



**Brighton  
Festival 60**

**1-25 May 2026**

# Fevered Sleep Time Keeps The Drummer

**Fri 8–Sun 10 May | Age 7+ | Brighton Dome Corn Exchange**

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In Memory: Andrew Polmeare

Thanks to those who wish to remain anonymous

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# WELCOME

to the 60<sup>th</sup> edition of Brighton Festival!

Our great chaotic city of subcultures and beach life has always been a perfect home for creative happenings and artistic collisions. Born in the late 1960s, Brighton Festival embodied that pivotal era, mixing superstar artists with a socially rising counterculture.

Our aim is to re-root the Festival in the city, to revisit the unique essence of Brighton Festival that has endured for so many decades, and to spread our arms wide to conversations and invitations across our city, the nation and the world.

Our programming team, all passionate and knowledgeable about their art forms, have created a stellar line-up for you over three weeks and four weekends, driven to turbo-charge our city with creative energy and to deliver incredible memory-making events.

For the first time, we are producing a piece of original theatre to open Brighton Festival. Created by one of the most visionary directors of his generation, Omar Elerian, *Kohlhaas* will show you Brighton Dome Corn Exchange as it has never been seen before.

The whole Festival Corn Exchange programme offers unique theatrical experiences, re-imagining what is surely one of the most beautiful creative spaces in this whole country.

I am thrilled to place land art, visual art and social sculpture at the centre of Brighton

Festival with a major new commission for Ivan Morison and Heather Peak, their love letter to the city where they trained and met. And to be staging some pure legends of global music in Brighton Dome Concert Hall.

We have used regenerative thinking throughout the Festival, to be as sustainable and circular as we can be; to add rather than extract. This is particularly true of Our Place, with 2026 marking ten years of co-creating Festival events and hosting resident artists across the city each May.

I stand on so many shoulders in bringing this 60<sup>th</sup> edition of Brighton Festival to you. Wholehearted thanks and acknowledgement must go to the many people, and our funders, sponsors and supporters who truly make it happen.

We relished every moment of putting this anniversary Festival together for you, and we hope you will accept our invitation to celebrate together.

**Lucy Davies, Chief Executive**

*In the dark times  
Will there also be singing?  
Yes, there will also be singing  
About the dark times.*

**Brecht, 1939**

01:30:08

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THEATRE

FEVERED SLEEP

# Time Keeps The Drummer

**F** Brighton  
Festival 60

Fri 8–Sun 10 May | Age 7+ | Brighton Dome Corn Exchange RP  
[brightonfestival.org](http://brightonfestival.org)

Fevered

Sleep

- 



TIME



KEEPS

THE

DRUMMER

"REST! DREAM! RESIST!  
IMAGINE!

Rest keeps us tender and  
there is power in our  
tenderness and care.  
We will have to slow down  
enough to listen to what  
our hearts and bodies  
want to share with us."  
Tricia Hersey



Photo credits: Benedict Johnson

“All you have to do is hang out with a three-year-old to have a different way of thinking about time.”  
Jenny Odell

We’ve been making experimental work performed by children for a long time now. As artists, we’re fascinated by children’s perspective on things: their unexpected and sometimes strange and often funny points of view, and their incredible ways of thinking and moving and being. Children naturally occupy a state of play and experimentation, which brings so much to our creative process and our projects.

Most of the work we’ve made with children has been for audiences of adults, including our best known work, Men & Girls Dance. We’ve made loads of touring shows for young audiences too: work performed by adult professional performers, but aimed at children, families and schools. Time Keeps The Drummer is the first project where we’ve brought all these things together: a show created with and performed by children, for audiences of children and families and adults alike. It breaks new ground for us.

Everything in the show is improvised and each show is unique. We’re directing live: improvising the structure, lighting and music anew for each performance. Within this, the performers improvise movement and text and images of play. It’s experimental co-creation done live in front of an audience. Nothing is predictable; everything is surprising; the whole thing unfolds in real time as if for the first time, every time.

We wanted to make a show about time because we think that there’s an epidemic of inattentiveness, as people of all ages spend less and less time noticing what’s around them and more and more time consuming ready-made content pushed towards them by an algorithm. Alongside this, it seems that we adults are always in the process of training children to be good and productive workers, who are obedient to time (prompt, efficient, quick, ready). We know from our research that the invention of linear clock time was a prerequisite for industrialisation and colonialism and capitalism: that the ticking clock is oppressive, and directly opposed to rest and pleasure and freedom and experimentation and play.

“When we meet a work of art, there’s something about that encounter that isn’t fixed in time, but rather, it unfixes time”  
Ali Smith

So Time Keeps The Drummer pushes back against the clock, suggesting other ways to be in time: slower, gentler, more playful, kinder and softer. In the show, time slows down and loops and stretches and layers; play and rest are as important as action and activity; and time is expressed as movement, as sound, as image, as light. We witness a group of children who are able to spend time experimenting with time, not bound by the clock, not in a rush, not under pressure.

The show is a protest, like all our work is protest: and we’re protesting against time this time.

David Harradine & Sam Butler  
Artistic Directors, Fevered Sleep

**Performers:** Annabelle Joy, Beatrice McQuillan, Bruno Acford Evans, Cadu Liebmann Simioni, Emma-Louise Labbe Rosset, Jack Smith Laine, Maeve Black, Maya Sabaliauskaite, Meredith Whiteley-Jones, Pearl Ragucos, Ptolemy Williams, Zachary Jewson, Matthew Moore (drummer).

Direction, choreography, design, costume, film: Sam Butler & David Harradine

Design: Bob Price

Music: Mariam Rezaei

Lighting: Hansjörg Schmidt

Tour Movement Director: Nathan Goodman

Original Movement Director: Ashley Jordan

Additional Choreography: Jimmy Adams, Ashley Jordan

Production Manager: Sam Evans

Stage Manager: Gill Woods

Assistant stage manager: Oceana Bertino-Kavadellas

Chaperone: Bolaji Adeola-Badejo

Assistant Chaperone: Dante Bergamin Callaghan

Lighting Programmer: Iris Farquharson

Costume Dyeing: Daisy Claisse

Costume Assistant: Juno Robinson Butler

Marketing Consultant: Will Baldwin-Pask

PR: Storytelling PR

Graphic Design: Aimee Capstick

### **For Fevered Sleep**

Sam Butler & David Harradine	Artistic Directors
Dimity Nicholls	Executive Director
Georgia Jacob	Programme Producer
Gerard Boden	General Manager
August Carvalho	Company Assistant
Sam Evans	Associate Production Manager
Celine Gagnon	Development Consultant
Rhian Hughes	Communications and Engagement Associate
Annabelle Sami	Associate Project Producer

Time Keeps The Drummer is a Fevered Sleep project commissioned and co-produced by WestK. Co-commissioned and presented by The Place and FABRIC. Co-commissioned by Cambridge Junction/Stobbs New Ideas Fund.

Thanks to: Yorkshire Dance and ArtsDepot for supporting R&D.

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Brighton Dome & Brighton Festival (BDBF) is the leading arts charity on the south coast, presenting over 600 performances annually with an audience reach of 500,000. BDBF uniquely combines a historic live performance venue, **Brighton Dome**; England's leading annual mixed-arts festival, **Brighton Festival**; and the music education hub across Sussex, **Create Music**.

Brighton Dome is the cultural heart of the city comprising three live performance venues under one iconic Brighton Dome roof — Brighton Dome Concert Hall, Corn Exchange and Studio Theatre — presenting a year-round programme of music, dance, theatre, comedy, talks and more. Brighton Festival is the largest curated multi-arts Festival in England and celebrates its 60th edition this May. Create Music is the music-education hub, across Brighton & Hove, East and West Sussex, engaging over 26,000 students annually.

Our purpose is to present extraordinary, memorable live experiences to energise and inspire audiences and participants. We commission and support local, national and international artists and companies, facilitating the development and delivery of bold new work of the highest quality. Brighton is a place of openness, activism, experimentation and possibility, and we aim to reflect these qualities back to our audiences in all that we do.

Located on the Royal Pavilion Estate, Brighton Dome's venues have a rich history spanning over 200 years, providing extraordinary spaces in which to bring the arts alive. A major capital refurbishment project to restore and protect the Grade I and Grade II listed Corn Exchange and Studio Theatre has recently been completed, including a creation space for artists, Anita's Room, making it a landmark centre for the arts and equipping it for a sustainable future.

Create Music, our music-education service and music hub for Brighton & Hove and East and West Sussex, is the region's leading provider of high-quality, inclusive music and arts education. In Brighton & Hove, Eastbourne, Hastings, Lewes, Rother, Wealden and the surrounding areas we work in 270 schools. We offer children and young people the chance to explore their passion for music through lessons, ensembles, projects, workshops, summer schools and orchestras. The Brighton & East Sussex Youth Orchestra regularly performs as part of Brighton Festival and tours internationally each year. Create Music is also one of the only music hubs in the country to have established a regional network of inclusive ensembles with our award-winning Orchestra360 programme, which now operates in Brighton & Hove, Eastbourne, Hastings, Rother and Wealden.

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enveloped in  
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The Guardian





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Brighton  
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THEATRE

# KlangHaus Last Haus on Earth & Darkroom

Two Brighton Festival Exclusives

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Brighton Dome Anita's Room

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An ambitious performance where time is fluid, joyful and chaotic

FEVERED SLEEP

# Time Keeps The Drummer

Fri 8–Sun 10 May

Brighton Dome Corn Exchange RP

Clod Ensemble & Nu Civilisation Orchestra DANCE MUSIC

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David Harrison, Brighton Dome & Brighton Festival Patron and Legacy Pledger

Image: David McHugh



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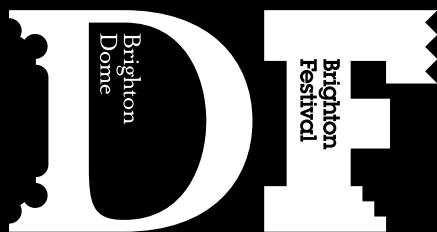
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