



Open Rehearsals of *A Do Gooder* - hosted by Green Tea Architects
as part of Brockley Max 2012

ORIGINS & AMBITIONS

Just Jones & is a new theatre company founded in 2011 which seeks to create powerful accessible theatrical works for people who like entertainment to provoke as well as transport them. Just Jones & is led by Rebecca Manson Jones, a firm believer in the transformational possibilities of theatre, the excitement of live debate and the importance of touring. Since 1997 Rebecca has gained experience in creating, directing, producing and programming productions and participatory projects in a range of contexts from London International Festival of Theatre to national tours. Previous roles include Creative Director at the Exeter Northcott Theatre, where she rejuvenated the artistic and creative learning programmes, as well as directing a critically praised production of Ibsen's *A Doll's House*, a pantomime and three new writing programmes; founder Director of Almeida Projects, the Almeida Theatre's community engagement programme – over five years collaborating with leading artists and championing emerging talent including commissioning two new plays from Roy Williams and Fin Kennedy for the Almeida stage; and four years as an Associate Director at ATC working with writers including Simon Stephens, Deborah Levy and Michael Wynne. Rebecca's work increasing diversity in artistic programming and her innovative approach to participatory programmes has been cited as a model of good practice by Arts Council England.

Just Jones & provides the platform to unite all the strands of Rebecca's previous experience, bringing together the high calibre of established and emerging artists with whom she has previously collaborated. As a freestanding company, Just Jones & can engage with a range of artists and communities on questions which feel urgent, important and fun. We will create productions and projects which fire imaginative responses in artists and audiences and live longer in the memory than the lifetime of the experience.

Just Jones & works with a loose collective of artists, producers and other like-minded individuals and organisations who like their theatre and participatory projects to pack a punch, issue a challenge, and always to be the highest quality entertainment possible. We work best when we are rooted in the community we serve, which is why we are delighted to have made links with the Lewisham Arts Service and been supported by the Albany Theatre in Deptford, an outward-looking multi-disciplinary arts centre serving the South East and the whole of London in a uniquely inclusive way. Equally we have been cultivating relationships with prestigious venues also committed to their communities in the South West - most notably the Tobacco Factory in Bristol, Salisbury Playhouse and Hall for Cornwall in Truro. Over time we hope to originate projects in collaboration with partner organisations. We'll tour these into both traditional venues and non-traditional community based or educational venues, with work which offers a strong, inventive and original participatory strand alongside the main production.

We have joined ITC, which supports independent companies in terms of management and administration: giving us access to legal, contracting advice and professional development. We are also members of an informal network exploring sustainability issues in arts production: Little Fish in a Big Green Pond. To help us determine and realise our strategic direction, we're excited about bringing on board our very first team of trustees who will share our values and help us to achieve our vision.

JUST JONES & THE STORY SO FAR

August 2011	Incorporation of Just Jones & as a not for profit company limited by guarantee	 <p>Workshop at LSBU April 2012</p>
Sept 2011	Reading of scratch draft of <i>A People's Enemy</i> at the Albany with Angela Clerkin and Andrew Frame	
October 2011	Crowd Funding Campaign with "WedidthisUK" Research workshop on <i>An Enemy of the People</i> Bristol Writers' Forum/Tobacco Factory hosted by dramaturg/playwright David Lane	
January 2012	Direction and Adaptation of <i>Antigone</i> with London South Bank University Interviews with the Forestry Trust Mentioned by WeDidThis in Keynote speech at their birthday celebrations	
February 2012	Community workshops at Hall for Cornwall, Truro. Research trip to Cornwall, interviews with independent business in South West, local politicians Application to Arts Council England – Grants for the Arts	
March 2012	Casting for Research and Development Work on Script Arts Council England grant awarded for Research & Development Just Jones & joined Independent Theatre Council Signed up to use of the Julie's Bicycle Industry Greening Tool – invitation to join Little Fish in a Big Green Sea working group	
April 2012	4 day research and development workshop – work with community groups - Albany, Deptford; funded by the Crowd Funding sources, Albany and ACE GfTA . Application to the International Ibsen Scholarship Award 2012	
May 2012	Work with dramaturg on second draft - Sarah Dickenson	
June 2012	Open Rehearsals – 2 days of work on script open to public Brockley Max Festival, Green Tea Architects, Chris White, wild life artist with Born Free Foundation Bridget Floyer joins team as Associate Producer	
July 2012	Approaches to venues for production in 2013 Award of circa £15,000 from International Ibsen Scholarship – invitation to attend conference and give presentation in September 2012	
August 2012	Preparation of 3 rd Draft	
Sept 2012	Board of Trustees recruitment Attendance of International Ibsen Conference in Skien Norway Approaches to venues for production in 2013	
October 2012	Conversations with prospective trustees Appointment of first Board of Trustees and Chair Work with Creative Team on Design Proposals	
November 2012	Application to Charities Commission Crowd Funding Campaign	
2013	Production of <i>A Do-Gooder</i> tbc	

The main things I took away were: the strong sense of ensemble working - the cohesive and inclusive nature of discussion - and the strong emphasis on improvising around the text - using the script as a vaulting platform - Actor on the R&D

JUST JONES & THE TEAM

Artistic Director - Rebecca Manson Jones
Associate Director (Design) - Jens Demant Cole

Associate Producer - Bridget Floyer
Dramaturg - Sarah Dickenson

Rebecca Manson Jones:

Studied French and German at Oxford University and French and Drama at University of London/Central School. Awarded scholarship from International Ibsen Scholarship 2012. Directing credits include: *A Doll's House*, *Mother Goose*, *Beyond Nora*, *The Big Read*, co-director *Trading Local* (with Show of Strength) all at Exeter Northcott as Creative Director; *Sick!*, *Hanging On by a Thread* (as Director of Almeida Projects); *Keeping Mum* (Jack Studio, Winner of Write Now 2;), *Romeo and Juliet* (Bridewell); *Romeo og Julie* (Odense, Denmark) *Judith Bloom* (Southwark Playhouse); *Frontline* – new plays, new directions (Soho); *Totarama* (Context Theatre); *The Circle Line* (Old Vic, New Voices); Creative producer: *Out of the Fog*, *WRITE*. (Almeida). Associate Director for ATC – (*oneminutesilence*, *Macbeth false memory*, *The Tempest*) New Writing Associate, Churchill Theatre Bromley. Rebecca is an accredited Action Learning Facilitator supported by the Cultural Leadership Programme and has been facilitating sets for the Young Vic Directors Programme since 2011. Freelance consultancy work for Ambassadors Theatre Group, Royal Court Theatre, Theatre Centre (script reader for Brian Way award), Donmar Theatre and Theatre Museum. Literary Panelist and new writing workshops for Soho Theatre. Rebecca is a founder member of the Brockley Design Project and a Trustee for the Oily Cart Company.

Jens Demant Cole

Trained : Wimbledon School of Art and Design & London College of Furniture. Finalist in the Linbury Prize 1995 and was awarded the Arts Council Bursary for Design 1996, at Northern Stage, Newcastle Playhouse. Theatre includes: *Keeping Mum* (The Jack, Brockley), *Mole in the Hole* (Oily Cart/Unicorn Theatre & tour), *Flying Chairs for Something in the Air* (Oily Cart/Ockhams Razor/Manchester International Festival), *Pool Piece* (lighting design Oily Cart), *In the Night Garden Live* (Set and auditorium for bespoke touring tent, Minor Entertainment/Ragdoll Productions), *Mother Goose* (Exeter Northcott). Opera: *The Magic Flute*, Wagner's *Ring Cycle* (for Longborough Festival Opera), *Das Rheingold*, *Die Walkure*, *Siegfried & Gotterdammerung*, transferring to the Cambridge Arts, *Craig's Progress* (Mecklenburgh Opera, QEH) Theatre: *Sick!* Almeida Projects, *Romeo og Julie* (Odense Denmark), *Thief of Lives*, *Bert's Big Night Out*, *Hogwash* (Northern Stage), *Nightbus* (Birmingham Rep) *Blue* (Latchmere Theatre) *English Journeys*, 666 (The Pleasance Edinburgh, Riverside), *The Alchemist* (Riverside), *Body & Soul*, *Soap Opera* (Caird Company), *The Revenger's Tragedy*, *Tempest* (Bridewell), *The Flats* (Chelsea Theatre), *Landscape of the Body* (Southside Productions, Southwark), *The Story of an African Farm* (Young Vic Studio), *Entertaining Mr Sloane* (London Classic) and site-specific productions of *The Nativity* for Theatre Royal, Bath, *Adventures into the Unknown*, (Discovery Museum, Newcastle), *We want to meet the Architects* (Gulbenkian Studio, Newcastle Playhouse), where he also converted the auditorium into the round for Grimms' Tales. Jens has been a regular collaborator with Oily Cart since 1997 collaborating on *Blue*, *String* and many others. As JDC Design, he creates conversions and refurbishments of period buildings and bespoke furniture for buildings and people of all ages. Founder member Brockley Design Project

Bridget Floyer

Bridget is an independent producer and project manager with ten years experience working for a variety of theatre organisations around the UK. Currently, as well as her work for Just Jones &, Bridget is Associate Producer for The Campsite, a new mobile venue dedicated to supporting unfeasible ideas and impractical performance work created by Field Trip; and co-devisor and producer of projects with Tailormade Productions including *Mash Up*, a collaborative developmental workplace for artists, and *A-Z of Possible Worlds*, a new digital film and theatre production. Bridget brings a wealth of experience of producing and project managing community and arts education projects, working with people of all ages and backgrounds, including artists across a variety of disciplines and at all levels of experience. She co-managed the largest ever Shakespeare Schools Festival in 2007, has produced community projects and productions at the Theatre Royal Plymouth, coordinated the first year of the Truth about Youth project at the Royal Exchange Theatre in Manchester and has recently been covering maternity leave as Deputy General Manager at Oily Cart.

Sarah Dickenson

The RADA trained Dramaturg is Senior Reader at Soho Theatre. Her professional and personal experience of the South West (a native of Cornwall) spans work with Rebecca at Exeter, extensive work with Hall For Cornwall, Bristol Old Vic, Theatre Bristol, Ustinov Bath, founder of the South West New Writing Network. She has worked with the RSC, National Theatre, The Red Room, and was Literary Manager of Theatre 503. Sarah regularly collaborates with international writers' group The Fence.

JUST JONES & THE DO-GOODER

“A crowd now stands where I stood when I wrote my earlier books. But I myself am there no longer, I am somewhere else – far ahead of them – or so I hope.” Ibsen on *An Enemy of the People*.

Just Jones & is currently developing *A Do-Gooder*, an adaptation of Ibsen's classic *An Enemy of the People*.



After years of living abroad, Dr Thomasina Stockmann aka Dr Do-Good has hit on a plan to enable her to return home to her close-knit community. In partnership with her brother, the town mayor, and the support of local businesses, she's regenerating the local economy. Suddenly faced with a dilemma which could compromise the ethical trading principles behind the success of the Stockmann Family Co-operative, or risk the financial viability of the business and local jobs, sister and brother find that their assumptions about each other no longer apply. *A Do-Gooder* puts universal and global dilemmas bang smack in the middle of a modern family and asks the audience to decide what's important now, our local people or our planet?

The production style is interactive – the audience experience starts front of house with a community chorus in role. A simple design can be reconfigured for home, office, public meeting space with a porous membrane between cast and audience. With projections depicting the idyll of the English spa juxtaposed with the slash and burn approach to Palm Oil farming, a soundscape and movement world which move from the South West to Indonesia, the action is interspersed with a range of perspectives surrounding the central dilemma, by means of the community chorus. The chorus voices are interpolated into the action presenting the nature of the dilemma on a universal as well as from a deeply personal family perspective. The audience is drawn into the centre of the action in a public meeting scene at which they vote alongside the cast. The outcome of the vote influences the final act. The style keeps the audience at the centre of the action and provides both the actors and the audiences with an unusual level of proximity and spontaneity reacting to the events as they unfold within the space.

Like Ibsen we don't seek to tell the audience what they should be thinking, we simply ask the questions.



Matt Brown, Bryn Holding, Sarah Malin, Debbie Korley, Rupert Holliday-Evans, Lawrence Stubbings, Pauline Menear

Working with Rebecca has enriched my process as an actor, she has a very detailed approach to the creation of new work, she creates an environment in which actors, director and writer truly collaborate in the progression of the script. I took away an understanding of the process and demands of not only developing new work but adapting an original text. I left the four days enriched - Actor feedback

“Rebecca is a talented, passionate and exciting artist with real skill in selecting and inspiring the teams that work with her. Her achievements at the Exeter Northcott are extremely impressive. She demonstrated the breadth of skills and attributes a leader working in the cultural sector needs to be successful and to bring success to the organisations and teams they lead. These skills combined with her vision and exceptional ability to articulate it make her an extremely exciting artist and leader for the sector.” - Kate Tyrrell – CEO Exeter Northcott