

Rough Fiction seeks Creative Producer

Rough Fiction seeks a dynamic and creative producer to join the two Artistic Directors - Simon Pittman and Phil King - in taking this emerging theatre company to the next stage of its development, to help tour its latest production and continue to develop the company into a sustainable proposition.



As we are about to tour our next show, **The Last of The Lake** across the South in Autumn 2012 in a **co-commission with Brighton Dome, in association with Newbury Corn Exchange and The Point Eastleigh and funded by Arts Council England.** We are currently presenting a pop-up production of *The Love of The Nightingale* by Timberlake Wertenbaker performing on Sundays across various London venues presented by 24 actors from our ensemble lab. With our second Arts Council grant under the belt, education work popping up here and there, and an Ensemble Laboratory which has been meeting once a week since July 2010 in Convent Garden & Pimlico the future is looking exciting (more about who we are, and the company is below and attached).



In the short term we are looking for someone to help us with various tasks whilst producing our Autumn tour. In the long term we are looking for someone based in London to work in partnership with us and to help run the company as an equal; someone at a similar stage in their career as we are, with existing producing experience, who is inspired and excited by the type of work we are doing.



We are paid on a project-to-project basis and so much of our work is also speculative with time invested voluntarily. As such we are looking for someone who sees potential to develop their own interests and experience through this role. There is a fixed fee available for a producer on *The Last of The Lake* of £1800 for a suggested 12 days work, with potential for further payment based on any additional funding that is secured. Most importantly Phil and I are working together in this way because of the work and it is important to us that this ultimately be the case for you too. We realise this isn't something one can just switch on so the successful applicant will therefore work with us for a while around existing commitments so that both parties can try out a relationship. From here both parties can discuss their mutual interest, benefit and common ground and whether you would go on and remain with the company.

The Offer and how to submit your interest

If you like the sound of the company and see potential in working with **please submit your interest to us by 5pm on Friday 3rd February to simon@roughfiction.com.** Please send a CV and a brief covering note that might touch on the following.

- Why you are interested in the role
- What you would hope to bring to / get back from the company
- The type of projects and work that excites you as a producer

From here we will invite a few candidates for an informal meeting to talk further.

Here's a brief set of lists to offer a portrait who we are and what we are doing:

Tasks to be Completed

Here's a list of the things we are working on January 2011 - November 2012.

We would employ you to work *with* us on the following:

The Last of The Lake Autumn 2012 Tour delivery:

- Tour Schedule and booking to be completed with 8-10 confirmed dates
- Confirmation of remaining tour dates and contracts finalised
- Remaining funds to be raised (around 5K)
- Tour Management and execution
- Growing and setting up Creative Learning program around the tour
- Marketing work including liaising with PR company, press, education and marketing packs to be completed and shared with tour venues, liaising with venues, brochures and print to be finalised.

In addition, Rough Fiction continues to work on the following. We welcome a producer's eye on areas of the work as and when they felt able, but we recognise this may fall outside of the paid contract:

General:

- Advisory panel to be set up
- 3-year Business Plan and future artistic output to be completed in consultation with panel
- Three company patrons to be confirmed / engaged
- Ongoing relationship building and invite work with future co-producers and funders regarding both strands of the company
- Next projects for touring and the ensemble lab to be researched and planning begun

The Ensemble Laboratory / The Love of The Nightingale London Performances

- Continued fundraising from donors to be sought
- New partnerships with diverse venues to be established
- Program of workshops and visiting practitioners to be expanded
- Second Ensemble Lab show to be developed over 2012

Who We Are...

I've attached a Company Overview outlining the company's current work and biography, and there is further media content on our website. Perhaps more importantly however below we have put together a few thoughts about what we like, our tastes, ideas, collaborators and where we might sit in the landscape so that you might get a sense of whether you would like to work with us:

We love...

- Pina Baush, Martha Graham, Anna Halprin for what they did to dance.
- rigorous playwriting and telling a story
- not allowing the audience to just sit back
- using the right performance language for the story we are telling
- Actors who can use their bodies as well as they can use their minds.
- Actors who are rigorous with text but know how to play.
- Serving the play not writing over the top of it.



- Feldenkrais Method
- Not taking ourselves too seriously
- Saying if it's crap
- Making lighting design work as hard as set design
- immersive sound designs, music and musicality
- Playing games but with a purpose
- Continuing our training as we work
- landscapes

Some plays we love are...

Knives in Hens by David Harrower, *Return To The Desert* by Bernard-Marie Koltès, *Europe* by David Greig. *The Country, Attempts on Her Life and Fewer Emergencies* by Martin Crimp for very different reasons, *Hamlet, Macbeth, King Lear...* *Cock and Earthquakes in London* by Mike Bartlett. *Far Away* by Caryl Churchill, *Our Country's Good* by Timberlake Wertenbaker, *Six Characters in Search of an Author* by Luigi Pirandello. *Woyzeck* by Buchner, *Hamletmachine* by Heiner Muller, *An Oak Tree* by Tim Crouch...



We would always go to see...

Cheek By Jowl, *Song of The Goat*, Daniel Kitson, Pina Baush, Maly Theatre (Russia), Frantic Assembly, *Sound and Fury*, stuff Rufus Norris has directed, Robert Lapage, anything by Peter Brook, *Complicité*, *Plays at The Donmar*, something we've never heard of at The Barbican or The Gate or The Bush or Saddlers' Wells. Student productions to see what's happening in the world outside of the world people can get wrapped up in.

We tend not to watch...

Big money, big budget, little heart.

We loved working with or learning from...

Lucy Ellinson, Mathew Dunster, Alex Chisholm, David Edgar, Chris Honer at the Library Theatre, Patsy Rodenberg, Rufus Norris, Vicky Featherstone, 24 actors at once at the Lab....

We would love to collaborate with...

Dan Jones of *Sound and Fury*, Tim Reid (AV Designer), Jasmin Vardemon, Ben Power, Lyndsey Turner, Tim Crouch, Gareth Fry (Sound)

We admire...

- Playwrights who are beautiful in their rigorous language. David Greig, Mike Bartlett, Martin Crimp... Naomi Wallace for her politics and poetry. The risk-taking of Bernard-Marie Koltès, the truly breathtaking Caryl Churchill, David Harrower...
- Patsy Rodenburg for how she gets a text to breath, an actor to speak and helping Simon properly fall in love with words. Kristin Linklater who is equally brilliant as she instills the right to speak.
- Improbable Theatre's *Devoted and Disgruntled*
- The Wooster Group, *Complicité* and Simon McBurney, Robert Lapage, Ken Campbell, Chris Goode

Words, ideas and thoughts that seem to come up often...

- Ensemble
- Dramaturgy, Structure, Form
- Movement scores
- Performance score and resources
- Music is movement and movement is music
- “Ask the questions” and “who are you speaking to”
- “What’s it got to do with the audience?”
- Make-believing and flights of fancy
- Movement, choreography and staging from tasks
- Drafts
- Play days
- playing and making a mess, ‘free swim’
- consolidating, writing, structuring, ordering
- Smiles (often a stage direction)
- underscores and atmosphere and music
- “Too wanky!”
- Serve the Play
- “go too far, we can always come back”
- targets and focuses, keeping it personal, keeping it practical
- complex and ridiculous games we’ve invented for post-rehearsal evenings
- Being exhausted and sweating
- Rehearsing at midnight
- “That’s a comma not a full-stop”
- RSVP Cycles (Anna Halprin)
- making the play more ‘itself’
- Storytelling
- performance that offers audiences lines of flight and asks them questions
- complicity and being part of the event
- A friend for saying, “Yes it looks beautiful but where’s the pain?!”
- Making them laugh



If you would like to speak with us further before submitting you interest please feel free to contact Simon on simon@roughfiction.com or on 07946 553 668. Our website is www.roughfiction.com. We are aiming to begin working with someone in February 2012.

Many thanks, Phil and Simon

