

SCRATCH NIGHT #1

MONDAY 29TH APRIL, 7.30PM

SWALLOW

BY LYDIA LUKE

“i just want to be held constantly”

Natalie and Aren are “dating”. Whatever that means. Taking place over an evening in Nat’s room, we witness the ups and downs of a “relationship” on a knife’s edge.

swallow is an intimate look at fear of commitment and the tragedy of falling in love with potential.

Content: Swearing, sexual content

MORE LEMONS

BY SOPHIA HAIL

“More Lemons is a work-in-progress about a young woman looking for signs from a lost loved one. Filled with equal amounts of joy and sorrow, More Lemons takes you on a journey through grief and time.

Content: Swearing, grief

UN FETÊ

BY ADAM HASYIM

Told from the unexpected perspective of a candle, Un Fetê follows Feyrouz in her journey to find a new home. A bold and provoking story that takes you on a journey through marshes, trenches and oceans.

Content: Death, drowning

WHILE YOU WAIT

BY TENDERFOOT THEATRE

When Bri gets trapped in his heating-up home, the Disaster and Emergency Committee are on hand to help... or they will be - just as soon as they finish their paperwork. ‘While You Wait’ is a comedy of errors where climate change meets The Thick of It, diving into what happens when we spend too much time talking and not enough time acting on climate issues.

Content: Mild language

CRIP CHAOS

BY SENSORIA

Disabled rage and optimism are uniquely placed, in that it is seldom heard of OR understood. We are expected to be grateful crips, silent crips, meekly accept the scraps of ‘support’ we are doled out. WE’VE HAD ENOUGH! We invite you to a RAGE-RAVE, a CRIP-CHAOS-CIRCLE to shake, berate, and believe in the power of community to vibrate higher than the frequency of ignorance!

SCRATCH NIGHT #2

SATURDAY 4TH MAY, 7.30PM

RATI WHISPERS

BY NIKITA MENON

Rati Whispers - a concept that celebrates the cheeky interplay between love, passion and religious devotion. Drawing inspiration from poetry from pre-Colonial India, Rati Whispers explores the intricacies and eccentricities of a unique concept, religious devotion expressed through the romantic liaison between human and the divine.

HANDS ON

BY VALIA KATSI

The show is a mix of post-verbatim, physical theatre and surrealism and brings together the conceptual/abstract with everyday humour. It plays with the hands as the focal point: thinking about how we use our hands and how we care for them (or not) and what do our hands say about our identities (whether personal or collective).

Hands On tells the stories of women: stories of sexual assault, of joy, and of the experience of being a migrant- or the child of one over the ages.

Content: Misogyny, discrimination, sexual harassment

WANTING TO FUCK AND HAVE NO BODY

BY KATIE BURKE

Wanting to Fuck and Have No Body explores gender, the subjugation of women, the hypersexualization of femme bodies and the complicated relationship humans have with sexuality and shame. It takes the empowered sexuality that flourishes in the burlesque environment and challenges it by making the audience aware of the commodification of the female body and the insatiable appetite of the male gaze. You're supposed to be aroused. You're supposed to feel uncomfortable. You're supposed to feel empowered. You're supposed to feel despaired.

Content: Sexual content, description of sexual violence, language

STAMPIN' IN THE GRAVEYARD

BY ELISABETH GUNAWAN

"This is a dispatch from the last theatre still open on this earth: your imagination."

Stampin' in the Graveyard centres around the figure of Rose—an AI chatbot designed to give advice about the end of the world, from people whose worlds have ended. Throughout the hour, Rose unboxes different memories she has salvaged (and makes up some 'facts' in true AI fashion) in a process of collective re-enactment and reflection.

The piece follows the thread of loss and loneliness that winds through experiences of inherited trauma, displacement, rootlessness, and ecological grief, to investigate pathways towards individual and communal action and healing.

SCRATCH NIGHT #3

TUESDAY 7TH MAY, 7.30PM

7042 HAHAS

BY SAS KRAFTOWITZ

Meet a badass Lithuanian teen as they rock the community a(gay)nst fascists by starting an illegal contagious laughter epidemic. Blending lip sync, storytelling, clowning, and mime in a one-idiot show that uses speculative fiction to celebrate revolutionary queerness and provide irresistible, insurrectionary giggles.

Content: Swearing, descriptions of violence

LEGLOCK

BY LOWRI MATHIAS

Liam is a sixteen year old MMA fighter with his sights set on going pro. With his biggest fight yet successfully in the bag, he seems well on his way to fulfilling his dreams. In the changing room after the match, however, he struggles to escape his fears about the career he's chosen for himself, and the kind of man he'd like to be. Written in conversation with former amateur MMA fighters, leglock is a frank exploration of working class masculinity in 21st century Britain, and what is left for young people in a post post-austerity landscape.

Content: description of physical violence, swearing

NANCY // THE WORLD: PROLOGUE

BY ABIGAIL JAQUELINE JONES

Have you ever felt that visceral desire to mutate your broken, traumatised body and soul into something so sublime, so overwhelmingly omnipotent, that it could annihilate every last tiny little trace of human sociopathy, ecological destructiveness and cruelty from the face of the Earth – even if most of humanity got eradicated in the process?

Because Nancy has. And she very easily could. If she wanted to.

Go on. Talk her out of it. If you can...

Content: Strong language, sexual references

ALTAB ALI ZINDABAD

BY AMIN ALI

Altab Ali Zindabad explores the historical context surrounding the murder of Altab Ali, a Bangladeshi textile worker who worked in Bricklane. In 1978 on the night of the local elections in Tower Hamlets where the National Front took their highest number of seats ever, Altab Ali was brutally murdered by three boys on his way home from work.

Content: Swearing. Violence. Racist language. Struggles with mental health.

OLUMO ROCK

BY DEE MAJEK

This story recounts the Egba people's, a Yoruba subgroup, faith and resilience in their plight and flight to build their nation. Told through a teacher narrating interactively that captures and inspires audience participation against a minimalist backdrop.

SCRATCH NIGHT #4

SATURDAY 11TH MAY, 7.30PM

THE CYCLE

BY LIZ FAIRNELL

The Cycle is a new piece of writing that highlights the struggles and joys of working in the care sector; from lived experience and testimony of care workers. Focusing on the struggles carers face and their frequent isolation. It tells real life stories of care, loss and joy, and gives voice and dignity to the stories of care givers and care receivers.

Content: Adult themes, death, strong language

NIGE

BY SAMUEL SKOOG

The true tale of the worlds loneliest Gannet penguin.

A moving story about longing, vulnerability, care and our need for connection, as told by a man dressed up as a bird and his plastic companion (as well as they can, anyway).

THE RED SHOES

BY GEORGIA ANDREWS

The Red Shoes uses surrealism and fairytale storytelling tropes to comfort the disturbed and disturb the comfortable. Combining well-known and loved modes of folk storytelling with direct audience interaction, this project embraces discomfort and attempts to place neuroconforming audience members in the (red) shoes of fairytale characters cast out for their difference. The work challenges ideals inherited from Western belief systems and aims to unite audience of all identities against the unspoken ableism that pervades society and norms.

Content: Verbal reference to misogyny, violence & blood, depictions of ableism

NEG(ATE)

BY NIQUELLE LATOUCHE

If you had to describe yourself as what you “are not”, who are you?

Neg(ate) is an autobiographical solo fusing poetry, music production and choreography. The piece explores intersectionality and the restrictions language places on us in its attempt to construct identity. The piece celebrates the power of “writing yourself into existence” and taking control of the pen that authors your life story. It is through the process of negation that we begin shedding the weight, unlearning and inhibiting our own self-defined connotations and flow.

KUROGOME VERSION 1.2

BY IZUMI ASHIZAWA

“Kurogo Me version 1.2” is a participatory performance art piece that reframes the traditional Japanese theatre, video game avatar, and live participatory theatre. Kurugo is a figure on the stage dressed completely in black in Japanese traditional Bunraku puppetry and Kabuki theatre, signifies “invisible” / “non-existent”. Ashizawa reinterprets her cultural heritage and spotlights what is perceived “invisible” figure as a main character.