dr. gripped my head and began to force the tube down my nostril. It hurt me very much, as though it were boring anywhere but down the right place. As it passed down behind the throat a feeling of suffocation and sickness followed augmented by the tube apparently exploring for the right passage. I naturally commenced to cough, choke and retch. This happened on every occasion. The result was that the tube "kinked" as the head hospital wardens forced it in backwards curled around my throat and mouth, coming out of the latter, as a result the doctor would try first one nostril and then the other. On one occasion this happened so often that the Senior Dr. (then operating) said "Miss Davison, you are determined" — I replied in the brief interval as the tube was out "I am!" He knew that I was choking up the tube on purpose.

# TORTURING WOMEN IN PRISON



Published by THE NATIONAL WOMEN'S SOCIAL and POLITICAL UNION, 4, CLEMENTS BLDG, STAMBD W.C. & Printed by DAVID ALLEN & SONS LTD, MILLER ST. E.C.

## VOTE AGAINST THE GOVERNMENT

A By-Election Poster which illustrates a few, though not all, the Horrors of Forcible Feeding.

One day to my delight the tube "kinked" in this way and actually wound till part of it was outside my mouth. No one noticed this fact and thinking all was well they started pouring the liquid into the funnel, it of course ran out on to the towel in which I was swathed. I felt very proud of that – when the tube went down, sometimes it seemed as if it went into the wrong place. But as I wriggled and probably looked specially suffocated they then brought it up. I wondered when that happened if they had put it in the wrong passage, and what would result. When it went down the proper place the feeling of retching and suffocation was unbearable, the Dr. would often tell me to "swallow", which I of course did not do instead I was glad to be sick, which often happened, and the rejected fluid went on the Dr's hands, to his disgust and my satisfaction.

It was very much more trying to be fed by the junior Dr. as he was so unskillful and at first made jeering remarks, which later however after a day or two he did not indulge in. All through the operation I would strive to free my hands and wriggle my head.

When the job was over whilst I was still retching the wardens untied me and threw me on to my bed, left me at once and shut the door. I was generally too exhausted and overcome to do anything but lie like a log for some time, often retching and coughing for an hour or so afterwards.

Emily Davison, report to W.S.P.U., July 8th 1912



Suffragette Ada Wright assaulted by police on Black Friday

"We cannot resist the conclusion that the police as a whole were under the impression that their duty was not merely to frustrate the attempts of the women to reach the House, but also to terrorise them in the process. They used in numerous instances excessive violence, which was at once deliberate and aggressive, and was intended to inflict injury and pain. Many of them resorted to certain forms of torture. They frequently handled the women with gross indecency. In some instances they continued to injure and insult them after their arrest."

"The consequences of these assaults were in many cases lasting. Fifty statements speak of injuries of which the effects were felt for many days and in some cases for several weeks. Two deaths occurred before the close of the year among members of the deputation."

"The most illuminating proof that certain of them had lost all self-control and every instinct of common humanity, is supplied by their behaviour to old ladies, and in one instance to a cripple. Women of from 60 to 70 years of age were as roughly used as their younger comrades."

"The impression conveyed by this evidence is from first to last that the police believed themselves to be acting under an almost unlimited licence to treat the women as they pleased, and to inflict upon them a degree of humiliation and pain which would deter them or intimidate them."

Conclusions of all-party Conciliation Committee into the events of "Black Friday", 18th November 1910

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# The Daily Mirror

24  
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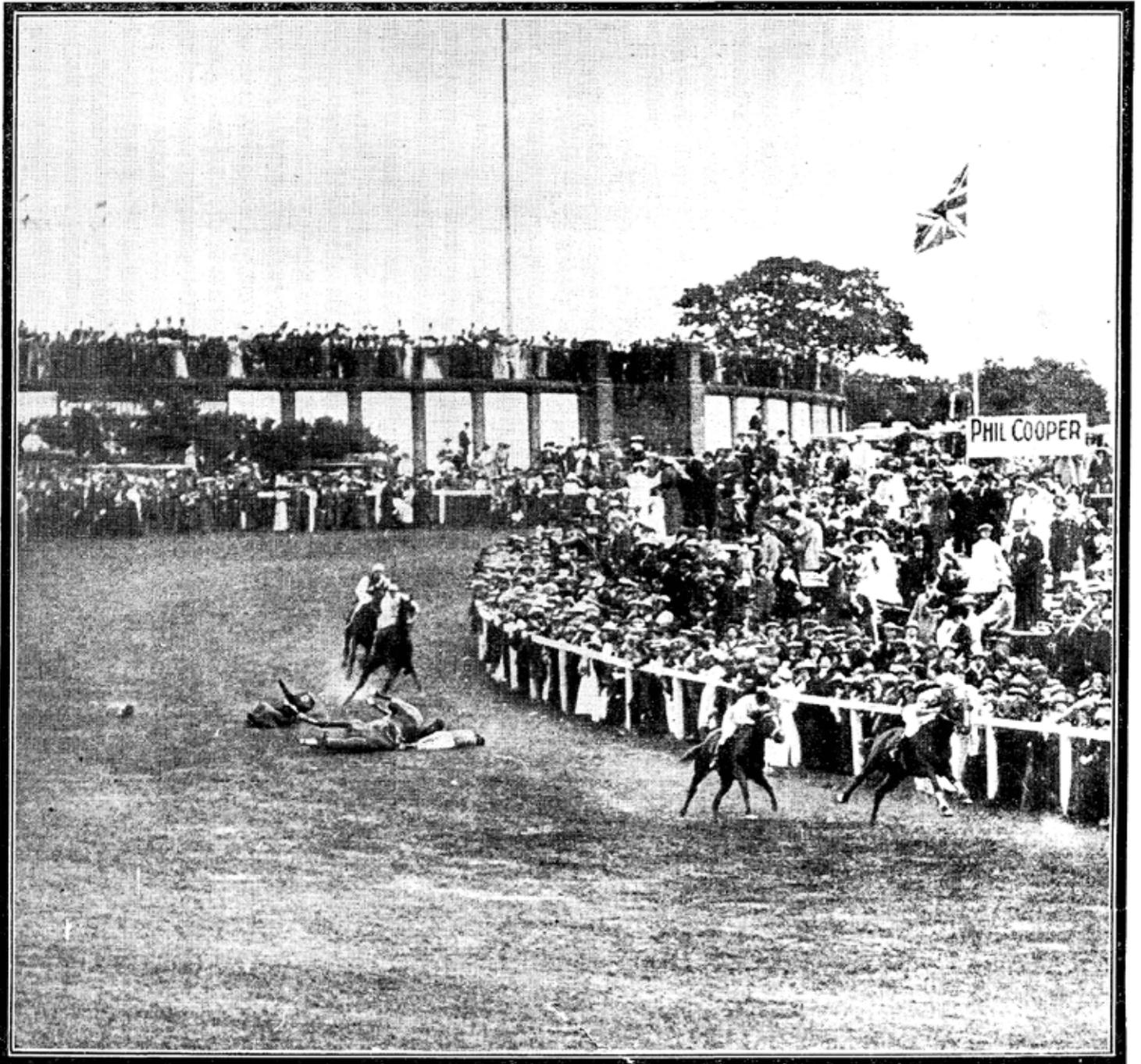
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as a Newspaper.

THURSDAY, JUNE 5, 1913

One Halfpenny.

**WOMAN RUSHES ON THE DERBY COURSE AND SNATCHES AT THE BRIDLE OF THE KING'S HORSE, INJURING HERSELF AND THE JOCKEY.**



The Derby of 1913 proved the most dramatic in the history of the famous race, and was marked by an exciting incident which is entirely without precedent. As the runners were rounding Tattenham Corner a woman rushed from beneath the railings and made a snatch at the bridle of Anmer, the King's horse, which struck her with its chest and turned a complete somersault. The woman was seriously

injured, while Jones, his Majesty's jockey, was thrown from his mount and badly hurt. The photograph shows Anmer after its fall, with Jones and the woman on the ground. Her hat was flung several yards away. The woman's clothing was marked "E. W. Davison," and suffragette flags were found pinned under her jacket. —(Daily Mirror photograph.)

# EXCESS FAT QUICKLY REMOVED BY NFW DUPLEX NATURE-CURE.

At last! All Drug Treatments, Exercising, Sweating, Starving, Massage, &c., for Obesity, Superseded by a Remedy which Positively Releases Super-fat from its Cells in any part of the Body, and Brings About its Speedy Elimination by Natural Means.

IT RID ME OF 54b. LBS. AND BANISHED MY UGLY DOUBLE CHIN.

In Order that I May Demonstrate What My Remedy Can Do for Others, I Want Every Reader Who Is Too Fat or Gaining Fat to Accept To-day a 1/6 Six Box from me Without Charge or Obligation.

**COUPON FOR 1/6 BOX.**  
I HEREBY offer to send one box of my Fat-Cure, value 1/6, to return for this Coupon, if sent with name and address and three penny stamps for postage expenses. 1/18th

I have selected a treatment which not only changes solid matter, but into soluble matter, which not only stimulates that soluble fat from the system, but which induces one against the increase of the overall condition by strengthening the fat cells. My treatment does this by natural means. It is absolutely free from those drug-sometimes dangerous drugs—which have hitherto comprised fat reducers.

As one who has experienced it, I can assure you it is a pleasant thing to feel yourself losing weight and gaining strength, to feel day after day more fit as you get less fat, to feel more firmness in your muscles, more staying power, greater energy, and an increasing quantity of that most precious of nature's gifts, "the sleep of living." My treatment places these boons within your reach.

This new treatment has positively no reducing action whatever, even on superfluous fat; it does not affect the healthy fat which is essential to one's good appearance and well-being. Here you have the secret of the wonderful success of the treatment: in cases of local fatness, such as double chin. Daily when the fat is in excess does it merely exact its toll. It will reduce excess fat wherever it is. It will banish:

- Excessive Bulk,
- Shapely Figures,
- Errors of Proportion,
- Double Chin,
- Heavy Features,
- and also such symptoms of fat-impregnated organs as palpitation, shortness of breath, and heart throbbings.

Such a cure has never been offered to fat people before. There is no disgusting action whatever. It is simply a wholesome process of cleansing the system of unhealthy fat and revitalizing the fat cells, with no inconvenience, no exercising, no purging, no sweating, no starving.



Had a fat-loaded face and a big double chin. I had rolls of fat down my back, and my neck was thick. My friends were sorry for me. My figure absolutely lost. You can see in the left-hand photo just as I was, and I can introduce you to dozens of my friends who will vouch for the fact that I was exactly like this before I got free from my fat. The second photo shows what I am today.

I have now in many cases to the credit of my treatment that I can promise you faithfully that, whatever form your fatness may have taken, or whatever degree it may have reached, you may expect into the same perfect satisfaction as is expressed by everybody who has yet tried it.

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# FRECKLE-FACE.

New Remedy that Removes Freckles or Costs Nothing.

Here's a chance, Miss Freckle-face, to try a new remedy for freckles with the guarantee of a reliable dealer that it will not cost you a penny unless it removes the freckles, while, if it does give you a clear complexion, the cost is trifling.

Simply get an ounce of telmo double strength—from Booc's, Taylor's, Timothy White's, Hodder's, Lewis and Burrows, Ltd., or other leading chemists, and one night's treatment will show you how easy it is to rid yourself for ever of the ugly freckles and get a beautiful complexion. Rarely is more than one ounce needed for the worst case.

Be sure to ask your chemist for the double strength telmo, as this is the only prescription sold under guarantee of money back if it fails to remove freckles.—(Advt.)

# OF INTEREST TO WOMEN

## SUMMER BEAUTY FOR THE COMPLEXION.

### Diet for the Skin and Some Good Cosmetics.

At this season of the year every girl wishes her complexion to look its very best, as the bright rays of the sun seem to reveal every deficiency of texture or lack of smoothness and bloom. Now, the perfect skin is very rare, and most women find it beneficial to use some form of pure cosmetic in the shape of a skin food and lotion, which may help materially to remedy any defect or blemish of complexion.

Provided the laws of health are followed in the first instance, no harm can be done to the complexion by the application of a good cosmetic, and there is no doubt that massaging the skin daily with some form of cold cream will help to delay the appearance of wrinkles and lines in the face.

There is a dispute among beauty experts as to whether the use of nothing but cold water for the face leads in the long run to coarsen the texture. Many women noted for their beautiful complexions bathe the face first in warm and then rinse in cold water, using either a good emollient soap or perhaps some almond oil or cold cream in its stead.

Those who are unfortunate enough to possess oily skins may be advised to wash the face in the following manner, as in many instances the complexion is vastly improved by this treatment.

First make some fine oatmeal in a paste by mixing it with cold milk. Then allow it to simmer in a cup placed inside a tin of boiling water. When the oatmeal and milk are slightly thickened, wash the face with this gruel and allow it to dry on the skin.

Now take a soft rag, and, dipping it into either tepid or distilled water, wipe the oatmeal off, and dry with a soft towel. A little almond oil or some kind of skin food may be gently rubbed into the skin, but no trace of the grease must be left on the complexion.

Oatmeal made into a paste with rose water and then sponged all over the face and wiped off with a sponge or flannel dipped in tepid water and one or two drops of lemon juice may be used by those troubled with very open pores. The lemon juice has a tendency to close the pores, and the friction with the oatmeal is beneficial for the skin.

Some complexion are much improved by steaming the face once a month over a basin of boiling water. A towel should be placed over the head and the basin to keep in the steam, and the eyes should be closed all the time.

The face may be steamed for about five minutes, and should then be washed in cold water and soap, or a few drops of eau de Cologne or simple tincture of benzoin may be added to the water.

A very simple remedy for the improvement of a pale or a sallow skin is risk to be in the eating of figs. Three or four partaken at a time in the prescription followed by a Frenchwoman whose complexion is exquisitely clear and delicately fine. The drinking of orange juice first thing in the morning is also an excellent remedy for the whitening and clearing of a muddy-tinted skin, and it is said that any woman who specialises in her diet upon orange juice, honey, raisins, figs, honey bread and pure water will retain the purity and clearness of her skin till an advanced old age.

One of the outwardly-applied mixtures used by the fair beauties of the middle ages for the improvement of the complexion is said to be very efficacious, for keeping the tints of the complexion fresh and smooth. This is merely the yolk of an egg beaten up in boiling water, to which has been added the juice of a lemon, some fresh cream and some powdered bitter almonds. The whole mixture may be applied with essence of roses, or rosewater in its place.

This concoction is smeared on the face and is allowed to remain for an hour. The itching is either sticky at first, but any unpleasantness of this kind soon passes away. At the end of an hour, take a piece of clean y of bread, dip it in tepid water and wash off the mixture of egg. It is said that the use of this decoction once a day has a surprising effect on the skin and renders it beautifully clear and white. The egg yolk beaten into the boiling water and lemon juice is often used without the addition of

the other ingredients, and is stated to be a remedy against wrinkles or any relaxation of the skin. Many women who use powder daily for the skin declare that no harm results to the complexion provided a pure powder such as rice or starch is employed. But the greatest care must be taken to see that the pores of the skin are not clogged up, and the face must be washed immediately the powder is removed, and without fail thoroughly rinsed at night.

### COOLING BEVERAGES.

#### LEMON SHERBET.

Rob the yellow rind of five small lemons with three-quarters of a pound of loaf sugar, says Cassell's "New Dictionary of Cooking." Crush the latter to a powder, put it into a saucepan with a pint of water, and simmer gently till the sugar is dissolved. When cold add the strained juice of



Two dresses made for Mrs. Patrick Campbell wear in the portrait of "The Second Mrs. Tanqueray" at the St. James's Theatre, commencing on the left a six yards of draped delphinium blue brocade with a wide belt of waste blue and gold, faced with jewelled buttons, and on the right an evening toilette of yellow brocade interwoven with aubergine, with an electric waist drapery of black tulle finished with silver lace.

the lemon. Take out the rind, and serve the sherbet in glasses. This quantity is sufficient for six or seven persons.

#### LEMON SYRUP.

Boil six ounces of sugar in a pint of water till it is dissolved. Let it cool, then add a quarter of a pint of lemon juice and half a drachm of essence of lemon. Mix thoroughly and bottle for use. Two table-spoonsful of the syrup is sufficient for a tumbler of cold water.

## "GREATER RELIEF THAN ANY OTHER REMEDY."

"I Used to be Utterly Prostrate."

More grateful words from one who has suffered could not be expressed than those of Miss E. Moss, Cambria Cottage, Ruardean. She says—"I have suffered from headache—a severe form of Migraine—for many years; and find the Kephaldol tablets give greater relief than any other remedy. I used to be utterly prostrate when I had an attack, but am now able to continue my ordinary duties." Miss Moss is only one of hundreds praising Kephaldol for the relief it has given them.

Kephaldol seems to have a remarkably quick effect in relieving pain, and yet is said to be absolutely harmless. Whether the pain is due to Neuralgia, Neuritis, Rheumatism, Sciatica or Lumbago, Miss Moss's example might be followed with the certainty of quick relief. There is nothing like Kephaldol—nothing equals it. As one correspondent wrote, "It acts like magic." Chemists report that the demand is large and the results excellent.

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10<sup>th</sup> June 1913.

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No. of Articles (to be in words).	Description of Property.	Remarks.
Two	Flags	
One	<del>Case containing</del>	
	$3\frac{3}{8}$ $3\frac{3}{4}$	
One	Half return ticket	Ypsom to Victoria
Two	I.O. Counterfoils	
One	Insurance ticket	G. G. Str.
Eight	$\frac{1}{2}$ Stamps	
One	Helper pass	
One	memo book	
One	Race Card	
	envelopes & papers writing	
One	Handkerchief	

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(Signature) Therese Davison

(Address) 40 Gt. George St.

26/10/1913 EW0/A7/5

Miss Davison  
 June 5/13  
 I am glad to hear you are in Hospital, I hope you suffer torture until you die. 'You Idiot'  
 I consider you are a Person unworthy of existence in this world, considering what you have done, I should like the opportunity of starving & beating you to a pulp "you cat".  
 I hope you live in torture a few years, as an example to your confederates.  
 Why don't your People find an Asylum for you?  
 Yours  
 An Englishman

June 5 /13

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Why don't your People find an asylum for you?

Yours

An Englishman

Letter sent to Emily Davison at Epsom Cottage Hospital

My dear daughter Emily,

I feel I must write to you although I am in a terrible state of mind at the news which reached me last evening. I cannot believe that you could have done such a dreadful act. Even for the cause which I know you have given up your whole heart and soul to – and it has done so little in return for you. How I can only hope and pray God will mercifully restore you to life and health. And that there may be a better and brighter future before you.

But you will remember asking of me never to leave house no matter what occurred as it would relieve your mind to know where I was. Today I had several telegrams; they are more favourable than the newspaper reports. And I trust the next may be better still. I need not tell you my heart is full of grief and agony and the thought you are so far away it gives me much misery and pain. I know you would not wilfully give me any unhappiness and that it must have been some sudden impulse and excitement. I want you to feel assured my earnest and devout prayers will be most in my mind until you are restored to health again.

I am full of love, your sorrowful mother.

Letter (unopened) marked "Please deliver to Emily", sent to Epsom Cottage Hospital, 5th June 1913

4714  
 I feel I must write to you although I am in a terrible state of mind at the news which reached me last evening. I cannot believe that you could have done such a dreadful act. Even for the cause which I know you have given up your whole heart and soul to – and it has done so little in return for you. How I can only hope and pray God will mercifully restore you to life and health. And that there may be a better and brighter future before you.

# DESIGNING EMILY

Lara Booth

My initial instinct was that I wanted to capture a sense that these women of 1913, the Suffragettes, had begun to tear down the barriers that protected a very male dominated culture and society. Wood panelling is very evocative of a masculine environment and transports us immediately into our first two locations of The Houses of Parliament and a Gentlemen's Club.

As Emily's protests grow and build we witness the symbolic breaking down of this environment. The walls begin to open (or split apart) as does the playing space until eventually we are free from any sign of walls, bars or railings...



# FROM START TO FINISH

*First design ideas, card model (15th February)*



*Lara's final design, accurate scale model (16th May)*



*Poring over the plans, plentiful tea (16th April)*



*Lara and Sheila make a start on the painting (1st June)*



*Construction in the workshop with Mark and Peter (May—June)*

*Get-in, Mark lends a hand (20th June)*



*James and Tom work on lighting the finished set (23rd June)*



# IN THE COMPOSER'S VOICE

Tim Benjamin

For the past three years I have been creating a new opera, and the curtain goes up on 4th July.

This sounds like a vast undertaking, and it certainly feels like it. I'd perhaps compare it to writing a novel – having observed first-hand the pains of author friends – but a novel which requires the collaboration of dozens of people after the first draft is complete. I'm often asked how exactly one goes about writing an opera, so rather than mix any more metaphors, I shall attempt to lift the lid on exactly what madness possesses a composer to do such a thing...

I was driving back from a weekend away, several years ago, when I heard a radio programme about a plaque that the veteran MP Tony Benn had installed in a broom cupboard in the basement of Westminster Palace. In this cupboard, on the night of the 1911 Census, a Suffragette hid herself in order to be discovered, and to have it recorded officially that a woman was living in Parliament. This census document can still be seen today, showing the name of the Suffragette, Emily Davison, her age (35), occupation (school-teacher), and the population (one!) of the cupboard.

This struck me as a wonderful piece of miniature theatre, of the kind that I had set half a dozen times in small chamber opera pieces: an angry bureaucrat impatiently questioning a closed cupboard, answered by a defiant voice from within.

**This struck me as a wonderful piece of miniature theatre: an angry bureaucrat impatiently questioning a closed cupboard**

When I start to write a piece of chamber opera, and once I've found an interesting set-up such as this, I first work on a text. Personally, I tend not to enjoy working with librettists, and I dislike, in general, setting modern purpose-written English to music. Instead, I try to find documents never intended to come anywhere near a stage: previously I've set a scientific paper, Internet forum postings, diaries, bread and cake recipes... In this case, the Census document and the policeman's report were perfect material.

## The fatal collision at Epsom Racecourse

Researching the Census affair, I quickly found out about many more protests carried out by Emily Davison. The most famous of these, of course, is the Derby Day incident of June 1913, in which Davison received fatal injuries after being hit by a racehorse. There were many other less well-known protests, resulting in numerous arrests and several prison sentences. It rapidly became clear, then, that this was a subject suitable for more than just one scene.

And so, the mad idea took hold: to write a full-length, full-scale opera about Emily Davison, and to do so in time for the anniversary of her death in 2013, and to have the opera performed as close as possible to that date.

Two key aspects became immediately apparent. First, that I did not want to show the collision with the horse itself. This would be impractical and quite probably ridiculous to attempt on a stage. Second, that the subject's famous death prevented any kind of straight narrative, which would have no tension or unexpected ending.

The opera, therefore, is in two acts: prior to, and after, the racehorse impact. The fatal injury therefore takes place, in effect, during the interval. Each act is opened with a Prologue set after the events about to be depicted: the first act opens with the passing of the Representation of the People Act, 1918 (the first of several Acts to grant women the vote), and the second act opens with the autopsy of Emily Davison. After each Prologue, there is a sequence of scenes depicting key moments in the story I wanted to tell: Davison's numerous protests, her time in prison, and Black Friday are covered in Act 1, and Act 2 is set at the Epsom Derby and in hospital. The opera concludes with men and women casting ballots together at a General Election sometime in the future (relative to the rest of the opera), watched by Emily's ghost.

The complete libretto is made up almost entirely from contemporary texts: the Census, police reports, witness statements by Suffragettes, personal letters, newspaper reports... All of this I was able to research at the excellent Women's Library (recently moved to the LSE).

While researching, I observed that – despite today's equality in voting – women are in many other respects treated today just the same as in the 1910s. The newspaper reporting Derby Day has a big splash about the incident on the front and back pages, but inside there is a page headlined "Of Interest To Women". Along with fashion tips and gossip there is a column devoted to "Fat Cure", illustrated with pictures of a fat woman and a thin woman, purportedly the same person before and after consuming the Cure – fist-sized grey balls of an uncertain substance! The lurid wording of this column along with the preposterous photos were not at all dissimilar to a modern-

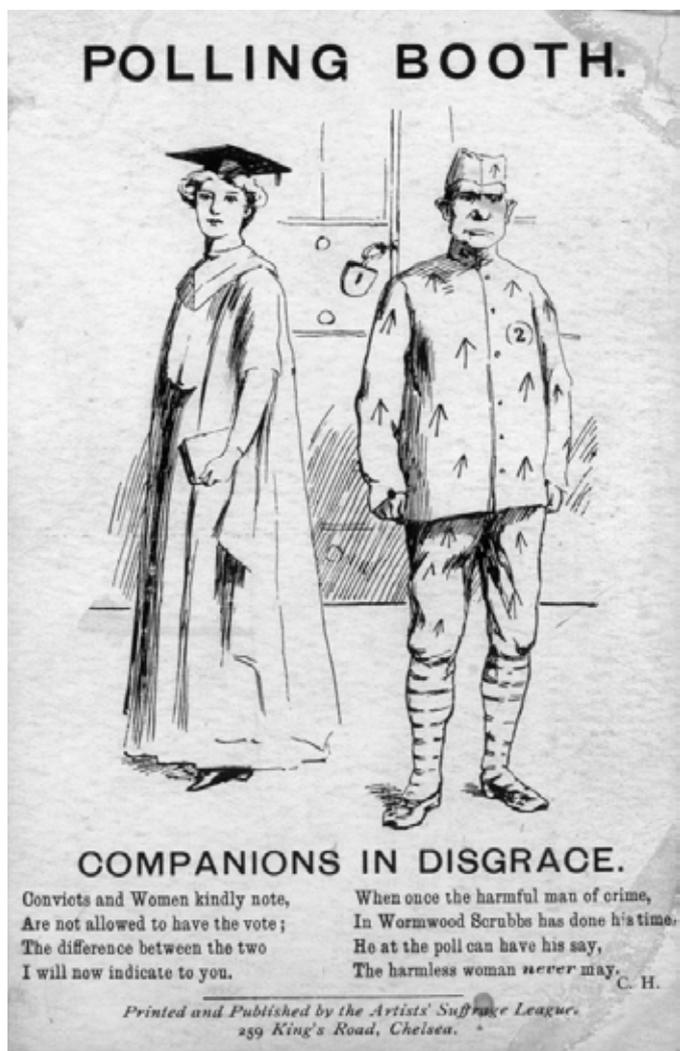
day advert for a fad diet product, and I wanted to include them. This led to a subtext for the opera: I portray the establishment figures – men, of course – drinking champagne and brandy, and I portray Emily being brutally forced in Holloway Prison while a Doctor tells how harmless and pain-free the procedure is. Later, the same Doctor sells his patented Fat Cure at Epsom Racecourse, accompanied by a woman who tells how she miraculously became thin at this man’s hands. I wanted to illustrate in the opera a certain amount of “*plus ça change...*” and this meme of body-fascism became my vehicle.

### Taking a music cue from Wagner

And so, to the music. All the time I had been researching and assembling texts, musical ideas would come to me. I knew that I wanted the music itself both to provide judgement on the action and to enhance the colourful characters I had created. I wanted recognisable themes to return throughout the piece, and while my musical style is quite “modern” in sound, I wanted to write something that would engage the audience and reflect to an extent the early 20th century setting, yet not in any way resort to pastiche or cliché. I turned, then, to Wagner’s technique of *leitmotif*: short elements of music that would illustrate key concepts and could return numerous times and combine with each other to illustrate and explain the on-stage action.

**I observed that – despite today’s equality in voting – women are in many other respects treated today just the same as in the 1910s**

My scoring had to fit in the modest pit of the theatre in which the première would take place: the Hippodrome in the West Yorkshire town of Todmorden (the irony of the theatre’s name in respect of my subject’s death only later struck me!), and I had to write for a mixed orchestra ranging from music students to retired pros. The principal



singers are all professionals, but the Chorus is made up of local volunteers from Todmorden’s Choral and Amateur Operatic Societies. I had to be careful where I placed the greatest musical burdens, and so far at least – some way into the rehearsal process as I write – this has worked out as planned.

Having completed my full score in good time by Christmas 2012, you might think that the work was done: however, this is very far from the truth, and merely writing the libretto and opera have turned out to be relatively simple projects in comparison to the necessary fundraising, marketing, casting, construction, and thousand other elements required to stage an opera. Not only that, but there have been numerous small changes to the music and words to suit the singers (our Judge character turned out to be much younger in reality than he had been in the libretto, for example, and many fewer men than women volunteered for the Chorus). I’m directing the show, but I’m very fortunate to have a great team around me sharing the workload. The last month before the curtain rises for the world première on July 4th promises to be a whirlwind of activity, and the project – now involving around 50 people – seems a world away from my weekend drive of three years ago.

I hope this article has given you some insight into the

creative process and the mania which takes over the mind of a composer writing an opera. The piece has been my constant companion for three years, and it’s with a heady mix of excitement and fear that I await raising the curtain to the public in just a few short weeks.

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**PROUD TO SPONSOR**  
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# ON BECOMING A SUFFRAGETTE

Jan Peter

When I retired to Todmorden from the south in August last year I did not envisage that I would find myself a year later walking its streets dressed as a suffragette wearing one of 14 sashes I had finished making that morning. Todmorden is a very special place which can provide a composer, a choir, a brass band and a theatre group (an Edwardian theatre owned by them) who can together put on the première of a modern opera. It also has the friendliest people I have ever come across. It is a privilege to be able to live here.

My reading of the history of Todmorden by a local author had led me to believe that this is a town with a history of “doing the right thing” and “looking after its own”. I am sure that, had she ever been to Todmorden, Emily Davidson would have approved of it. Walking through the streets as a suffragette as part of the Carnival Parade it was nice to reflect on the many battles that Todmorden has had with varying authorities throughout its history and which it stills continues to do with its stance on the Bedroom Tax battle and the provision of a Food Bank for those who are affected. The number of women who cheered us on Carnival Day made me very aware of the depth of feeling on women’s rights which still exists today. Once the opera is over I will think of Emily every time I vote.



Emma Stafford

I was most intrigued when, with a call for volunteers for the chorus, the *Emily* project was first presented to Todmorden Choral Society. Having grown up in the 1970s and 80s, I always used to take women’s suffrage, and women’s equality more broadly, for granted: my education (at a girl’s high school and a women’s college at Cambridge), as well as some strong female role-models in my family, made it seem self-evident that women were equal, and often superior, to men. However, as I have advanced in my career as a university lecturer I have become increasingly aware of the presence of the glass ceiling – even in the relatively liberal environment of higher education, the percentage of women in senior academic and management positions is still shockingly low. Participation in Emily has made me brush up on my scant knowledge of the suffragette movement, and recognise the extraordinary challenge faced by women of my great-grandmothers’ generation. Some of Emily Davison’s actions may have been more extreme than I find it comfortable to contemplate, but her unwavering dedication to the cause of women’s enfranchisement provides an inspirational example which remains all too relevant in the twenty-first century.



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# MEET THE CAST

A Scottish soprano, **Stephanie Stanway** is currently in her third year studying Vocal and Opera studies at the Royal Northern College of Music under the tutelage of Mary Plazas. She began performing as a member of Harlequin Eastwood Theatre for Youth at the age of nine where she performed in over twenty of their shows.

Stephanie began her classical training with Margaret Izatt and, from 2006, she began collaborating with Scottish Opera, where she participated in numerous opera residencies for aspiring young singers. In 2008, Stephanie became a member of Scottish Opera Connect which performed the youth opera *Airheads* by Ian McCrae and Jane Buckler.

While at the RNCM, Stephanie has participated in the Oncken Song Prize, the Elsie Thurston Prize and the Alexander Young Prize. In 2012, she performed in Handel's *Xerxes* as part of the chorus. This year, Stephanie has performed as a member of the opera chorus with the Opera North Orchestra, and in the RNCM's Opera Excerpts where she sang the role of the Countess Almaviva (*Le Nozze di Figaro*). Most recently Stephanie took part in the RNCM's Beethoven festival, where she performed Beethoven's Symphony No. 9 at the Bridgewater Hall as part of RNCM Symphony Choir.

Stephanie also is a keen actress; roles include Gail (*Cigarettes and Chocolate* by Anthony Minghella), Marianne (*Marianne Dreams* by Moira Buffini), Judith Bliss (*Hayfever* by Noel Coward) and Sylvia (*A Game of Love and Chance* by Pierre de Marivaux). Stephanie has recently performed as Brigitte and Mrs Stark in a new site-specific production of *Mortals in the House* produced by Tea Break Theatre which performed gothic Tales by Victorian author Elizabeth Gaskell in her derelict house in South Manchester.

Stephanie is thrilled to be making her principal debut at the Todmorden Hippodrome in the title role of *Emily*.

*Stephanie first voted in the 2008 Scottish local elections*

**Marc Callahan** earned his Bachelor of Music Degree at the Oberlin Conservatory of Music, and his Masters and Doctoral Degree at the Cincinnati Conservatory of Music. He continued his vocal studies in France at the Scola Cantorum and at the École Normale de Musique Alfred Cortot.

Roles include: The Accuser in the world première of *Madame Mao* (Santa Fe Opera), Ramiro *L'Heure Espagnole* (Berkshire Opera), Samuel *Pirates of Penzance* (Dayton Opera), Starveling *A Midsummer Night's Dream* (Central City Opera and Opéra National de Lyon), Bobinet *La Vie Parisienne* (Théâtre du Capitole and the Opéra National de Lyon), Le Pédicure *Colombe* (Opéra de Marseille), Artémidore *Armide* (Théâtre des Champs Élysées with Les Arts Florissants), Le Carnival and Jupiter *Le Carnaval et la Folie* (Opera Comique, Polish National Opera, Bucharest Opera and Théâtre du Capitole), Don Giovanni (Opéra de Versailles, Théâtre du Saint Quentin, Opéra de Reims, Bahrain Symphony, Opera Project, Soho Theatre), Figaro *Le Nozze di Figaro*, Morales and Escamillo *Carmen*, Passagallo *L'Opera Seria*, Count Arnheim *The Bohemian Girl*, Zar Peter *Zar und Zimmerman*, Kommerzienrat *Intermezzo*, Harlekin *Ariadne auf Naxos*, Marcello and Shaunard *La Bohème*, Belcore *L'Elisir d'Amore*, and Comus/Shepherd *King Arthur* (Le Concert Spirituel).

Most recently, Marc has performed the title role in *Le Nozze di Figaro* with Stowe Opera at Winslow Hall and Frédéric in *Lakmé* with Opéra National de Montpellier. Other recent and future engagements include Sid in *Albert Herring* with Opera North and the Birgitta Festival in Estonia and upcoming works with the ROH2 at Covent Garden.

*Marc first voted in the 2000 United States presidential election*

**Meinir Wyn Roberts** is a 22-year-old Soprano from Caernarfon in North Wales. She is currently in her fourth year at the Royal Northern College of Music in Manchester studying Opera with Sandra Dugdale.

During her time at the RNCM, Meinir has taken part in various opera scenes in which her roles include Lucia *The Rape of Lucretia*, Gretel *Hansel and Gretel*, and Rosalinde *Die Fledermaus*. She recently played the role of Fortuna in the RNCM production of *Il Ritorno d'Ulisse in Patria* and she has also been a member of the RNCM chorus in the productions of *La Clemenza di Tito*, *Carmen*, and *Vanessa*.

This year Meinir was a finalist in the Frederic Cox Award for singing at the RNCM where she was highly commended and she is also a recipient of the Dame Eva Turner Award/Scholarship for potential Dramatic Sopranos which awarded her money to help with her studies next year.

Meinir had her first experience of Gilbert and Sullivan this year as she took on the role of Julia in *The Grand Duke* with the Manchester University Gilbert and Sullivan Society, which was performed at the RNCM Opera Theatre.

One influence in Meinir's life has been the National Eisteddfod of Wales. The Eisteddfod has been a significant performing platform for her since she can remember. In 2012 Meinir won the Art Song competition at the National Eisteddfod and in 2011 she excelled in two competitions, the Operatic Solo and the Art Song. Following these successes she was awarded the Violet Mary Lewis Scholarship for the Most Promising Soprano in the competition.

Recently, as a part of the Radio Cymru's radio programme 'Cyfle Cothi,' Meinir was privileged to win a personal Masterclass with renowned Welsh Mezzo-soprano, Leah Marian Jones, who gave her inspiring words for the future.

Over the coming summer she will move to London to be with the British Youth Opera in their production of Paul Bunyan. Next year Meinir will continue at the RNCM on a one year Postgraduate Diploma course and then she hopes to fulfill her dream of becoming a member of a professional opera company.

*Meinir first voted in the 2010 general election*

**Louis Hurst** is a young bass baritone studying with Stuart MacIntyre at the RNCM. This has been made possible by the generous support of Michael Oglesby and the Musician's Benevolent Fund. His love of music developed during his time at Manchester Grammar School where he sang as a treble chorister. Louis was also blessed with a musical family, his father being a bassoonist, and he was raised with classical music constantly being played, especially the romantic symphonies adored by his father.

Louis' performances throughout the country are vast and varied, from opera to solo recital work, and he has had the privilege to work with such renowned conductors as Martyn Brabbins, Justin Doyle, Sir Mark Elder, Richard Hickox, David Hill, Nicholas Kraemer, Clark Rundell, and Stephen Wilkinson amongst others. His opera roles have been eclectic and unusual, from a Lion to a Greek King and even God. A core part of his repertoire is English song, in which genre he has gained many favourable reviews in concert and competitions, and he works passionately to promote this cultural heritage which is in decline, alongside the poetry so central to the genre. He works as a Lay Clerk at St Paul's Church, Withington and as a deputy at Manchester Cathedral, where he is able to indulge his love of choral music, especially Renaissance polyphony. His interests outside music include walking, reading and cooking.

*Louis first voted in the 2010 general election*

**Christopher Jacklin** studied at the RCM under Justin Lavender. He is a prize-winner in the Joan Chissell, AESS Patricia Routledge, Haverhill Sinfonia and Dean & Chadlington competitions, and won the 2011 ROSL Ensemble Competition with Cries of London. He continued training on ENO's Opera Works programme under Jane Robinson, subsequently covering Curio in *Julius Caesar* at the Coliseum and singing Papageno in *The Magic Flute* and Germont in *La Traviata* for ENO Baylis' *Know the Show*.

Other credits include Grosvenor, *Patience* (RCMIOS, Musée D'Orsay), Servillio, *Lucio Papero Dittaore* (London Handel Festival), Oreste, *Iphigénie en Tauride* (Somerset House), Marcello, *La Bohème* (Silent Opera), Figaro, *Barber of Seville*, and Renato, *Un Ballo in Maschera*, (OperaUpClose), Dottore Grenvil, *La Traviata* (Iford Festival Opera), Onegin, *Eugene Onegin* (Bloomsbury Opera) and Uberto, *La Serva Padrona* (ensemble36). He is also gaining recognition in contemporary opera, performing Peter Cowdrey's *The Lovely Ladies* (Buxton Festival), Luis Soldado's *Hotel Suite* (Lisbon Contemporary Music Ensemble), Keith Burnstein's *Manifest Destiny* (OperaUpClose), and the premiere recording of Peter Cowdrey's *The Mad Duchess*, alongside Gillian Webster.

Forthcoming engagements include, Guglielmo, *Così fan tutte*, at the Arcola Theatre, Narrator, *Paul Bunyan*, for British Youth Opera, and La Senna, *La Senna Festeggiante*, at the Garrick Club.

*Christopher first voted in the 2005 general election*

**Sebastian Charlesworth** was born into a musical family and has been singing and playing instruments for as long as he can remember. He pursued his undergraduate studies at the Guildhall School of Music and Drama, from which he graduated in 2011. His principal study at GSMD was Bassoon. As an undergraduate he played with the Young Musician's Symphony Orchestra, Orion Symphony Orchestra and as principal and contra bassoonist with the Guildhall Symphony Orchestra, under conductors including Sir John Eliot Gardiner, James Gaffigan and Peter Stark. Since graduating, he has recorded for Naxos under the baton of Sir Richard Bonyngé, and has performed extensively in the UK, Ireland, Austria and Italy with his wind quintet, Treblos.

In 2012, Sebastian performed the role of the Sailor in Purcell's *Dido and Aeneas* with Ad Parnassum and Venice's premier chamber orchestra, L'Offerta Musicale in St John's, Smith Square, London and on tour in Italy, Germany and the UK. Future engagements include Lehar's *Die lustige Witwe* with Opera Danube and one of the title roles in Arthur Sullivan's one-act comic opera *Cox and Box* (The Long-Lost Brothers).

Alongside his stage work, Sebastian sings regularly on the concert platform, with recent engagements including Vaughan-Williams' *Serenade to Music* and *Fantasia on Christmas Carols*, Bach cantatas numbers 92 and 23 with West London Baroque, a lieder recital as part of the Bedford Park Festival in Chiswick and a performance in The Royal Chapel of All Saints, HRH The Queen's private chapel in Windsor Great Park.

Sebastian's choral experience is extensive, singing for conductors including Danielle Gatti, Leonard Slatkin, Sir Andrew Davis, Paolo Olmi and Barry Wordsworth in venues such as the Royal Albert Hall, Barbican Hall and Brighton Dome. Commercial work has included recording under the Sony and SyCo labels and performances on the *Classic Brits* and *The Jonathan Ross Show*.

Additionally, Sebastian works for the leadership development company, Moving Performance ([www.movingperformance.com](http://www.movingperformance.com)), who facilitate learning and change in businesses through the power of music.

Sebastian studies singing with Philip Doghan.

*Sebastian first voted in the 2007 local elections*

**James Claxton** has been a member of Todmorden Hippodrome for almost 20 years and has performed in many productions in and around the region since 1994 including starring roles in *Ebenezer* (1995), *Butterflies Are Free* (1999), *Footloose* (2010) and *Dad's Army* (2012). In 2008 James graduated from Leeds University in Performance Design and has since designed and directed several productions including *Breaking the Code* (2005) and *Nobody's Perfect* (2012). He has been nominated by NODA no less than three times for Best Actor and Best Supporting Actor and looks forward to the day when he finally scoops the award! As production manager for the show James has enjoyed being a part of the technical side of *Emily* as well as taking on the role of Reporter.

*James first voted in the 1997 general election*

**Richard Holley** is greatly honoured to be a part of *Emily*; it has been a daunting but enlightening experience. His role in the opera appropriately involves inviting people to drink and make merry, not a far cry from his everyday persona.

*Richard first voted in the 2001 local elections*

**Jo Gerrard** is based in Todmorden and has worked in theatre and television for many years as an actress and singer. A member of North of Watford Actors Agency, Hebden Bridge.

*Jo first voted in the 1992 general election*

**Emma Stafford** is a Senior Lecturer in Classics at the University of Leeds, with particular research interests in ancient Greek cultural history. Amongst other topics, she gives lectures on the development of democracy in classical Athens, and the social system in Sparta: women had no political rights in any part of ancient Greece.

*Emma first voted in the 1989 European Parliament election*

**Frances M. Durning:** "A relative newcomer to the area, after 35 years in Manchester, I have sung with various choirs over the years and joined Todmorden Choral Society in January 2012. This is my first experience of opera and the extra element of singing and walking at the same time. So my ambition is... not to fall off the stage!!"

*Frances first voted in the 1979 general election*

**Niall Roche** sings bass in the Todmorden Choral Society. He previously played percussion and drums variously in orchestras, new wave bands and in traditional Irish and folk/roots sessions. He is learning to play the rhythm bones.

*Niall first voted in the 1977 local elections*

**Darren Midgley** has always had a passion for music. Having won Todmorden Young Musician of the Year (pianoforte section) in 1989, he has been a Tenor with Todmorden Choral Society for a number of years, and has performed many classical pieces such as Beethoven's 9th, Haydn's Creation and Handel's Messiah, as well as works by Mozart, Mendelssohn and William Byrd. In his spare time, Darren has a keen interest in historic architecture and is Chair of Todmorden Civic Society.

*Darren first voted in the 1994 local elections*

**Jan Peter:** "Returnee to Yorkshire after 40 years and newly retired. Probably more comfortable just learning when to stand up and sit down in a choral society, but finding acting fun and fellow chorus members very supportive. Married to the Dramaturg, who is enjoying watching my efforts at acting."

*Jan first voted in the 1973 local elections*

**Barbara Pomfret:** "Recently retired, I'm a choral singer letting my hair down (well, actually, putting it up!) and singing in my first opera chorus – an exhilarating experience which has led me to do some background research into the enfranchisement of women. I'm enormously proud to discover that I share my maiden name (Barbara Smith) with the British woman who, in 1865, started the first petition in this country for women's suffrage."

*Barbara first voted in the 1973 local government elections*

**Lucy Anderson:** "I love singing, opera, musicals, running, cycling and walking in our beautiful hills with my family. One of my favourite musicals is *Mary Poppins* from which I feel I must quote: 'Our daughters' daughters will adore us, and they'll sing in grateful chorus, well done sister suffragette'. Please use your vote :-)"

*Lucy first voted in the 1987 general election*

**Maureen Ludlam** is a lady of leisure and U3A member who sings for pleasure with Todmorden Choral Society and Calder Valley Voices.

*Maureen first voted in the 1970 general election*

**Sam Whittaker** has been involved with musical theatre for over 12 years, but this is the first opera she has been in and is enjoying it immensely.

*Sam first voted in the 1987 local elections*

**Valerie Dunlop:** "Veteran of school competitions, two choral societies, the Leith Hill Music Festival and gospel singing, I have found Tim's Opera *Emily* has brought the Suffragette cause alive for me in a way that I could never have expected. Born a Davison, for some it seems, plus ça change, as they say..."

*Valerie first voted in the 1974 general election*



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**Dawn-Marie Nicholls:** “I have a huge passion for theatre and performing is a huge part of my life. I have been involved with local amateur theatre for the past 10 years as well as singing in a band. I have been lucky enough to have performed in some wonderful shows at the Todmorden Hippodrome including; *Fame, Chess, The Witches Of Eastwick, Calendar Girls* and *Return To The Forbidden Planet*. To be part of *Emily* here in Todmorden is a huge thrill and I feel lucky to be working with such lovely talented people.”

*Dawn-Marie first voted in the 1993 local elections*

**Sheila Urquhart:** “I work as a mental health nurse for the Crisis Team in Bradford. I have always been a supporter of women’s rights, so was happy to be involved in this production.”

*Sheila first voted in the 1962 local elections*

**Jenny Sheldon** has been playing the piano since she was four. By day she is a property developer and is most often to be found wielding a hammer. By night she teaches piano and accompanies for as many different local societies as she can, including Todmorden Choral Society and Todmorden Amateur Operatic and Dramatic Society. She leads the viola section of Todmorden Symphony Orchestra and also plays flute and saxophone.

*Jenny first voted in the 1994 European Parliament election which took place on her 18th birthday!*

**Joy Hunter** has been enjoying playing and teaching violin in the North-West for over 27 years, encompassing a broad range of orchestral playing, chamber music, opera and folk music (including ceilidh band and clog dancing competitions!), rock music, playing both live and for recordings. She studied violin with Gregory Ellis, leader of the RTÉ Vanbrugh Quartet.

*Joy first voted in the 1982 general election*

**Jonathan Whitehead** played with the Leeds Youth Orchestra in the 1980s, but then his violin was largely forgotten, gathering dust in the attic for over 10 years. It was a trip to Cuba in 2004 which convinced him that music was too precious a gift to waste. Immediately afterwards he joined an amateur orchestra and has been playing in orchestras in Greater Manchester and West Yorkshire since then. He has been a member of Todmorden Symphony Orchestra since 2011.

*Jonathan first voted in the 1989 European Parliament election*

**Robin Pennie** was born in Dalbeattie, Kirkcudbrightshire (now Dumfries and Galloway) in 1950, switched from violin to viola while studying at Trinity College of Music, and then spent more than twelve years playing in the Ulster Orchestra in Belfast, with many BBC and commercial recording sessions along the way. He left in 1989 to avoid the Troubles, get married, and start a second hand bookshop – ending up in Todmorden where he has been ever since. In the last few years he has been teaching the composer of *Emily* to play the viola!

*Robin first voted in the 1970 general election*

**David Leys:** If you are stuck for answering the question “name 5 famous Belgians”, then keep David in mind. He doesn’t claim any fame, but has the advantage of being real unlike Poirot or Tintin. He took up the cello at university, after deciding to forgo a career as flautist to pursue a career in biochemistry. That took him (via a few other places) to the University of Manchester and living in Todmorden.

*David first voted in the 1992 Belgian national election*

If **Anne Bulman** wasn’t here, in her leisure time you might find her riding a horse, at a jazz gig, or involved with the activities of St. Paul’s Church, Constable Lee. Her latest “good idea” is participating in a charity “Grade-One-A-Thon” in aid of Francis House Children’s Hospice in Manchester. This involves learning (from scratch) to play the flügelhorn well enough to pass the grade 1 exam in October! Ever the opportunist, you can donate via <http://www.justgiving.com/Anne-Bulman1> if you would like to help!

*Anne first voted in the 1977 local elections*

**Lynda Robertson** is a flute and woodwind teacher who plays in various ensembles in West Yorkshire, including the Todmorden Symphony Orchestra and Slaithwaite Philharmonic, which will be presenting Wagner’s opera *The Flying Dutchman* in Huddersfield Town Hall on 19th October.

*Lynda first voted in the 1987 general election*

**Rachael Gibbon** lives in Saddleworth. She performed the Weber Clarinet Quintet locally at the Pennine Spring Music Festival in May 2013 and will be a soloist with Michael Dussek’s ‘Masterclass for Accompanists’ at Charterhouse Summer School of Music in July of this year. She graduated with a first from The Royal Northern College of Music (Principal Study Academic Studies) and she tutors for both the Junior RNCM and Leeds College of Music.

*Rachael first voted in the 1993 local elections*

Born and bred in Ballygawley, Northern Ireland, **Peter Rogers** has moved across the water and is currently studying the clarinet at the Royal Northern College of Music. During his Year 3 studies he was selected for the BBC Philharmonic Professional Experience Scheme. Outside of music one of his favourite pastimes is laughing.

*Peter first voted in the 2009 European Parliament election*

**Matthew Murray:** “After starting to play piano as I started high school, I quickly added organ and cornet to the list of the instruments I play. I am a general all-rounder in playing terms and just tend to help out where needed. I am looking forward to a career in primary education whilst keeping my playing something I thoroughly enjoy.”

*Matthew first voted in the 2010 general election*

**Richard “Suty” Sutcliffe:** “Started playing at the age of 6 with the Salvation Army. I’ve played brass for just short of 50 years and I’ve done numerous musicals/shows including the immortal *Brassed Off*. Appeared on The Sooty Show with Holme Silver Band in the early 90’s and was introduced as “Suty” to Matthew Corbett and Sooty!!!”

*“Suty” first voted in the 1976 local elections*

**Maxine Molin Rose** went to her first concert at the age of 3 and decided there and then that she wanted to play the harp. She also started to play the piano at the age of 4 and was given great encouragement by her parents who were both percussionists in the Hallé Orchestra, and studied at Chethams School of Music under the renowned harpist Elinor Bennett. Since her public solo debut at the age of 16 she has performed with many orchestras including the Hallé, BBC Philharmonic, English National Ballet, Moscow City Ballet, and St Petersburg Ballet Theatre. She has entertained Royalty and worked with celebrities including Russell Watson and Kanye West. She is harp tutor for Flintshire Music Service, and teaches both privately and at Westholme School in Blackburn.

*Maxine first voted in the 1990 general election*

**Rhianon A. Harding:** “Multi-skilled musician. Classical, brass band, orchestral percussionist and timpanist / strings / reed and keys. From Yorkshire. But well travelled. Next gig Japan.”

*Rhianon first voted in the 2001 general election*

**Anjali Vyas-Brannick** first stumbled into the theatre by accident in 1999, in a highly amusing incident involving multiple umbrellas, a coat hanger and a very confused security guard. She’s been stuck there ever since, both performing and directing, and hopes to pursue a career in the performing arts. This is her debut as a stage manager, and she’s thrilled to be involved with *Emily*.

*Anjali first voted in the 2010 general election*

**Mark Fielden** has lived in Todmorden all his life and is a retired metal engineer. He keeps many geese and chickens, and builds pantomime sets, usually with **Peter Uren**, for fun.

*Mark first voted in the 1966 general election*

**Sarah Hoggatt:** “I am a Costume with Textiles student and an all round creative enthusiast based by the sea in Morecambe, Lancashire, with a passion for embroidery.”

*Sarah first voted in the 2010 general election*

**Katie Crooks:** “I’m studying Costume with Textiles at the University of Huddersfield and this has been my first taste of work in the ‘real world’. My love for costume has developed out of an interest in historical fashion and the feeling that I was born in the wrong era.”

*Katie first voted in the 2010 general election*

**Natasha Broxton:** “I am 21 years old and currently studying costume with textiles at the University of Huddersfield. I have always had a keen interest in theatre and amateur dramatics from a very young age and joined a local theatre group at the age of 7. I hope to pursue a career within the film and theatre industry after finishing university. I have enjoyed being part of this production and I hope people enjoy the show.”

*Natasha first voted in the 2010 general election*

**Ant Peter** is a retired teacher of English and Drama. The first opera he saw was *Don Giovanni* directed by John Gielgud. He loathed it. He didn’t much care for *Carmen* in Ankara or *Così fan Tutte* at Glyndbourne either. He is therefore grateful to Tim and the Royal Northern College of Music for making him realise that opera is not a pointless art form. He particularly enjoys the music of Steve Reich, Edmundo Ros, Kraftwerk, and Mahler. He also likes walking, looking at maps, poetry and trying to grow vegetables.

*Ant first voted in the 1970 general election*



**Lara Booth** is a costume and set designer with an interest in both period and contemporary adaptations for story telling. Lara graduated from Bristol Old Vic Theatre School with Distinction in 2004. As a designer she aims to explore space and create environments and costumes that will serve the actors and the text as well as bringing an immersive experience to the audience. Each work is different and comes with its own set of challenges, which require a design that will enhance the production without overwhelming the integrity of the storytelling. The design, in fact, should be one significant element in the whole collaborative process that is needed to create good theatre.

Opera includes: *Il Ritorno d'Ulisse in Patria* and *Albert Herring*, (Royal Northern College of Music), and *Red Riding Hood*, Opera North. Musical Theatre includes: *The Wiz* (RNCM), *Into the Woods* (Royal Lyceum, Edinburgh) and *Salad Days* (Bristol Old Vic). Theatre design includes: *The Double Bass* (New End Theatre, London); *The Red Shoes*, *Fugee*, *A Little Voice a Long Way From Here*, (Library Theatre, Manchester), *Innocence* (The Arcola); *Resonance of Seclusion* (Whitworth Art Gallery); *What You Will*, *The Two Noble Kinsmen*, *The Children*, *The Passion*, *Gilgamesh* (Bristol Old Vic); *The Last Cinderella*, *South Side Story* (Edinburgh Festival); *The Revenger's Tragedy* (Southwark Playhouse) and *After Juliet* (Royal Lyceum, Edinburgh)

Lara is a founder member of Small Things Theatre Company with Director Liz Postlethwaite, and is a regular guest designer for MMU Capitol Theatre where she has collaborated with directors including Chris Honer, Fiona Buffini, Helena Kaut-Howson, Caroline Clegg, Deborah Paige and David Salter.

*Lara first voted in the 2001 general election*

**Antony Brannick** took piano lessons from the age of 6 and sang as a boy treble in his local church choir in Oswestry. However, he chose not to follow a career in music. He attended Atlantic College in south Wales where he obtained the International Baccalaureate and when he graduated with a law degree from Cambridge University his fate was sealed. His working life has been as a solicitor and for many years has practised in the area of family law.

Antony has always been involved with choral music singing tenor in chamber choirs, madrigal groups, choirs specialising in church music and large scale choral societies. After moving, in 1995, to Todmorden and the county of his birth he sang with the Todmorden Choral Society, becoming its Music Director in 1999. He has returned to his love of piano music and performance, running a series of informal chamber music recitals under the heading "Antony and Friends".

More recently he has helped to found a new local chamber choir, Woven Voices, with which he continues to sing. Having worked for some years in Rochdale, in 2011 he took up a position with local firm Wrigley Claydon. He now enjoys the hectic commute to the office – a 10 minute walk along the picturesque Rochdale Canal.

*Antony first voted in the 1979 European Parliament election*

**Tim Benjamin** studied composition with Anthony Gilbert at the Royal Northern College of Music, privately with the late Steve Martland, and with Robert Saxton at Oxford University where he received a doctorate.

Tim won the BBC Young Musician of the Year Composer's Award in 1993, at the age of 17, with his work *Antagony*, practically scored for two large wind bands, amplified strings, and six percussionists, yet somehow brilliantly performed by the London Sinfonietta under Martyn Brabbins and broadcast on national radio and TV. He also won the Stephen Oliver Trust's Prize for Contemporary Opera, for his first opera *The Bridge*, which was produced twice, in Manchester at the Royal Northern College of Music and in London at the Covent Garden Festival.

His other operatic works include *The Corley Conspiracy* (commissioned by and first performed at the 2007 London Design Festival), *Le Gâteau d'Anniversaire* (commissioned by CNIPAL and first performed at Opéra de Marseille), *Mrs Lazarus* (first performed at the Southbank Centre, London), and *A Dream of England* (first performed at Wigmore Hall, London). His one-act chamber opera *The Rosenhan Experiment*, previously performed in London in 2008 and later on tour, will be revived at the New Music North-West festival in Manchester, in October of this year.

When not writing music, Tim writes computer code for various large companies. He also climbs mountains, produces electronic music under the name "Kauppe", plays trombone, piano, organ, and viola, and teaches music theory.

His modest political record includes a stint as President of the Graduate Common Room, Christ Church, Oxford, and he also ran for office in the 2006 local elections for Oxford City Council. The electorate wisely ran for cover and he was not returned.

*Tim first voted in the 1994 European Parliament election*

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*Aarti Vyas-Brannick*

*Anthony Gilbert*

*Sheila Greenwood*

*Faye Taylor*

*Adrian Benjamin*

*Bill Hunter*



*Oh, London! How I feel thy magic spell  
Now I have left thee, and amid the woods  
Sit lonely. Here I know I love thee well,  
Conscious of all the glamour of thy moods.  
But it is otherwise amid thy bounds!  
Thou art an ocean of humanity!  
Embarked on which I lose my soul in sounds  
That thunder in mine ear. The vanity  
And ceaseless struggle stifle doubt and fear  
Until I cry, bemused by the strife,  
“The centre of the universe is here!  
This is the hub, the very fount of life.”*

— EMILY WILDING DAVISON