

ELECTRONIC PRESS KIT

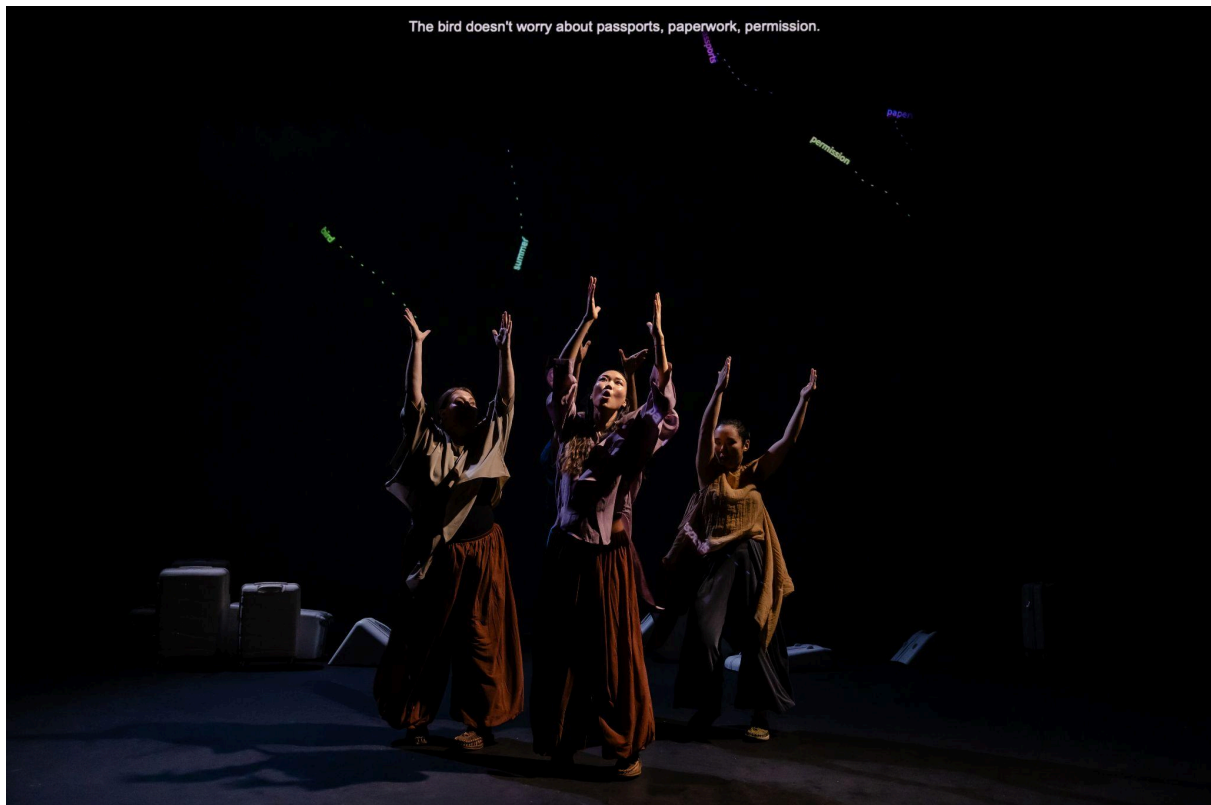
TRANSIT

PERFORMED by **HALFPACE THEATRE ENSEMBLE**

DIRECTED FOR THE STAGE by **MEGAN BREWER**

DIRECTED FOR THE SCREEN by **LOUIS HOLDER**

a STUDIO HOLDER production
in association with HALFPACE THEATRE



PHOTOGRAPHY COURTESY OF DANNY KAAH

LOGLINE

How do you pack a life into 23 kilograms? One item at a time.

TRAILER

Teaser Trailer for Transit: Screen Edition

[Watch Trailer](#)

CRITICS' REVIEWS HIGHLIGHTS

Winner: 2023 OffComm Award

Shortlisted: 2025 Untapped Award

★★★★★ Luvvie with a Rollaboard

★★★★★ Adventures in Theatreland

★★★★★ LondonTheatre1

★★★★★ Theatre Weekly

★★★★★ A Young(ish)
Perspective

★★★★★ The Reviews Hub

★★★★★ Everything Theatre

a STUDIO HOLDER presentation

DURATION

1hr 20 Mins (80" Minutes) | (Performance Is 75" Minutes)

SYNOPSIS

Transit is an evocative, genre-bending exploration of migration and what it means to find a place to call home. Told through a series of vignettes utilising physical theatre, poetry, dance, multimedia, practical lights and live music, *Transit* follows a cast of contemporary migrants as they navigate the feeling of being 'too foreign for here, too foreign for home.'

This deeply human piece is a love letter to everyone who has ever lived in between where you came from and where you are now, whether that be 5 or 5,000 miles away.

Studio Holder is delighted to be collaborating with Halfpace Theatre, in the production of a not-for-profit feature-length film of *Transit*, the film of which is bound for festivals from Autumn 2026.

**DIRECTOR'S
STATEMENT
(STUDIO HOLDER)**

Following on from the success of the critically-acclaimed, Edinburgh Fringe-selected play '*Do Astronauts Masturbate In Space*' last year, and the screen edition we made from it, I was itching to get back into the theatre to find and document another electrifying production.

There are no two ways about it, *DAMIS* was a sensation when it was received at Edinburgh in 2025. Now, Megan Brewer is back in the director's seat with another show - this time a devised piece by her company Halfpace. When she texted me asking if we could work together again - I didn't hesitate for a moment.

I was particularly drawn to the premise for this show for multiple reasons. For one, its timelessness and timeliness. As a country we are standing at a social and political precipice, a precipice which if we're not careful will result in irreversible societal damage. *Transit* is about connection through acceptance. If we cannot accept, how can we connect? How do we evolve?

Taking our cameras out of the equation, *Transit* is already deeply cinematic with the way it employs technology throughout the show. The show integrates multimedia - voiceovers, creative captioning and projected text to provide context, particularly for scenes involving bureaucratic hurdles or characters communicating across borders. It's a lot of fun and there's huge scope for integrating the show's elements into the filmed version of the show - not just your standard play-film. Technology and movement are fused together in perfect harmony, with beautiful choreography from [acclaimed movement director] Monica Nicolaides - which evokes feelings of being in a constant state of travel and the instability of a life constantly in flux. The show is structured as a series of distinct, often disconnected, vignettes rather than a linear narrative yet the characters' stories form a cohesive picture of the

immigrant experience. It's about searching within, looking at the interconnectedness of the piece as opposed to the whole.

Jamie Lu's atmospheric sound design and Austin Yang's delicate score are also integral to the show's success, sometimes acting as a character itself to enhance the emotional weight of the, at times, silent - movement-filled - scenes.

In terms of the film, we will be using the DAMIS formula (*if it ain't broke, don't fix it!*) - upgraded for a larger theatre; more cameras, more operators and some exciting Steadicam work. The show is performed in thrust configuration and we'll also have a few runs of the show beforehand to nail it on the night. I'm really excited to get the band back together again, and introduce some new faces into the mix too.

STATEMENT on HDR & ATMOS

TRANSIT is an inherently immersive piece — Halfpace's use of multimedia, sound and movement means the show already surrounds you before a single camera's rolling. So for the screen edition, we're matching that ambition in the deliverables: a full **HDR Grade** and a **Dolby Atmos** (HE 7.1.4) Mix, built to put the audience inside the space rather than just watching it from the outside.

The **HDR** side of this one feels especially overdue. So much of the show lives in near-darkness — figures picked out of black by a single practical, a face lit only by the glow of an LED or a projection — and on a standard SDR delivery, that contrast just gets crushed or clipped. HDR lets us keep the blacks properly black while still holding the detail in a lit hand, a projected surface, a single bulb burning in the dark — the show's own lighting design finally gets to breathe the way it did in the room.

Jamie Lu's atmospheric sound design, which we've enhanced, and Austin Yang's score deserve a mix that can actually move around a room the way the show does — **Dolby Atmos** felt like the only honest way to do that justice.

ARTIST BIOGRAPHIES

Megan Brewer is a theatre director, deviser, facilitator and producer who creates innovative, compelling work that prioritizes relevant and contemporary stories. Her process is highly collaborative and rooted in ensemble work, fostering a strong sense of collective play - whether she is helming a solo show or massive devised extravaganza. Her work is interdisciplinary in nature; often incorporating elements of physical theatre, multimedia, and practical lighting to create dynamic audience experiences. Brewer has an MFA in Theatre Directing from East 15 Acting School, a BA in Drama from the University of Washington and has trained twice at the Russian Institute of Theatre Arts (GITIS). She is the Co-Artistic Director of the award-winning, migrant-led *Halfpace Theatre*, which fosters opportunities and career development for underrepresented artists.

Transit is the second Brewer-Studio Holder collaboration after the film made of the 2025 Edinburgh Fringe award-winning play she directed - ***Do Astronauts Masturbate In Space?*** (also known as *DAMIS*).

FILM TEAM BIOGRAPHIES

Louis Holder, is a Royal Television Society award-winning filmmaker, whose work has featured across national and international film festivals including: *Sheffield DocFest*, *BFI Future Film Festival*, *London Short Film Festival*, *Manchester IFF*, *Carmarthen Bay IFF* and *UCL Festival of the Moving Image*. After graduating in 2019 from Westminster Film School, Louis went on to pursue a Masters in Editing at London South Bank University. This followed by a three-year tenure as a Senior Edit Assistant at BAFTA, Emmy & ProMax-awarded broadcast post facility: *Platform Post*. He is now the Head of Post Production at picture-finishing facility - *Disauthority*, which services the independent feature film & HETV sectors across UK and European Markets. He was the assistant editor on BAFTA award-winning documentary - ***White Nanny Black Child*** (2023), which was funded by BFI & Channel5, and is now screening on Netflix.

BEN HOLT (CAMERA)

Ben Holt is a British Cinematographer based in London. Winner of the Papaya Young Directors Award for Best Cinematography and Co-Winner of the Royal Television Society Award for Best Factual Award, he is a multi-faceted cinematographer who has worked extensively in documentary film, short film and advertising. He is a versatile creative; who has lit sets, operated in studios and out on-location. He was the Director of Photography and A-Cam Operator on ***DAMIS*** in 2025. He is a fellow alumnus of Westminster Film School.

([CV](#) / [IMDb](#))

GRAEME WILLETTS (PRODUCTION SOUND)

Graeme Willetts is a Production Sound Mixer based in Bristol, with over 16-years of experience. In this time he has worked for studios including Disney, Netflix, BBC, Studio Ramsay, ITN, RDF Television, Avalon, Artè and the BFI to name a few. He has worked across Drama, Broadcast and Commercials, including as Mixer on Academy Award-winning film '**The Silent Child**' and Oscar Shortlisted '**Good Boy**'. ([CV](#) / [IMDb](#))

ISABEL DERR (POST PRODUCTION SOUND)

Isabel Derr is a Sound Designer & Re-Recording Mixer based in London, and a regular audio-post collaborator of Studio Holder's. Her ability to create layered and fully-filled sound worlds resonates with clients, often resulting in repeat work and collaborations. She has recently mixed/designed longform work such as ***W: A Return To Oz***, ***Do Astronauts Masturbate In Space?***, ***Heather Burning***, ***Man of the House*** and ***Every Time I See A Yellow Car***. She recently won the Best Sound Design Award for short film ***Cuttings*** from Sunrise Film Festival. ([IMDb](#))

ZAIN HARIS
(COLOUR)

Zain Haris is the Colourist at Disauthority - a London-based picture finishing post production facility. He leads the colour department, whilst setting the standard for grades across Disauthority's work. He has graded shortform (commercials, music videos, TVCs and branded content) to longform (features, shorts and artists' moving image), as well as Digital, Film and Archive-Based projects. He was the colourist on DAMIS. ([Bio](#) / [IMDb](#))

**STUDIO HOLDER:
PREVIOUS WORK**
(HIGHLIGHTS)

Do Astronauts Masturbate In Space? (The Hope Theatre, 2025)

Twelfth Night (Performed by/at The Living Theatre, 2023)

The Soul of Wittgenstein (Omnibus Theatre, 2018)

X&Y (Lyric Hammersmith, 2017)

The Loft Sessions (2017)

Royal Academy of Dance x Sadler's Wells: Step Live! (Sadler's Wells, 2016)

**ABOUT
STUDIO HOLDER**

Studio Holder acts as an incubator for a wide variety of film, art and collaborative media projects. The Studio, which has informally existed for a few years, was established in 2018. Studio Holder has established itself as a fast-growing, micro-independent production company & self-distribution platform in the UK, with a specialism in documentary, artists' moving image and hybrid modes of film practice. The company's slate includes grassroots biopic **Old Suffolk Boys** and the multi award-winning observational film - **Cinema Now**, which took festivals by storm - screening at over 250 festivals worldwide. Studio Holder projects regularly feature on the festival circuit including BAFTA and BIFA-Qualifying Festivals such as Sheffield DocFest, LSFF, Kingston International FF, Encounters, Carmarthen Bay Film Festival, Sunrise Film Festival, The British Short Film Awards and many more.

W: A Return To Oz, our latest documentary production currently out on the circuit, continues to take festivals by storm. **DAMIS** is expected to be released publicly by the end of this year. We're working on a handful of multi-camera productions this year with both new and returning clients.

Watch 'W: A Return To Oz: Official Teaser' via [this link](#).

Watch 'DAMIS: Official Trailer' via [this link](#).

Watch 'Cinema Now' via [this link](#).

ELECTRONIC PRESS KIT

ABOUT HALFPACE

Halfpace Theatre is an award-winning, migrant-led interdisciplinary theatre company. Our work is visually distinct and emotionally charged, powered by an international ensemble examining what it means to live in contemporary Britain. Through devising, we interrogate the relationship between embodied storytelling, design, audience and space, creating pieces which are physical, atmospheric, dynamic and unexpected.

Alongside our artistic work, we are fiercely dedicated to supporting marginalised artists. Our community engagement branch includes free workshops, panels, producing support, networking opportunities, paid trainee roles and new work development opportunities in partnership with organisations across the UK. We firmly believe theatre is for everyone.

Halfpace Theatre will be focusing on *Transit*'s production and tour for the foreseeable future, along with growing our partnerships with organisations and communities across the UK. Halfpace will be continuing our acclaimed artist development schemes, including scratch nights, free workshops, trainee roles and more.

TECHNICAL SPECIFICATIONS

Available Screening Formats	DCP, ProRes 4444/422HQ, H264, Blu-Ray / DVD
Resolution	DCI 4K
Colour Space	HDR or SDR
Aspect Ratio	1.85:1 (Flat)
Frame Rate	24 (Progressive)
Audio Configuration Available	Dolby Atmos HE 7.1.4 / 7.1 / 5.1 / 2.0 Stereo
Subtitles Available	English Subtitles



PHOTOGRAPHY COURTESY OF DANNY KAAAN

ELECTRONIC PRESS KIT



PHOTOGRAPHY COURTESY OF DANNY KAAH



PHOTOGRAPHY COURTESY OF DANNY KAAH