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Fabulamundi Mob Pro

25 – 27 April 2018

London



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Venues

We will be based at GlassHill Studios (Studio 3) during the day on Wednesday 25, Thursday 26 and Friday 27 April.

Address: [GlassHill Studios](#) (Studio 3), Kings Bench Street, London, SE1 0QX



We will be at the Bush Theatre on the evening of Wednesday 25 April.

Address: [Bush Theatre](#), 7 Uxbridge Road, Shepherd's Bush, London W12 8LJ



We will be at the Old Vic on the evening of Thursday 26 April.

Address: [The Old Vic](#), The Cut, London, SE1 8NB



Programme

Wednesday 25 April	Thursday 26 April	Friday 27 April
Morning	Morning	Morning
<p>9.45am Welcome Glass Hill Studios (Studio 3)</p> <p>10.00am - 1.00pm Artistic Identity Caitlin McLeod Director</p> <p>Caitlin will discuss artist identity, how we nurture it and how we communicate it. This session will allow you to meet each other creatively and discuss your work.</p>	<p>9.45am Welcome Glass Hill Studios (Studio 3)</p> <p>10.00am - 1.00pm Life's A Pitch! Rikki Beadle-Blair (MBE) Playwright, Director, Producer</p> <p>Rikki will lead you to interrogate and improve your pitching skills. You will then put your knowledge into action by talking about your own plays, beyond borders.</p>	<p>9.45am Welcome Glass Hill Studios (Studio 3)</p> <p>10.00 - 11.30am Chat Back Tom Wright Artist Development Coordinator The Old Vic</p> <p>An opportunity you to feedback to each other and discuss the work so far.</p> <p>11.30am - 12.30pm Overview of International Performing Rights Limited Sissi Liechtenstein Owner & Co-founder</p> <p>Sissi will introduce how her organisations helps international artists diffuse their work and take questions from the group.</p>
Afternoon	Afternoon	Afternoon
<p>1.00 - 2.00pm Lunch</p> <p>2.00 - 4.00pm Artistic Identity (cont.) Caitlin McLeod Director</p> <p>4.00 - 5.15pm Q&A Dennis Kelly Playwright</p> <p>Dennis will talk about his extensive career in the UK and beyond, before answering any questions from the group.</p>	<p>1.00 - 2.00pm Lunch</p> <p>2.00 - 5.00pm UK Sector Overview Vicky Graham Independent Producer</p> <p>Vicky will provide you with a full overview of the UK theatre sector and respond to any knowledge gaps. You can share an overview of your own countries and discuss how contemporary dramaturgy circulation can be encouraged.</p>	<p>12.30 - 1.30pm Lunch</p> <p>1.30 - 4.00pm Adaptations Matthew Xia – Director</p> <p>For the final creative session, top UK director Matthew discusses adaptations and some of the methods he uses as a director working successfully with writers.</p> <p>4.00 - 4.15pm Goodbyes</p>

Evening	Evening
<p>6.00 - 7.30pm: Networking Mixer The Bush Theatre</p> <p>Anthony Simpson-Pike Associate Director, The Gate Theatre</p> <p>Louise Stephens Deputy Literary Manager, The Royal Court Theatre</p> <p>Jess Campbell Producer, The Bush Theatre</p> <p>An industry mixer with representatives from three top UK theatre's that programme international work.</p> <p>8.00 - 10.00pm Dinner Defector's Weld</p>	<p>6.00 - 7.15pm Pre-theatre Dinner Waterloo Bar & Kitchen</p> <p>7.30 - 10.30pm Mood Music The Old Vic Theatre</p> <p>Mood Music is a sparkingly acerbic new play about power, passion and the price of creativity, written by Joe Penhall (Sunny Afternoon, Blue/Orange) and directed by Roger Michell (Notting Hill, Enduring Love).</p>

Fabulamundi Playwrights

Austria – Bernhard Studlar



Born in Vienna in 1972. 1991-1996 Studies at Vienna University (Theatre Studies, Philosophy, German, Journalism).

1995-1998 Dramaturg and Assistant Director at Theater der Jugend, Vienna. 1998-2002 Studies Scenic Writing at University of the Arts. Bernhard Studlar writes plays as a solo author and as part of a writing duo with Andreas Sauter. 2001 Writer's Prize at the Heidelberger Stückemarkt for his play 'Transdanubia Dreaming', that was given its world premiere in January 2003 at the Burgtheater Vienna.

The first play written together with Andreas Sauter, 'A. is Another' was awarded the Kleist Prize for Young Playwrights in 2000 and the Radio Play of the Year award by the Radio Basel Foundation in 2004. 'All about Mary Long' won the prize for Best Radical Comedy from Kassel State Theatre (world premiere Donaufestival 2004). In December 2003 'Mariedl-Kantine' premiered at the Burgtheater Vienna.

In 2006 he adapted Julie Zeh's novel 'Spieltrieb' for the Deutsches Schauspielhaus in Hamburg and wrote the commissioned play 'Me and You and the EU' for the same theatre.

From 2010 to 2015 Bernhard Studlar wrote a series of four successive plays for the Rabenhof Theatre in Vienna: 'Human Being Parcival', 'Don Q', 'The brilliant city musicians – every man for himself' and 'Robinson Crusoe' as well as a trilogy of children's play about space ('Round the corner'), time ('See you later') and food ('Tuck In'). In 2014 he adapted Julie Zeh's novel 'Zero Hour' for Theater Bonn. In 2015 his play 'Die Ermüdeten oder Das Etwas, das wir sind' ("The Exhausted, or whatever we are" was given its world premiere at Schauspiel Leipzig. In March 2017 his commissioned play 'Starless Night' received its world premiere at the Slovak National Theatre in Bratislava.

In 2005 he was joint founder together with director Hans Escher of the intercultural playwriting project WIENER WORTSTAETTEN. Bernhard Studlar lives a freelance writer in Vienna.

Selected texts:

- Me and You and the EU - Borderline Experiences (Fun & Horror)
- Nacht ohne Sterne (Starless Night)

Link to text:

www.dropbox.com/sh/xzivkqkx5jn7gyw/AAD7XCqd8VPa3RWQH362F6Fya/STUDLAR%20Bernhard?dl=0

Czech Republic – David Košťák



David Kostak was born in 1991 in Prague. He graduated in Theory and criticism of theatre in DAMU (Theatre Acadacemy) in Prague. Apart from his own writing he also translates from plays from english and he is dramaturg of Theatre LETÍ. He started to write his own plays during his studies but he debuted in 2013, when Theatre LETÍ performed his short play *Fresh Love*. The play already dealt with topics that he works with quite often in his work – man responsibility at the level of interpersonal relationships, but also his responsibility for a state of todays world. In his plays he often works with remarkable metaphor and with elements of magic realism, that are at a starting point of a

plot. It can be said especially about his „space trilogy“, which contains: *Taxistyx* (Theatre LETÍ) about mother that runs away from her family responsibility via taxis in which time passes more slow; *Over the spilled milkyway* (Czech Radio, Theatre Karlovy Vary) and his adaptation of a story of the famous dog *My name is Lajka* that should educate the youngest audience about manipulation of totalitarian regimes.

His work is quite varied when it comes to genre. Among his plays there can be found post-dramatic plays (*Taxistyx*, *Heart belongs to jali*) intimate relationship dramas (*Over the spilled milkyway*), plays for children (*My name is Lajka*, radio western for teenagers *No country for young men*, family musical *The Chroniclers – brief history in musical*) but also adaptations of classic literature (*Lady with Camels*, *Don Quijote's Awakening*, *The Chronicle of death foretold*, *Solaris*). Despite the diversity of his plays and different audience groups David Košťák still has distinctive voice due his significant work with language.

He started to write plays on comission quite recently but he still saves some time for writing that is not meant to concrete theatre. At this moment he writes play with big cast for Švandovo Theatre in Prague *Downotwn* – modern myth about city that tries to get wealth from local mines so hard that it starts to fall into the ground. From his own iniciative he writes intimate relationship drama *A Bird Woman* from utopian world where people had forbidden birds to migrate.

Selected Texts:

- Over spilled Milkyway
- Heart belongs to jail

Link to text:

www.dropbox.com/sh/gzwwg2btrnh9m7p3/AACtZDuf3DRXb0fT5RNIqW74a/KO%C5%A0%C5%A4%C3%81K%20David?dl=0

Germany – Jakob Nolte



Jakob Nolte was born in 1988 in Barsinghausen am Deister. After completing high school, he moved to Berlin to volunteer for a year of community service, and later worked as assistant to the director and dramaturg at Schauspielhaus Hanover and at DT Berlin before embarking on a course of dramatic writing at the UdK Berlin in 2010. While still a student, his first dramatic texts were premiered at Landtheater Salzburg, and he appeared with Michel Decar at the Heidelberg Theatertreffen, the DT's Autorentheatertage and the Werkstatttagen at the Vienna Burgtheater. For their second play, "Das Tierreich", which has been staged at over 30 theatres in German-speaking countries, they were awarded the Brüder Grimm Prize of the state of Berlin.

In 2016 Jakob Nolte was invited to present his play "Gespräch wegen der Kürbisse" at the Autorentheatertagen, and it received its Austrian premiere at the Vienna Schauspielhaus in autumn 2017, directed by Marco Storman. He also worked with Marco Storman on the musical drama "No Future Forever" at Theater Luzern, with a cast of 20 young people and a 40-person orchestra. His first novel "ALFF" was published initially on the online platform Fiktion in German and English and later in hardback by Matthes & Seitz Berlin, and won the Kunstpreis Literatur in 2016. His second novel "Schreckliche Gewalten" (also published by Matthes & Seitz Berlin) was longlisted for the German Book Prize 2017. In spring he received a scholarship to the Villa Kamagowa in Kyoto, along with Leif Randt, to work on their joint website, tegelmedia.net, an online label for texts blending literature and journalism, with the aim of creating narrative forms of content for the screen. Jakob Nolte also writes about films for the Freitext column of the digital newspaper Zeit Online. He is currently working on his first radio play for BR, which he is directing. He lives and works in Berlin.

Selected Texts:

- Discussion because of the pumpkins
- No Future Forever

Link to text:

www.dropbox.com/sh/ldmklsza82tlf3e/AAAU9--xuw8qZTjtKOQl4nyBa/NOLTE%20Jakob?dl=0

France – Guillaume Poix



Born in 1986, Guillaume Poix is a writer and stage director. In 2014, he published a first play, *Straight*, at the Éditions Théâtrales. The play is selected at the Regards croisés Festival and was awarded the Aide à la création by the CNT and the 2014 Journées de Lyon des auteurs de théâtre prize. *Straight* also received the Prix Godot des Lycéens and the Prix Sony Labou Tansi des Lycéens in 2016. He also wrote *Wave* (commissioned by the French Institute in Cotonou where the play was produced in 2015), *Waste* ("Coup de cœur" of the Apostrophe – Scène nationale de Cergy-Pontoise's reading committee and created by Johanny Bert at the Poche/GVE in 2016), *Et le ciel est par terre* (awarded the CNT's Aide à la création, selected by the Comédie-Française's reading committee and read at the Mousson d'été in 2016, laureate of Prix des lycéens Scenic Youth for new dramatic writing at the Comédie de Béthune – Centre dramatique

national des Hauts-de-France and selected by par France Culture in 2017) and *Tout entière* (self-directed at the Préau – Centre dramatique régional de Normandie-Vire in 2016).

He was associate playwright at the Geneva theatre Poche/GVE in 2015-2016. He has worked with Christian and François Ben Aim to write *Brûlent nos coeurs insoumis*, a choreography partition created in 2017 at La Garance – Scène nationale de Cavaillon. This same year, he directed *WIP* with Pauline Sales (four plays written by Roland Schimmelpfennig, Vincent Farasse, Pauline Peyrade and himself) at the Comédie de Saint-Étienne – Centre dramatique national.

Selected Texts:

- Waste
- and the sky is below

Link to text:

www.dropbox.com/sh/2u2xw1qyuijqtuk/AAB4SslgQIEfcCWSPmkCZuala/POIX%20Guillaume?dl=0

Italy – Francesca Garolla



Francesca Garolla (Varese, 1981) studied Philosophy at the University of Milan and graduated in Directing at the Accademia d'Arte Drammatica Paolo Grassi. In 2002 she has been the stage director and dramaturg for *Sete*, based on *Yema* by Federico Garcia Lorca, presented at Giffoni Teatro Festival and finalist at Premio Chiara Giovani. In 2004 she has started collaborating with Teatro i in Milan, becoming the company's dramaturg, author and member of the artistic committee. She was dramaturg, assistant director and actress in *Vor dem Ruhestand* by Thomas

Bernhard, *Dare al Buio* by Letizia Russo, *Incendies* by Wajdi Mouawad, *Hilda* by Marie Ndyaye and *Combat de nègre et de chiens* by Bernard-Marie Koltès. She was director and dramaturg of *Elettra. Quel che rimane* based on *Électre* by Yourcenar (2006) and of *Non dirlo a nessuno*, based on *Der Gute Gott von Manhattan* by Ingeborg Bachmann (2008). In 2010 she wrote *N.N.*, selected, translated and presented at Le Théâtre Scène Nationale de Saint-Nazaire, at the Festival Ring / La Manufacture – CDN Nancy-Lorraine and at the Théâtre National Populaire de Villeurbanne La Colline for the project *Face à Face – Parole d'Italia per scene di Francia*. In 2013 she wrote *Solo di me – se non fossi stata Ifigenia sarei Alceste o Medea* which has been translated and presented in Romania at Teatrul Odeano of Bucharest for *Fabulamundi Playwriting Europe Crossing Generation* (2015) and in French at Le Rencontres d'été de La Chartreuse, during the Festival d'Avignon, for *Face à Face project*. In 2016 and in 2017 she has been the author in residence at La Chartreuse Centre national des écritures du spectacle to write her latest text that was translated and presented during the festival for the Rencontres d'été. In addition to her active participation in Teatro i's cultural project, she has developed a strong interest in dramaturgic research and is delving into the development of an autonomous experimental path in all the expressions of theatrical writing and mise-en-scène.

Selected Texts:

- You are free
- Don't run Hamlet

Link to text:

www.dropbox.com/sh/xmxo5mo7bqdh8v/AACPWXqit4sttGJYPPNVHYaya/GAROLLA%20Francesca?dl=0

Poland – Anna Wakulik



Anna Wakulik was born in Gdańsk, Poland, and studied at the Playwriting School (Szkoła Dramatu) of Teatr na Woli in Warsaw and at the Institute of Polish Culture at the University of Warsaw. She is a dramaturge associated with Teatr Dramatyczny, Warsaw. From 2012-2014 she was the Literary Manager at Teatr im. L. Solskiego, Tarnów. She was the Press Secretary at Teatr Atelier im. A. Osieckiej, Sopot, from 2006-2009.

She is the author of the play *Zażyńki* (*A Time to Reap*) (Teatr Polski, Poznań, dir. Katarzyna Kalwat; The Royal Court Theatre, London, dir. Caroline Steinbeis; the play was nominated for a London Evening Standard Theatre Award in 2013, received the Journalist's Prize in Teatr Polski Poznań's playwriting contest *Metafory Rzeczywistości*, and was shortlisted for the All Poland Staged Contemporary Play Contest [Ogólnopolski Konkurs na Wystawienie Polskiej Sztuki Współczesnej]), and *Bohaterowie*

(*Heroes*) (Teatr im. L. Solskiego, Tarnów, dir. Ewelina Pietrowiak).

She was a finalist for the Gdynia Dramaturgy Award (Gdyńska Nagroda Dramaturgiczna) multiple times: in 2010 for her play *Krzywy domek* (*Crooked House*) (in collaboration with the Teatroteka series, dir. Anna Wieczur-Bluszcz, 2016; Polish Radio Theatre, dir. Janusz Kukula), in 2014 for *Wasza wysokość* (*Your Highness*) (which premiered at Teatr WARSawy, dir. Katarzyna Kalwat; in collaboration with the Teatroteka series, dir. Agnieszka Smoczyńska, 2015; Polish Radio Theatre, dir. Julia Mark, 2017), in 2015 for *Dziki Zachód* (*The Sentence*), in 2016 for *Błąd wewnętrzny* (*Internal Error*). Her other awards and nominations include: 2009 finalist for her text *Sans Souci* in Teatr Polski Poznań's playwriting contest *Metafory Rzeczywistości*; 2011 winner of Teatr Wybrzeże's playwriting contest for *Elżbieta H.* (*Elizabeth H.*).

She has been published in the dramaturgical monthly *Dialog* (Dialogue) (including the plays *Sans Souci*, *Elżbieta H.*, *Zażyńki*, *Wasza wysokość*, *Dziki Zachód*). She was a Grant Recipient of the Polish Ministry of Culture and Cultural Heritage in 2013. She also taught creative writing at Collegium Civitas, Szkoła Dramatu, and the Warsaw School of Photography and Graphic Design.

Selected Texts:

- A time to reap
- The Sentence (Dziki Zachód)

Link to text:

www.dropbox.com/sh/97jb5i0qyo62c6a/AAIoB0Kjktw-dOIT4jizlxCa/WAKULIC%20Anna?dl=0

Romania – Olga Macrinici



Olga Macrinici was born on February 14, 1987, in Chişinău, Republic of Moldova. She holds a Bachelor's Degree in Performative Arts – Directing, at the Babes-Bolyai University, Cluj-Napoca and the MA in Playwriting, coordinated by Alina Nelega, at the University of Arts, Targu-Mures. Currently, Olga is a Ph.D. candidate at the University of Arts, Targu-Mures, researching the *Post-Soviet Dramaturgy of the New Millennium*.

In 2011, she directs OXIGEN by Ivan Vrypaev at the Ariel Theatre for Children and Youth, Târgu-Mureş.

In September 2013, she is invited with her play MOLDOVASHOP. We Have Everything! at the International Theatre Festival – VERBARIUM, Chişinău.

Starting March 2014, Olga coordinates the Youth and Volunteering Programmes of the Targu-Mures National Theatre and runs playwriting workshops for the Romanian Youth Company.

In July-September 2016, Olga participates in the FreshStart residencies at the Reactor, Cluj-Napoca, where she writes and directs DOCUANIMAL – A Play About the Human-Animal Bond.

In November 2016, she directs MAMELOSCHN – Mother Tongue by Sasha Marianna Salzmann, at the Targu-Mures National Theatre, within the project Fabulamundi. Playwriting Europe.

Olga's most recent performance is GEN.EU – which she co-directed with Andi Gherghe. The performance is based on six winning short plays selected in the playwriting contest eurOpinions, organized by Theatre 3G and the Targu-Mures National Theatre.

Selected Texts:

- Docuanimal – A play about the Human-Animal
- Moldovashop. We have everything!

Link to text:

www.dropbox.com/sh/ti8c1xcsrcdmile/AAAm3Ho97PhugCbMtk5_EOC2a/MACRINICI%20Olga?dl=0

Spain – Helena Tornero



A Graduate in Directing and Playwriting by the Institut del Teatre de Barcelona. She works as a stage director, actress, singer, screenwriter, theatre translator and as a teacher of playwriting and dramatic literature. She has written *El vals de la garrafa* (Premi Joan Santamaria 2002), *Les Madames* (2003), *Babybird* (Finalista Premis Romea 2006), *Submergir-se en l'aigua* (Premi SGAE de Teatre Juvenil 2007. Teatre Tantarantana, 2009), *De música i d'homes* (2009), *Suplicants* (Temporada Alta 2009),

Apatxes (Premi de Teatre 14 d'Abril 2009), *You're pretty and I'm drunk* (Teatre Lliure 2011), *Sota l'ombra d'un bell arbre (Future is unwritten)* (Festival ACERT Portugal 2012), *Yesterday* (Theatre Uncut London 2012), *No parlis amb estranys (fragments de memòria)* (Teatre Nacional de Catalunya 2013), *Búnquer (com la grisa majoria dels mortals)* (Festival Grec de Barcelona 2013), *Love and fascism* (Istanbul Theatre Festival 2014), *F52 (balla com si no et veiés ningú)* (Companyia de Dansa-Jazz Luthier), *Carmen aux enfers*, in the Òpera de Butxaca i Nova Creació productions of *4Carmen* (Festival Internacional de Peralada 2015) and *displace (a nowhere opera)* (Musiktheatertage Wien 2015), *Fascinación* (Premio de Teatro Lope de Vega 2015), *Una conferència ballada* (Mercat de les Flors, 2016), *Vingt-trois avril mille-six-cent-seize*, based on all the plays of William Shakespeare (Théâtre Pitoëff, Ginebra 2016) and *Estiu* (El Maldà, 2017).

She is the author the children's novel *El lladre de llibres* (Ed. Oxford 2005). She has also written plays for teenagers, developing part of the creation process with them: *Primeres imatges de Mart* (Girona, 2012), *De-sideris (looking for happiness)* (Teatre de Ponent, 2010), *Present, Passat, Futur i altres històries de la meva existència* (Mataró, 2014) and *F/M (devil is alive and well)* (Sala Beckett, 2015).

She has translated plays by Evelyne de la Chenelière, Michel Marc Bouchard, Sylvain Levey, Fabrice Melquiot, Dennis Kelly, Paula Vogel, David Greig and Joël Pommerat. She has also worked as a translator in theatre workshops led by Complicité, Dougald Bruce-Lockhart, April de Angelis, Enzo Cormann, David Lescot, Carole Fréchette, Yesim Ozsoy and others.

She is also a founder and member of PARAMYTHADES, a group of theatre professionals which offers workshops of dance, theatre and music at the refugee camps. Her last dramaturgies have been *Kalimat* (2016) based on the testimony of people at the refugee camp of Nea Kavala, which was staged at the Teatre Nacional de Catalunya as a social theatre project, and *Trees never get tired* (2017), premiered at the municipal theatre of Polikastro (Greece) with a cast formed by Greek people from the Kilikis region and people waiting for a refugee status from Syria, Iraq, Eritrea and Somalia.

Selected Texts:

- Head under water
- Fascination

Link to text:

www.dropbox.com/sh/x2n3tne96swsh95/AADqCnboA-WCeZp7_JWD5rf6a/TORNERO%20Helena?dl=0

Facilitators

Anthony Simpson-Pike – Associate Director, The Gate Theatre



Anthony Simpson-Pike is a director and writer whose credits include *Loyalty and Dissent* (Tamasha Theatre/Rich Mix), *Welcome to England* (Royal Court, Young Court), *Detox* (Artistic Directors of the Future, National Theatre Clore Studio), *Pandora* (Peckham Pelican/Zedel/New River Studios), *Coma* (Southwark Playhouse), *Something to Say* (St James Theatre), *Plunder* (Fresh Direction, Young Vic), *Camp* (Etcetera Theatre/Bussey Building), *One for the Road and New World Order* (Site-specific).

His credits as assistant director include *Parallel Macbeth* directed by Caroline Byrne (Young Vic), *Father Comes Home from the Wars*, Parts 1, 2 and 3 directed by Jo Bonney (Royal Court), and *Much Ado About Nothing* directed by Matthew Dunster (Shakespeare's Globe). Anthony trained at National Youth Theatre, and through the Young Vic Director's Program and was a finalist for the JMK award in 2017.

Caitlin McLeod – Director



Caitlin McLeod is from Iowa and grew up in Yorkshire. She has been directing since 2009. Her first ever production won awards at the National Student Drama Festival for Best Director, Best Ensemble, Best Set Design, Best Lighting Design and Commendation for Music. Caitlin herself won the prestigious Buzz Goodbody Best Director Award. Caitlin then became the Trainee Director at the Royal Court from 2011-12 where she assisted top directors Jeremy Herrin (Headlong), Dominic Cooke (former Artistic Director, Royal Court) and James MacDonald. She also worked closely in development with

senior playwrights Caryl Churchill, Mike Bartlett and Joe Penhall. During that period in her own work she directed three sell-out shows at the Finborough Theatre, went on to be Staff Director at the Globe (Hamlet) and The National Theatre (Stranger Interlude). Caitlin went on to direct shows at West Yorkshire Playhouse, Hampstead Theatre and two critically acclaimed shows in New York (And I And Silence and One Flea Spare). Caitlin was nominated for Best Director at the Off West End Awards 2015.

Last year she was selected from over 1300 applicants to be one of the inaugural Old Vic 12; a talent group supported by the Old Vic Theatre comprised of the most exciting emerging theatre-makers in the UK. Caitlin is Associate Director with HighTide, which produces the work of emerging contemporary writers, and Presence Theatre which champions the work of European and Nordic playwrights. For the past 7 years Caitlin has developed new writers and actors through projects like Theatre Local in Peckham, Primetime and International Festivals: India and Chile (all with The Royal Court), the NT Studio development program, and 2 young performer's shows at the Almeida Theatre (Commonwealth) and Shakespeare's Globe (The Malcontent). This year Caitlin won a Sky Academy Scholarship to found The Coterie. She is mentored by Sky and Henny Finch (Hofesh Schechter Company, formerly Headlong).

Dennis Kelly – Playwright



Dennis Kelly is a much celebrated British writer for film, television and theatre. Work for theatre includes DEBRIS, OSAMA THE HERO, AFTER THE END, LOVE AND MONEY, TAKING CARE OF BABY, DNA, ORPHANS, THE GODS WEEP, THE RITUAL SLAUGHTER OF GORGE MASTROMAS and GIRLS & BOYS. His plays have been performed worldwide and to date have been translated into nearly forty languages. For television he co-wrote and co-created PULLING and wrote and created UTOPIA, and

for film he wrote the screenplay for BLACK SEA, directed by Kevin MacDonald. He also wrote the book for the Olivier and Tony winning MATILDA THE MUSICAL.

Jess Campbell – Producer, The Bush Theatre



Jessica is the Producer, managing each Bush show and collaborating with the artistic and literary teams on programming the Bush's two spaces. Previously Jessica was Producer for the Coronet Theatre and Theatre503. Her productions at 503 include the inaugural 503 Playwriting Award winner *And Then Come The Nightjars* and its subsequent national tours. With DEM Productions, the company she co-founded, Jess has produced at the Yard Theatre, Southwark Playhouse, Theatre503 and for Old Vic New Voices. As a freelancer, she worked for Reading Rep, Papatango, Opera Up Close and James Seabright Productions. DEM Productions won the Off West End Award for Best Producer.

Louise Stephens – Deputy Literary Manager, The Royal Court Theatre



Louise Stephens is a script reader and dramaturg. For over a decade, she has worked with theatre companies including the National Theatre of Scotland; Tron Theatre; Traverse Theatre; Tiata Fahodzi; Òran Mór (A Play, a Pie and a Pint); Derby Theatre; Curve, Leicester; Live! Theatre; Rifco, and the Playwrights' Studio, Scotland. As well as her current work in literary management, she often works with maker/performers, most recently Rachael Young (I, Myself and Me), FellSwoop (Palmyra) and Jenna Watt (Flâneurs: Fringe First 2012; Faslane, Fringe First 2016).

Matthew Xia – Director



Matthew is a Theatre Director, Composer, DJ, Journalist and Broadcaster. From 2014 - 2017 Matthew was Associate Artistic Director at Manchester's Royal Exchange where he directed BRINK, Stephen Sondheim's fabled INTO THE WOODS and the Bruntwood Award winning WISH LIST (Royal Court co-production). He established the OPEN EXCHANGE, an artist development scheme with over 400 members funded by the Esmée Fairburn Foundation.

For the Young Vic, in 2015 he directed the critically acclaimed revival of BLUE/ORANGE starring David Haig, Daniel Kaluuya and Luke Norris, THE SOUND OF YELLOW and in 2013 won the Genesis Future Director award with SIZWE BANZI IS DEAD. In 2012 Matthew received the Regional Theatre Young Director Scheme placement at the Liverpool Everyman and Playhouse assisting Gemma Bodinetz on THE MISANTHROPE, directing the première of Daniel Matthew's SCRAPPERS and associate directing the Everyman opening ceremony, LIGHTS UP. In 2018 Matthew will direct Conor McPherson's DUBLIN CAROL at the Sherman Theatre in Cardiff, a brand new bicentennial adaptation of FRANKENSTEIN by April de Angelis, and SHEBEEN - Mufaro Makubika's Alfred Fagon Award winning play at the Nottingham Playhouse and Theatre Royal Stratford East.

He is a founding member of Act For Change, a trustee for Artistic Directors of the Future and has served on the boards of Rich Mix (2008 - 2012), Creative Futures and Theatre Royal Stratford East (2000 - 2009) where he was also Interim Associate Director (2009 - 2011). Work here includes: I WAS LOOKING AT THE CEILING AND THEN I SAW THE SKY, MAD BLUD, RE:DEFINITION, DA BOYZ (also Musical Director and Composer), and as co-director ALADDIN, CINDERELLA and THE BLACKS REMIXED (also Musical Director and Composer). Matthew has read for the Bruntwood Prize for Playwriting (2013/2015) and the Yale Drama Series (2017) Matthew was one of the judging panel for the Bruntwood Prize for Playwriting 2017 alongside: Alfred Enoch, Lucy Prebble, Russell T. Davies, Lyndsey Turner, Michael Oglesby, Phil Porter, and chair Kirsty Lang. He was also a judge for the 2017 Alfred Fagon Award.

Matthew is also a DJ, composer and sound designer under the pseudonym Excalibar.

Rikki Beadle-Blair (MBE) – Playwright, Director, Producer



Rikki is a writer, director, composer, choreographer, designer, producer and performer. He has won several awards including the Sony Award, the Los Angeles Outfest Screenwriting and Outstanding Achievement Awards. His project include several feature films and TV series, including Stonewall for the BBC, Metrosexuality for Chanel 4, Noah's Arc for MTV Logo in the USA as well as FIT, KickOff and Bashment for his own company Team Angelica.

Rikki also works extensively in theatre and has written 28 plays in the last decade, including the most recent Summer In London at Theatre Royal Stratford East, which featured the first all trans cast.

Tom Wright – Artist Development Coordinator, The Old Vic



Tom is a London based playwright and theatre director, originally from the Midlands, and is currently the Artist Development Coordinator for The Old Vic. Having initially trained as an actor at the Guildford School of Acting, he's participated in the Royal Court, Soho Theatre and Finborough Theatre's playwright groups, the Young Vic's directors' programme, as well as working substantially with Old Vic New Voices.

At The Old Vic, Tom is responsible for finding and connecting with exciting theatre talent, developing new plays, nurturing mid-career artists and creating opportunities to bring them into the theatre. This is achieved through the management and delivery of key projects including The Old Vic

12, The Lab, Connect and the Baylis Directors. He is also a founding member of STAMP (Supporting Theatre Artists & Makers of Performance) working to better support artists and new work within the London theatre ecology.

Vicky Graham – Independent Producer



Vicky Graham Productions commissions and develops brave, quality new theatre in collaboration with the most inventive, forward-thinking artists and creatives. An independent, ambitious approach to producing aims to achieve the maximum possible impact for artists, shows and investors. Vicky has produced theatre in London, Edinburgh, Paris, Avignon, on tour in the UK and Off-Broadway in New York. She studied at Cambridge University and trained in directing at Mountview Academy before becoming the first in-house Producer at Theatre503 in 2010.

In 2011, Vicky was selected to participate in the Old Vic New Voices T.S. Eliot US/UK Exchange, and subsequently spent three months working in New York. In 2012, Vicky received the Society of London Theatre's Stage One Bursary for new commercial producers, and the Old Vic New Voices Edinburgh Award later that year. In December 2013 she was awarded a BBC Performing Arts Fund Fellowship, and worked with English Touring Theatre to produce Brian Friel's TRANSLATIONS (UK Theatre Award for Best Touring Production). In 2014 VGP commissioned BREEDERS by Ben Ockrent, which was selected to open the inaugural Stage One ONE STAGE Season at the St. James Theatre, and in 2015 Vicky worked as Executive Producer for Out of Joint.

With Vicky Graham Productions, Vicky has produced the world premieres of THE SLUTS OF SUTTON DRIVE by Joshua Conkel at the Finborough Theatre, and STRONG ARM by Finlay Robertson (Winner – Old Vic New Voices Edinburgh Award) as well as BREEDERS by Ben Ockrent. 2016 saw the first production of FLOWERS FOR MRS HARRIS – a new musical adaptation of the novel by Paul Gallico by Rachel Wagstaff and Richard Taylor commissioned by VGP – at Sheffield Theatres, directed by Daniel Evans, and a co-production of PILGRIMS by Elinor Cook at HighTide Festival, the Yard Theatre and Theatr Clwyd.

VGP is proud to produce multi award-winning cabaret duo HOUSE OF BLAKEWELL. She produced the first two years of Offbeat – Oxford's fringe arts festival – in 2016 & 2017, and worked with 59 Productions on a major stage adaptation of Paul Auster's CITY OF GLASS. Vicky is also a regular facilitator, speaker and mentor, and has run, or participated in events with IdeasTap, Old Vic New Voices, Stage One, Theatrecraft, Musical Theatre Network & Mercury Musical Developments, Mountview Academy, Royal Central School of Speech and Drama, the Old Vic 12 and the Young Vic Genesis Directors Programme. She is Chair of the Board of Theatre Uncut.

Theatre Events in London

On Beginning and Writing for the Stage with David Eldridge

Join us as leading dramatist, David Eldridge, is in conversation with fellow playwright Dan Rebellato at Bloomsbury's stunning London headquarters talking playwriting, storytelling on stage, screen and radio and his illustrious writing career to date for one night only.

Date & Time: Tuesday 24 April, 6-8pm

Location: Bloomsbury Publishing, 50 Bedford Square, WC1B 3DP

Price: £15

More Info:

www.eventbrite.co.uk/e/on-beginning-and-writing-for-the-stage-with-david-eldridge-tickets-43844644512

The Bread & Roses Playwrights Circle

A friendly and supportive circle in which playwrights can share their work, run by The Bread & Roses Theatre once a month. The in-house Playwrights Circle is an opportunity to share up to 10 minutes of a new play, this can be a short play in its entirety or an extract from a longer piece. Our focus lies on the circle sharing their work and providing supportive and constructive feedback for one another.

Date & Time: Monday 23 April, 7.15 - 9.30pm

Location: 68 Clapham Manor Street, Clapham SW4 6DZ, London

Price: free, booking via email info@breadandrosetheatre.co.uk

More Info: www.breadandrosetheatre.co.uk/playwrights-circle.html

Backstage Tour at The National Theatre

Explore the backstage life and unseen areas of the National Theatre. The National Theatre is a working building, producing over 20 new productions every year. Preparation for the shows, including rehearsals, prop and costume-making all happen on site.

Date & Time: Monday - Saturday, all day

Location: National Theatre, Upper Ground, Lambeth, London SE1 9PX

Price: £10

More Info: www.nationaltheatre.org.uk/shows/backstage-tours

Gateways Spring 2018

GATEWAYS, an original writing showcase that occurs 4 times a year - presenting the UK, Ireland and USA's finest emerging writers through three minute performances by Actors from across the UK. This season we've had over 300 submissions of writing and 200 actors audition, and we have narrowed them down to 28 pieces to be showcased.

Date & Time: Friday 27 April, 7.30pm-9.30pm (doors open at 6.30pm)

Location: Redgates Theatre, 12 Stour Road, Redgates, London, E3 2NT

Price: £10

More Info: www.eventbrite.com/e/gateways-spring-2018-tickets-44757511923?aff=efbeventtix

Travel Info

The transport for London website has a handy tool which lists different travel options of getting around London. You can find it here: <https://visitorshop.tfl.gov.uk/help/ticket-comparison>.