

Brighton Festival Platforms



RedCape Theatre



Luke Williams – image: Natasha Soobramanien



Naomi Wood – image: Hayley Madden



Stephen Kelman – image: Jonathan Ring



Charlotte Spencer – image: Sara Popowa



Stillpoint Theatre – image Greg Allum

house

Monday 9 May

The house platform is a chance for producers and promoters to meet and discuss new opportunities to develop theatre programmes across the region and for both programmers and audiences to see a curated programme of extracts of tour-ready theatre and pitches from a number of companies.

Extracts from: Dancing Brick, Little Bulb Theatre, Milk Presents... and Oxford Playhouse

Pitches from: Beady Eye, Ockham's Razor, RedCape Theatre and Spymonkey

house is a consortium of regional producers and programmers composed of Brighton Festival and Dome; Oxford Playhouse; Newbury Corn Exchange; The Point in Eastleigh; Farnham Maltings; New Theatre Royal, Portsmouth; South Street in Reading; and Theatre Royal Margate. The shared ambition of this group is to revitalise touring across the South East and East by supporting venues to co-present, co-commission and co-produce work for their audiences. The consortium, who are taking the lead on the strategic direction and decision making, are keen to hear from potential partners interested in contributing and benefitting from the initiative.



New Voices

Wednesday 11 May

Luke Williams, Naomi Woods and Stephen Kelman
Hosted by Lisa Holloway

Three promising new authors read and discuss the inspiration behind their brilliant and bold novels.

Luke Williams was born in 1977. He grew up in Fife, Scotland, and now divides his time between Edinburgh and London. Luke studied creative writing at the University of East Anglia where he was taught by W.G. Sebald, who was a huge influence on him. On his debt to Sebald, Luke says 'what I hope I took most from him was his freedom with the novel form, his blending of genres and awareness of ghosts in fiction. I tried to approach writing *The Echo Chamber* with this kind of freedom and awareness'. *The Echo Chamber* is his first novel.

Naomi Wood is 27 and lives in London. She studied at Cambridge and at UEA for her MA in Creative Writing. Originally from York, she has gone on to live in Hong Kong, Paris and Washington DC. *The Godless Boys* is her first novel.

Stephen Kelman was born in Luton in 1976. After finishing his degree he worked variously as a warehouse operative, a careworker, and in marketing and local government administration. He decided to pursue his writing seriously in 2005, and has completed several feature screenplays since then. *Pigeon English* is his first novel.

Working Title

Monday 23 May

The Nature of Things

Choreography and concept: Charlotte Spencer

Sound Design: Gavin Osborn

Dancers: Jennifer-Lynn Crawford, Thomas Goodwin, Petra Söör

Sound: Gavin Osborn, Tom Spencer

Costumes: Elizabeth Barker

The Nature of Things is the brand new dance work by Charlotte Spencer (Associate Artist at The Point, supported by South East Dance, Tour d'Europe des Choreographes).

By mapping a variety of natural patterns, bird migration routes, branching systems and erosion processes, *The Nature of Things* explores the organisation and reorganisation of living systems that can be found at every level of our existence. The performers, who have the autonomy to make live choices about how the piece unfolds, embody these concepts, not to represent, but to re-encounter the natural world in a human sphere of dance and sound.

This project was funded by Arts Council England, South East Dance and Patrons of Charlotte Spencer. Supported by The Point. Sponsored by Terra Plana and VIVOBAREFOOT shoes.

www.choreographicjourneying.wordpress.com

Adjust

Choreography: Justine Reeve

Dancers: Caroline Forrest, Emma Gogan, Symeon Kyriakopoulos and Corey Baker (by kind permission of Springs Dance Company).

Music: Mass Roman

A work in progress created over a recent short intensive period of Research and Development entitled '*Restrictions and Liberations*'. Movements were created as a result of placing confines on the body with close consideration to the spine as a 'limb within', a considered expressive part of the body.

'I have always been curious about the limitations of the human body as much as I have been about the unrestricted possibilities. This is found in my own body, as a dancer with both scoliosis and hyper mobility. Having a double curvature of the spine has limitations but on a body that is hyper mobile these become blurred and somewhat curious.' Justine Reeve.

Supported by South East Dance and Dance South West/Pavilion Dance and Arts Council England. For more information please visit www.puppikdance.co.uk

Fragments

Choreography: Yael Karavan, dancer, performer and Artistic Director of The Karavan Ensemble

Music: Tristan Shorr

'I have been collecting short visual dance pieces like a diary of moments, thoughts, visual poems or dreams; reflecting upon my quest for subtlety in an accelerating world. Fragments is a short collage of some of these pieces: a glimpse into, a mirror of, a movement toward.' Yael Karavan.

Karavan's work is often described as visual poetry exploring the themes of memory, metamorphosis, the invisible and the notion of repetitive cycles, intertwining dreamlike atmospheres with a humorous edge. www.yaelkaravan.com

Co-presented with South East Dance



The Growing Room

Wednesday 25 May

The Growing Room forms the final part of Stillpoint Theatre's *Triptych: three attempts at love* – a collection of three darkly funny, poignant and powerful solo works traversing the human predicament of the struggle to love.

Stillpoint Theatre produce the work of Rachel Blackman with various collaborators and associates.

Rachel Blackman is an award winning performer, theatre maker and Artistic Director of Stillpoint. She created and performed the critically acclaimed *Steal Compass, Drive North Disappear* (Winner: Outstanding Theatre 2010 Fringe Review Award) and *The Art of Catastrophe* (with Emma Roberts) for Stillpoint. Earlier solo work, *Aperture* won best script at the Sydney Fringe Festival for TRS and an ABC Radio National commission. Rachel trained and worked as an actress in Australia before relocating to England. Recent credits include Billy Cowie's *Ghosts in the Machine*, various projects with the Ornate Johnsons and the ongoing improvised theatre experiment, *Katy and Rach*. She also appeared as Charra in *Matrix Revolutions*

Emma Kilbey is a Brighton-based director, performer and Stillpoint associate artist. Former artistic director of Sweetspot Theatre, and co-creator of Radio City Theatre, her directing credits include *The Caretaker* (Marlborough Theatre), *Baby with the Bathwater* (The Nightingale), *Fame* (Sallis Benney), *The Fastest Clock in the Universe* (Sweetspot), *Talk* (Sweetspot), *The No 9 Bus to Utopia* (Brighton Fringe, 2010) as well as directorial assistance on Stillpoint's award-winning piece, *Steal Compass, Drive North, Disappear*. Emma is currently developing a solo work, *Shift*, with The Nightingale, scheduled for the Brighton Fringe in 2011.

The Growing Room was developed with the support for The Nightingale, Brighton Festival, Arts Council England and Brighton & Hove City Council.

Credits

Creator / Performer: Rachel Blackman

Director: Emma Kilbey

Lighting Design: Geoff Hense

Sound Research: Ella Thompson

Devising Consultant: Lucinka Eisler

Mentor: Wendy Houstoun

Producer: Lucy Moore

www.stillpointtheatre.co.uk

'a genuine, skilled performer, deviser and writer.' Three Weeks

Thanks

Steven Brett, Kate Gower & all at The Nightingale; Laura Chrostowski & all at Brighton Festival; Lucinka Eisler; Wendy Houstoun; Tim Crouch; Lisa Wolfe and Inconvenient Spoof.



Brighton Festival's
Platform Series
Showcasing four evenings of performance
and work in progress

