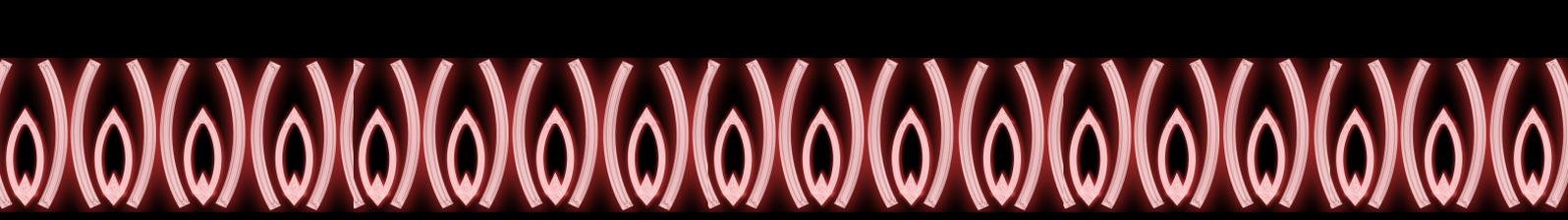


REVOLT.

SHE SAID. REVOLT AGAIN.





## Bid.

RIGHTS OBTAINED.

WEEK 3 HT 2018.

CAST OF 5.

EXPENDITURE OF £955.50

BREAKEVEN OF 61.10%

## Contents.

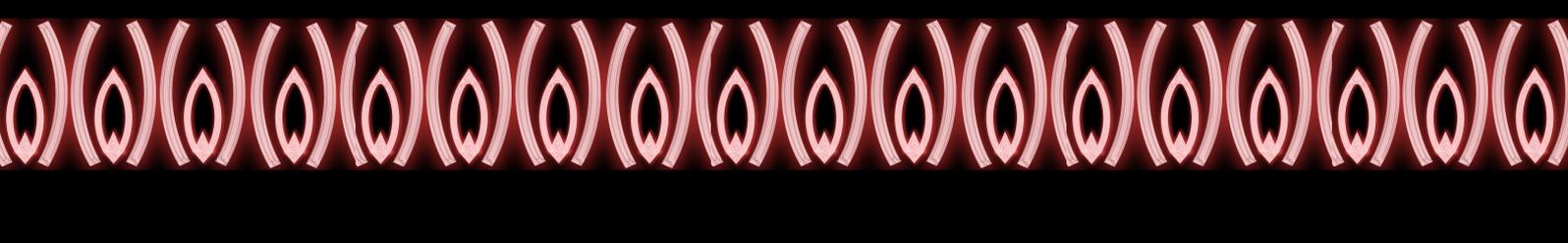
BIOS.

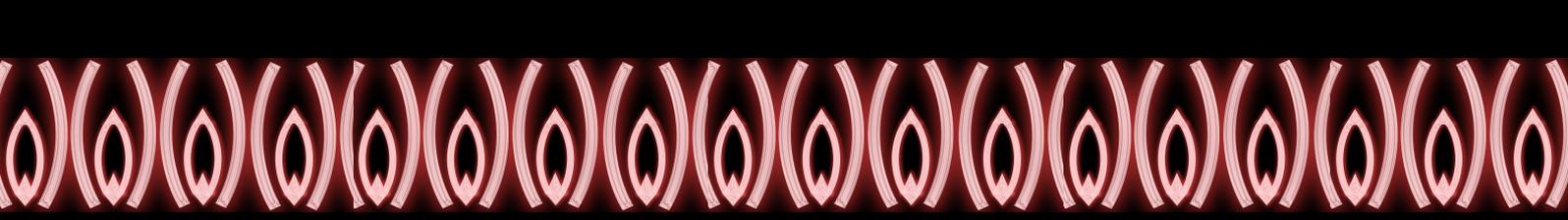
SYNOPSIS.

STATEMENTS.

MOODBOARD.

[emma.howlett@balliol.ox.ac.uk](mailto:emma.howlett@balliol.ox.ac.uk)  
[lauren.tavriger@balliol.ox.ac.uk](mailto:lauren.tavriger@balliol.ox.ac.uk)  
[alex.walker@balliol.ox.ac.uk](mailto:alex.walker@balliol.ox.ac.uk)





## Bios.

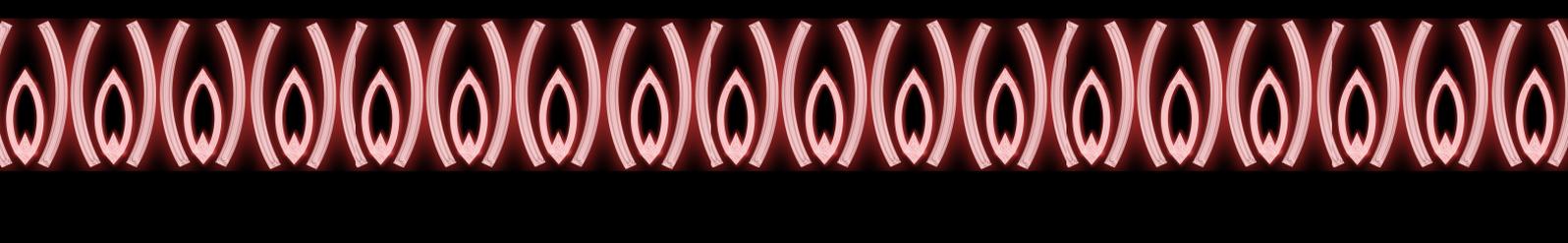
### **DIRECTORS = EMMA HOWLETT + LAUREN TAVRIGER.**

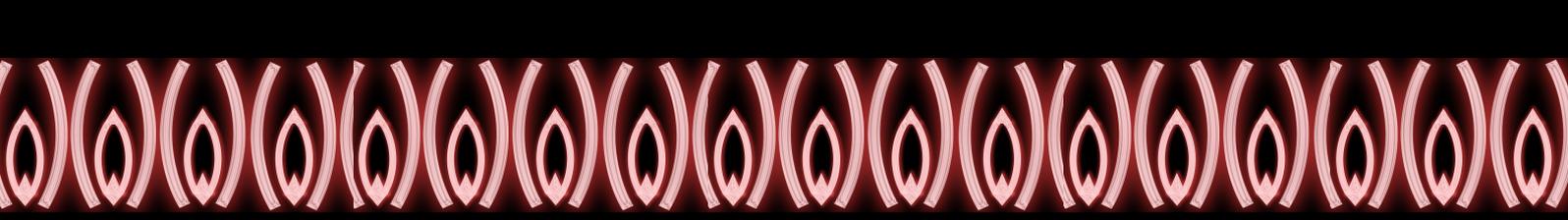
Emma is a second year Ancient and Modern History student at Balliol college. Last year, she performed the role of Catherine in *A View from the Bridge* (Pilch TT17), and joined Gruffdog Theatre for their Summer UK tour (Cambridge, Buxton, Sheffield) and month-long run at the Edinburgh Festival Fringe with *Peer Gynt*. This year, she played the role of Snug in *A Midsummer Night's Dream with Mendelssohn's Incidental Music* (Sheldonian MT17) and performed in the collectively directed *4.48 Psychosis* (Pilch MT17). She is also looking forward to playing Corvino in *Volpone* (O'Reilly MT17) later in Michaelmas term. With the majority of her Oxford drama experience, both directing and performing, taking place at the Pilch studio, it is the space that she feels compelled to make her co-directing debut. Her experience acting under established directors has inspired and informed her decision to move into direction, and she is very excited to explore new ways to create radical theatre with a co-director as valuable as Lauren.

Lauren is a second year English student at Balliol College. This is her co-directing debut, and a project she has been looking forward to and working towards for many months. Her interest in theatre stems from watching it, being particularly inspired by female playwrights such as Annie Baker, Lucy Prebble and indeed Alice Birch, whose presentation of women immediately struck her as remarkable. Lauren's background of reading and watching drama is matched by Emma's experience acting, which will create a multi-dimensional directorial approach to the play; this is something that *Revolt. She Said. Revolt Again.* requires, being a play with infinite angles of interpretation. Lauren has followed drama at the Pilch for the last year watching numerous productions, and after seeing the diversity of the space is excited to see how its flexibility can serve this challenging play.

### **PRODUCER = ALEX WALKER.**

Alex is a second year student studying PPE at Balliol college. In his first year, he produced *Contractions* by Mike Bartlett (BT Studio HT17) and the sell-out Balliol Charity Musical adaptation of *Cinderella* (Pilch HT17) as well as assistant producing ATG Productions' run of Martin Macdonagh's *The Pillowman* (Pilch MT16). In Trinity he produced Seeing Hand's highly successful *Christie in Love* by Howard Brenton (Pilch TT17) and will continue the role for their upcoming production of Ben Jonson's *Volpone* (O'Reilly MT17). He is also Executive Producer on *A Lady in the Sheets* (Pilch MT17) and Assistant Producer for *Hedda* by Lucy Kirkwood (Oxford Playhouse HT18). With a fairly comprehensive knowledge of Oxford's studio theatres and burgeoning experience with the larger theatres he is confident he can make a success of a return to the most exciting and innovative space the university has to offer.





## LIGHTING DESIGN = ED SAUNDERS.

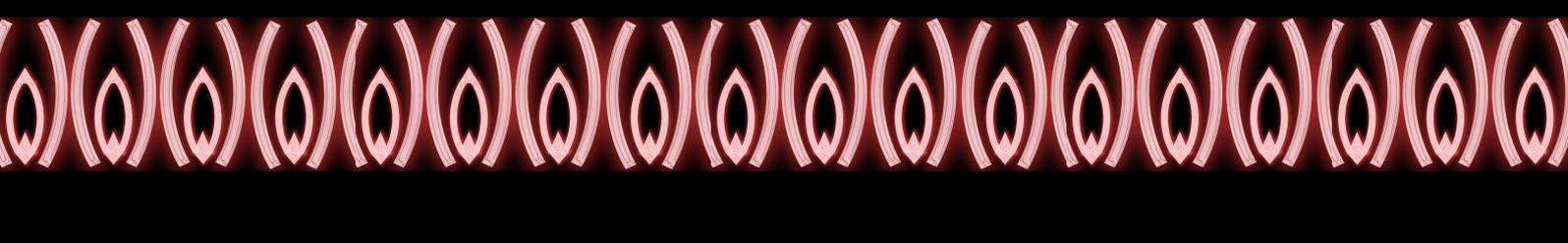
Ed Saunders is a fourth-year French and Linguistics undergraduate at New College, Oxford. Starting out life as a followspot operator at the Playhouse, Ed began lighting shows in the B.T. studio in his first year, before finding a home at the recently renovated Michael Pilch studio with its maiden production of Gruffdog's *Julius Caesar* (Nov '15). A theatrical playground, the Pilch subsequently played host to a string of exciting and varied shows, of which *Ballyturk* (Straightface, March '16) and *Rhinoceros* (Gruffdog, May '16) were lit by Ed. Before leaving for his year abroad to work in film production, Ed was co-lighting designer for Di Trevis' production of Brecht's *Fatzer* at the North Wall (June '16) and lighting designer for the OUDS international touring production of *A Midsummer Night's Dream*. Returning to Oxford after Gruffdog's summer tour of *Peer Gynt* with an NSDF commendation for design under his belt, Ed is excited to be back on the scene with two more shows in the works.

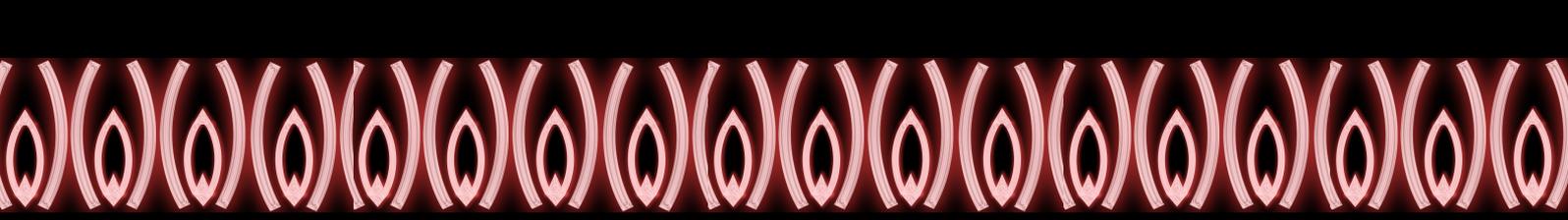
## SET DESIGN = ISABELLE STUART.

Isabelle is a second year English student at Balliol College. This will be her first time working exclusively in set design, though outside of theatre she is also in charge of design for the Balliol Garden Party this year. She has participated both on and off stage in numerous plays previous to her time at Oxford, which often involved considerable elements of set design in practice, including Simon Stephens' *Pornography* in her final year of school, in which there was an emphasis on screen work and projection similar to that in this play. Being a student of English, she has a creative background and deep seated interest in theatre, as well as having attended a considerable range of student and professional productions. She is very much looking forward to being involved in staging *Revolt. She said. Revolt again.*

## SOUND DESIGNER = RHYS UNDERDOWN.

Rhys is a second year English undergraduate studying at Balliol College. As an accomplished player of piano, saxophone, and clarinet, having passed Grade 8 on each, Rhys has an experienced and diverse musical background. As the singer and guitarist of a local alternative rock band, Rhys also has years of experience writing, recording, and performing original compositions. Additionally, he is a session saxophonist for a local soul/blues band, as well as a saxophonist in the Oxford University Wind Orchestra. Having studied composition at school, he also has experience writing and arranging orchestral and choral arrangements for performers. Rhys has worked alongside countless sound technicians and engineers as a regular performer of live music, and is familiar with the process of mixing and production of live sound. He has played saxophone and clarinet in the band of countless school stage productions, and played saxophone in the band for Balliol's Charity Musical *Cinderella* (HT 2017); he also gave a solo piano performance of Franz Liszt's *Liebstraum* at the Balliol Music Society members' annual concert (TT 2017).



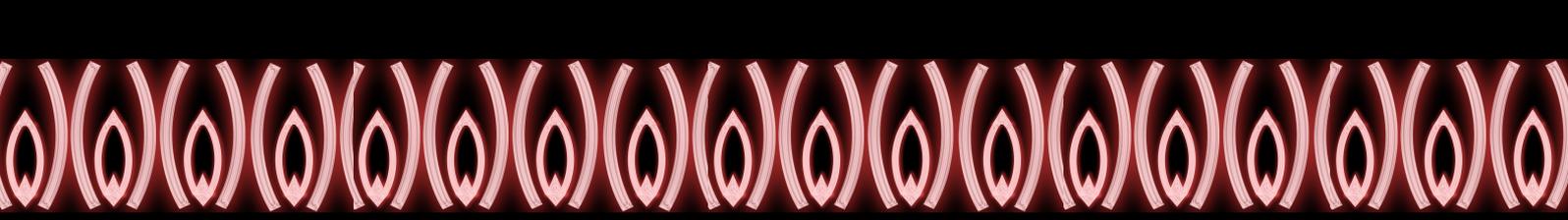


## MARKETING MANAGERS = FLISS MILES + EMILY LAWFORD.

Emily Lawford is a second year undergraduate at St Hilda's College reading English Language and Literature. She has acted in a number of plays in school, and was the dramaturg and editor for Tightrope Productions' play *Blavatsky's Tower* at the Michael Pilch Studio (TT17), and the dramaturg for Tightrope Productions' more recent play *The Lieutenant of Inishmore* (MT17). She has had editing roles on a number of Oxford publications: formerly editor of the Tab Oxford, deputy stage editor of Cherwell, and sub-editor of The Isis, and currently is deputy editor of the Isis and news editor of Cherwell.

Fliss Miles is in her second year studying English at St Hilda's College. Though this is her debut in marketing for theatre, she has a keen interest in drama developed over a number of years acting in school productions. Last year, she played the part of Laxton in St Hilda's college production of *The Roaring Girl* (MT16). Fliss is also the satire editor of *Lemons Magazine*, a student run online publication in Oxford which publishes satire, fiction, film and illustration. She is also involved with maintaining the magazine's social media presence, and hopes that her experience in this field will prove useful in marketing this exciting production.





# Synopsis.

A woman and man return from their date-night to their apartment. He starts to proclaim his obsession for her, and as his verbal foreplay starts to become more explicit, she begins to challenge his language and the words he uses to describe what he is doing to her and not with her. She upends the sexual power held in his language, matching and overpowering his objectification, aggression and penetration. He is left bewildered and stripped of the prior dominance which his masculinity automatically granted him.

This same man, some years later, is in a relationship with another woman and we join them as they are driving home. It becomes clear that he has recently proposed, but had received a 'no' or 'not now'. Their comically modern exchange is prompted by the woman's frank challenges to the institution of marriage and the traditions surrounding it. Again, the male presence on stage is, by the end of the scene, deprived of the patriarchal assumptions that are ingrained into society.

Emerging as empowered and increasingly asserting her autonomy, this defiant woman is then contrasted by one who finds herself confronted by two patronising employers, who relentlessly critique her simple request to take Mondays off. They pester and proposition her, but she remains firm and unmoved. She endures this onslaught and receives her request, and this battle epitomises the obstacles facing women as they attempt to take control of their realities and make even the simplest of their own choices.

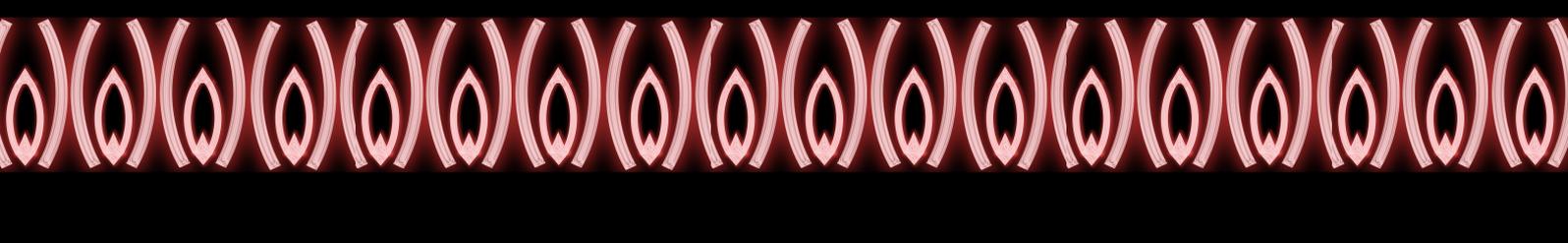
In an ironic twist, one of the two employers finds themselves at the centre of the next episode, as four supermarket staff interrogate her after she found on the flood of Aisle 7, exposed. It is not stated why or how this happened, but she is body-shamed, humiliated and mocked to the point that provokes an arresting and troubling outburst in which she inverts the concept of empowerment, of defiance by surrender. She vocalises the indoctrinated mentality of victim shaming which she has deeply internalised. Act One is concluded with this testament of how society publicly discriminates against women and their bodies.

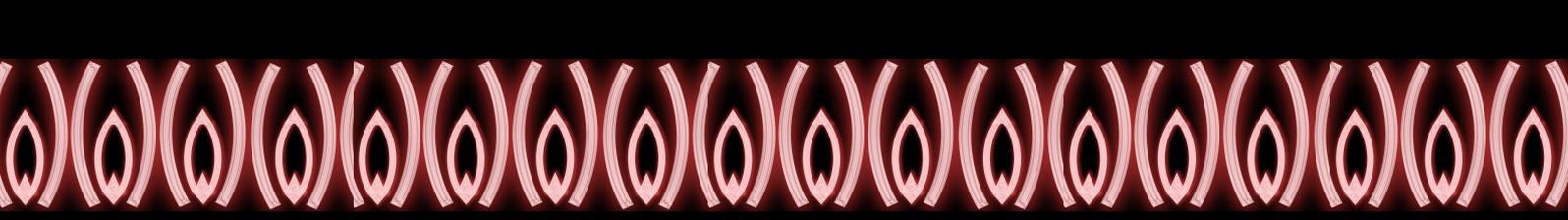
Act Two presents a family portrait spanning three generations of women. Grandmother, her daughter Dinah, and granddaughter Agnes are eating a meal together after years of estrangement, and their strained reunion turns sour as the relationships between mother and daughter are explored from multiple angles, revealing a hierarchy that influences the behaviour and attitudes of the women. Agnes increasingly recedes into herself, a manifestation of the crippling anxiety and insecurity which plagues so many young women in the 21st century.

The play then descends into a chaos of talking heads in Act 3. A manic sequence of non-sequitur outbursts and conversational extracts which aim to reflect the infinite representations and experiences of women and femininity. Ranging from the absurd, to the comically mundane, this act's overlapping dialogue, forms over 20 different characters and creates a climactic culmination point of the themes explored thus far.

The play concludes with a brief dialogue between four women discussing the overthrowing of the world and its implications. These four women are, in fact, the four women from Act 1 who each found their autonomy. They calmly incite world revolution by the rejection of all men and the upheaval of society- a prospect both empowering, but imbued with sadness that it hasn't happened sooner nor will without destruction.

THE PLAY ENDS + THE REVOLT BEGINS.





# Statements.

## DIRECTORS' STATEMENT.

Alice Birch's *Revolt. She said. Revolt Again.* explores what it means to be a woman in the 21st century in radical terms. It questions what is expected of women and challenges the forces that shape them. It is a call to arms and an extreme (not to be taken literally) 'how-to' guide for all women, to subvert the societal rules limiting them. It is a short, sharp, bombardment of fury, shock and hilarity. The text consists of unassigned dialogue, offering a flexibility in that there is no consistent narrative, but offers clear scene titles throughout the first two acts that propel the play's action and message. We have introduced a sense of continuity to the series of independent episodes that make up the play. For example, in Act One there is always onstage an actor or character who was present in the previous scene, creating an abstract narrative, and for Act Four the unity found in the return of the four women from Act One will resonate as empowering and almost revengeful.

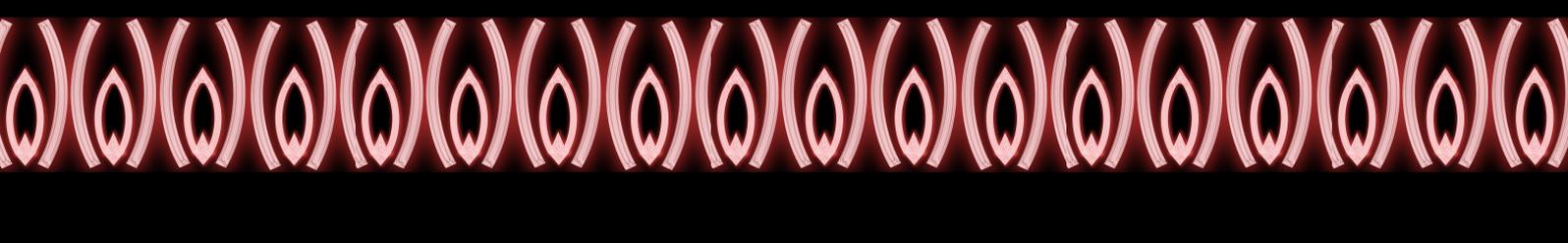
The play will, therefore, appear to have a life of its own. Birch's subtitles, like 'Revolutionise the Language. (Invert it.)', will be projected with sound and light focus for emphasis, and will act as stimuli for the actors to respond to. We want to consciously emphasise the fact that the audience are in a theatre, and that the action of the play is both being inspired and made in front of them - almost with the sense of it being improvised. Birch does not offer much stage direction, which allows directors great freedom, but what she does include are markers for when it is not clear whether an actor has forgotten their lines or come out of character. These moments will disrupt and catch the audience off guard in a way that will increase the intensity we wish to create. The play is 'not well behaved' and this is one way we demonstrate this.

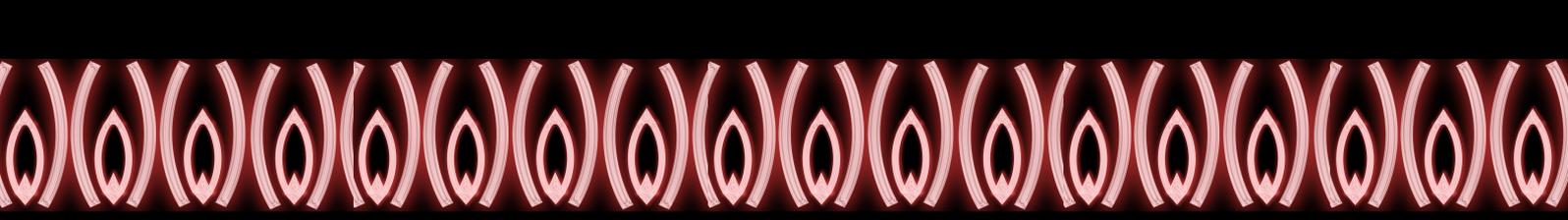
The nature of the play is strikingly intense from the first scene, and in order to create concentrated, almost claustrophobic, atmosphere of confrontation and subversion, there will be no interval and the action will be relentless. The Pilch offers a great opportunity for immersion theatre, and an audience will be in the middle of the creative process - the theatre will be not only be physically made but also unmade before them. We would seat the audience in traverse, creating a channel of condensed focus and two aisles acting as an on-stage backstage. Transparency will be key to this production, as the actors will not leave the Pilch stage throughout nor stay in one character for longer than is absolutely required. Every step between ensemble, character, and back to ensemble will be seen through the application and removal of makeup, costume and props which will all be visible.

The style of an almost improvised piece will be achieved through extensive multi-rolling, the repeated use of the sparse props in flexible ways, and - most excitingly - through the use of various methods of projection. We will use a digital projector to project the scene titles onto a detachable screen hanging from the rig, and to flood scenes with atmospheric videos. Our use of an overhead projector will be manually manipulated, using shadow puppets to signify the applicability of the play's message to every person (this play is not just for women to watch) and for the stacking up of subtitles in Act Two, which Birch specifically emphasises. We will use both as sources of light, for example using a red gel on the overhead to create an intense wash of colour that can be directed in abstract shapes and moved around the stage.

We want the experience of each audience member to vary, to reflect the multitude of angles that can be taken on any situation in reality. We will achieve this primarily through light and sound as we manipulate their focus. The use of light and sound will be vital in this. For example, four spotlights will light the continuous outbursts in Act 3, creating the appearance and swift disappearance of the actors - quickly shifting the audience's focus from one scene to the next. Additionally, the different view, angle and proximity of the actors at different points in the play will also achieve varied experiences and traverse seating heightens this. It is important that the opposing banks of audience can see each other, but for one scene we will obscure this and use shadows to create the employer duo (A1S3) as a combination of one visible actor and one shadow. The view of the scene differs depending on which actor can be seen in full and which is silhouetted on each side of a separating screen. An audience member's view will depend on where they chose to sit.

Our production of Birch's revolutionary play will tackle patriarchal concepts with both seriousness and humour, by staying true to the artful text which crafts dark jokes and shocking absurdity into even the most contemplative scenes. The language of the play speaks for itself, in message and entertainment, and we aim to heighten and facilitate this.





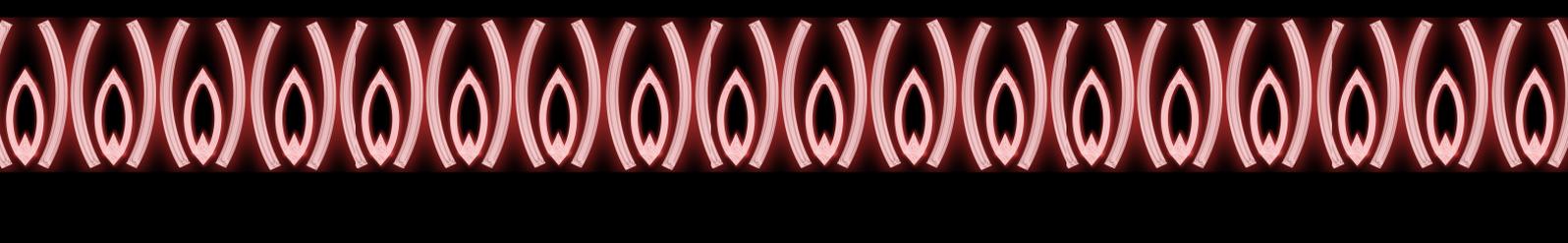
## PRODUCER'S STATEMENT + BUDGET.

*Revolt. She Said. Revolt Again.* by Alice Birch is perfectly placed in the brand of drama that Oxford should be looking to produce. It is innovative, funny, deeply affecting, and most importantly exposes a message, carried close to the hearts of many, to the wider societal psyche. Our production will be a project exploring the empowerment of women in the face of overwhelming social pressures that disadvantage and discriminate against them. As someone who identifies as male, in a position of power as producer, I am acutely aware of my seemingly incongruous place in this female-driven production. However, one of our central messages is that the empowerment of women is a cause for people of all genders. My role as producer – to help implement Emma and Lauren's vision, I believe, is analogous with the way in which men should be doing everything in their power to make women's voices heard.

In my time here at Oxford I have worked on a relatively large number of shows with a variety of people. From past productions I believe I have identified that the biggest factor differentiating high-quality, successful shows is the level of commitment of the team. That is not to say that experience counts for nothing, but much of the time student drama relies heavily on the commitment and willingness of its members to put in the time and effort required to produce a successful end product. I see my role largely as a facilitator of others rather than manager. At all points there will be areas of the production where extra bodies are needed and I always endeavour to fill these holes. On top of this there is the obvious need to ensure everything that needs doing is done in a timely and efficient manner but building a friendly atmosphere among a highly-motivated, skilled and competent team makes the managerial component of the job less arduous and invariably produces better results in the end product.

All points of our production point towards the Pilch as a venue. The play needs to be put on in a small space in which we can create a claustrophobic atmosphere to emphasise the highly personal nature of some of the scenes, but more importantly to prevent any of the audience from being able to shy away from what is in front of them. Alice Birch's writing is inherently confrontational and intends to make us look at the ways in which our current social structures disadvantage women, and we want every member of the audience to feel the message is targeted at them – nobody will be left without an impression of the content's significance to their life. Our plans for the set and lighting also require the additional flexibility of the Pilch over the other smaller theatres, like Burton Taylor Studio. Screens will be whisked on and off, projectors will be wheeled around the stage all while our actors are performing, dressing and applying makeup in full view of the audience throughout the play. Such complex manoeuvres will require careful choreography and the freedom that the Pilch provides. Our production intends to creatively push against the boundaries of the space, just as it does against the social norms that confine it. The BT would not only limit the piece, but feel actively contrary to its sentiment.

We believe the play is highly marketable, with a clear mandate exploring themes of the feminist movement and gender politics that will be invaluable selling points. We foresee it aligning with the philosophies of existing Oxford structures like 'Cuntry Living' and the 'Isis', which would raise exposure of the play in an attractive way to large segments of the student body. We plan to be fully cast by the end of this term with a prospective table reading in 8th week, followed by an intense period of rehearsal at the beginning of next term alongside a similarly concentrated marketing timeline. As far as possible we intend to be getting all aspects of set construction completed during the Christmas holiday in order to keep to our tight schedule and free up term time adjustments and further development alongside rehearsals. In short, I struggle to see any way in which this production could fail to be anything but intelligently directed, efficiently run and cannily marketed in a way that will produce a show worthy of critical acclaim and commercial success.



## COSTS.

<u>Rights</u>	
Cost per show	£100
# of shows	4
=	£400
<u>Venue</u>	
Hire costs	£250
<u>Production</u>	
Set	£100
Costumes	£30
Lighting	£40
=	£170
<u>Marketing</u>	
Trailer	£30
Posters/flyers	£30
Other	£30
=	£90
SUBTOTAL	£910
Coningency	£45.50
<b>TOTAL</b>	<b>£955.50</b>

## INCOME.

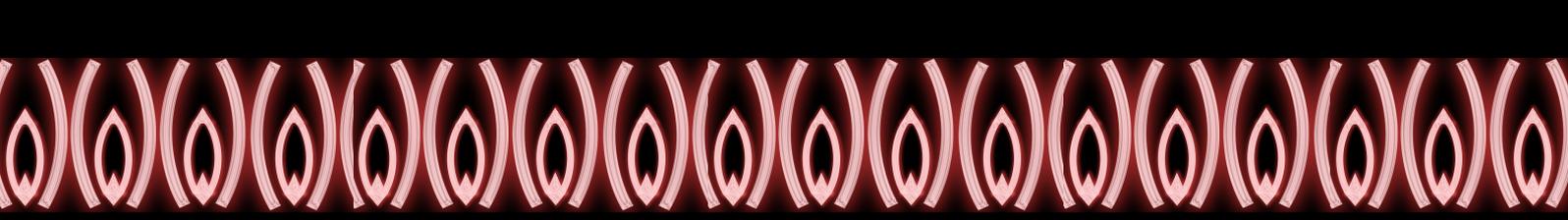
<u>Seats</u>		<u>Sales</u>		<u>Tickets</u>	
Venue capacity	54	% concessions	90	Concessions	£7
# of shows	4	% full price	10	Full price	£9
# of comps	10				
				Average	£7.20
Max. occupancy	206				

Gross Ticket Revenue	£1,483.20
Projected Income	£1,483.20
Breakeven	61.10%
Total sold ticket required	125.76389
	31.440972

## FUNDING.

<u>Funding body</u>	<u>Amount</u>	<u>Percentage</u>
OU DS	£300	31.4
Balliol	£300	31.4
Cameron Mackintosh	£50	(grant)

TOTAL	62.80%
Deficit	0.372057
	£305.50



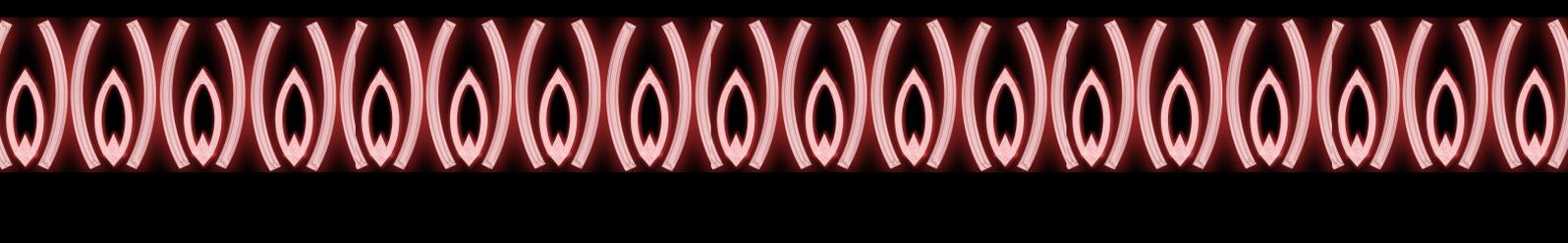
## SET/COSTUME DESIGN STATEMENT + SKETCHES.

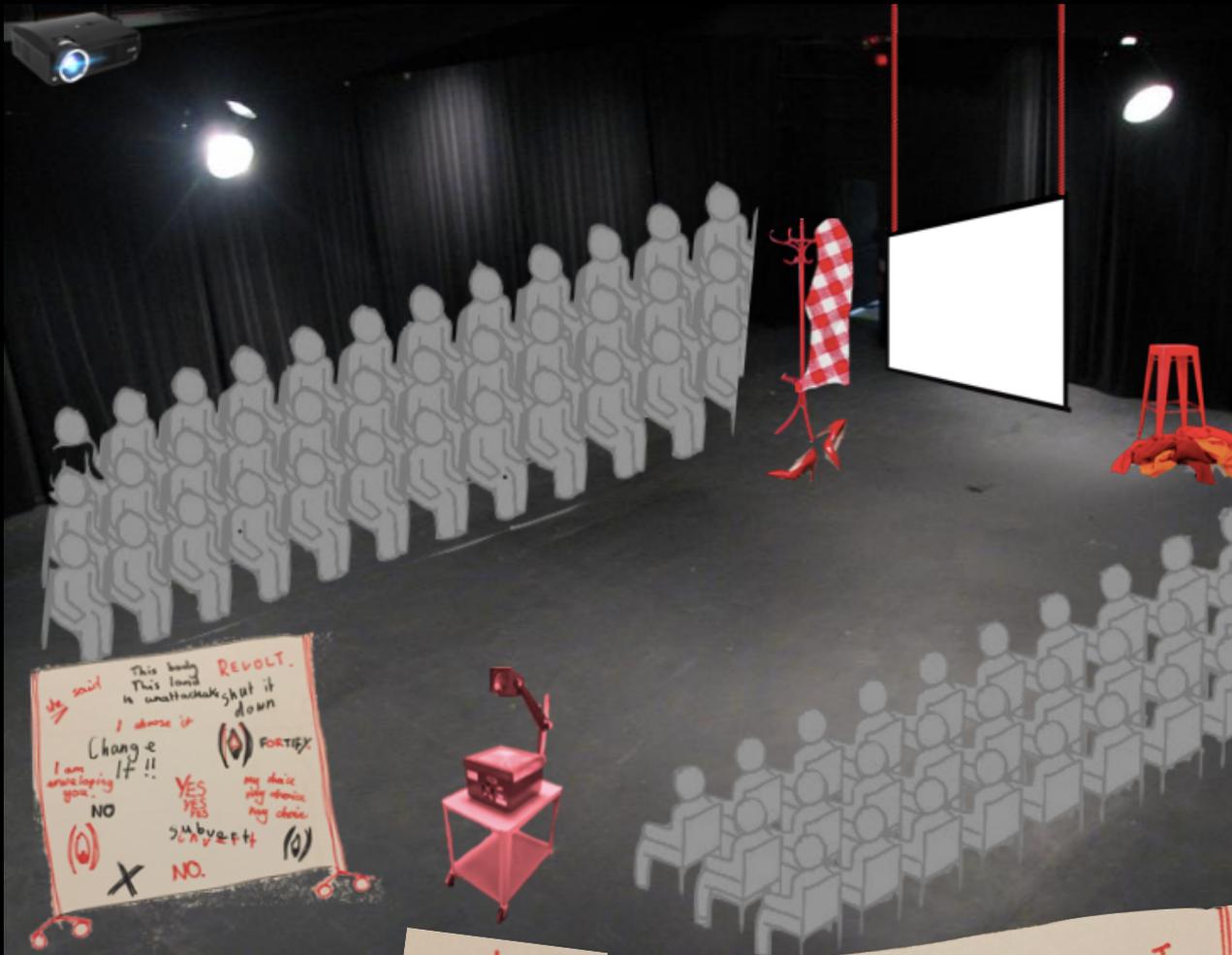
Alice Birch wilfully blurs the line between on and off stage throughout *Revolt. She said. Revolt Again.*, a principle which is to be applied to both the manipulation and construction of the set. Accordingly, the set is entirely abstract and its sparse elements multirole to the same extent as the characters do, encouraging the audience to extrapolate meaning beyond the reality of what they see, whilst also providing a degree of coherence between the scenes through visual continuity. A hat stand, for example, is used in the first scene of Act One, 'Revolutionise the language. (Invert it),' in order to suggest an interior space, and then is later reused by an actor as the steering wheel and axle of a car. How the meaning of objects change between scenes physically mirrors Birch's attempt to change the meaning of women's place in the 21st century.

There will be minimal fixed set as the play will be performed in traverse, allowing each member of the audience to have a slightly varying view of the action, in accordance with the different perspectives on modern womanhood explored in the play. There will, however, be two projectors permanently onstage, and as all the props used throughout the play are also onstage all the time there will be a spontaneous, improvised feel when these props come into use. This, as well as the view of the audience that a traverse staging provides, is intended to establish an awareness of theatricality, an essential part of Birch's vision of a 'badly behaved' play. Aside from the projectors, significant pieces of set will be two wheeled white screens covered in red and black graffiti and kept at the sides of the stage until Act 1 Scene 3. They will then be wheeled by actors into the middle of the space, dividing it horizontally. As a result, depending on which side an audience member is sat, they will see one of the actors on stage plus the shadow of the other, again playing with the perspectives at work in the play and preventing the establishment of one stable or contained piece of drama. These shadows are picked up visually by shadow puppet work on the overhead projector, manipulated by actors whilst onstage and in character. Later, film played over the top of set and characters will utilise the interaction of lighting and set to defamiliarise even the minimally sketched surroundings of the play.

The colour red is the keynote of the production, dictating the appearance of the set, as the majority of props will be painted or accented in varying hues of the colour. Costumes will be red and simple in design, acting as a base layer for the multiple roles that are required of each actor. There will, however, be certain costume elements intended to distinguish certain characters, such as flowers and high heeled shoes. These elements are always to be both put on and removed in full sight of the audience. In keeping with the play's central effort to 'redress the balance' of gender roles, male and female undressing should always even out, so that if a female actor removes an item of clothing a male actor must also do so.

Through this deconstructed and minimal approach to set design, the radical instability of the play is permitted to take centre stage.

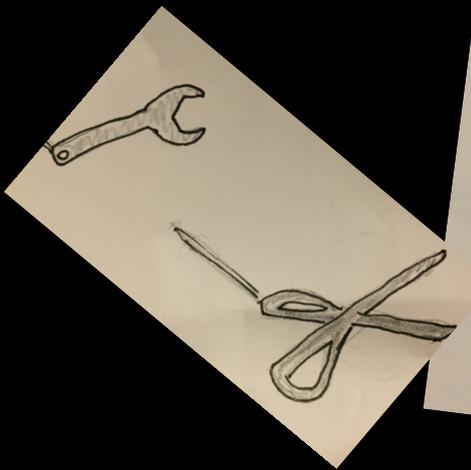


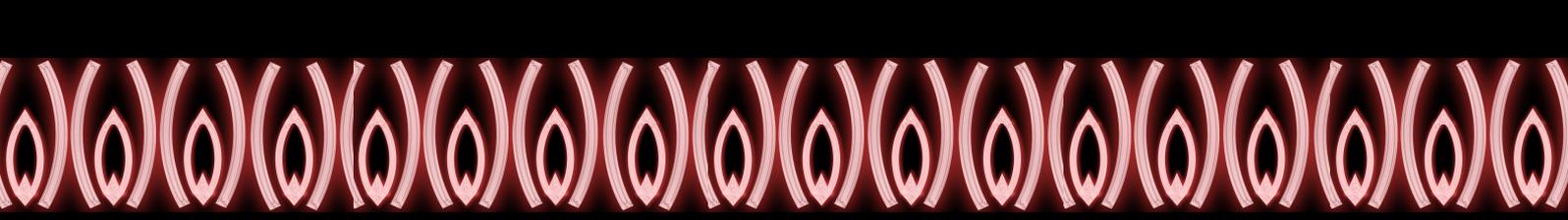


*she said* This body **REVOLT.**  
 This land is unattachable shut it down  
 I choose it  
 Change It!! **(O) FORTIFY.**  
 I am enveloping you. YES YES my choice  
 NO YES my choice  
 subvert **(O)**  
**X NO.**



*she said* This body **REVOLT.**  
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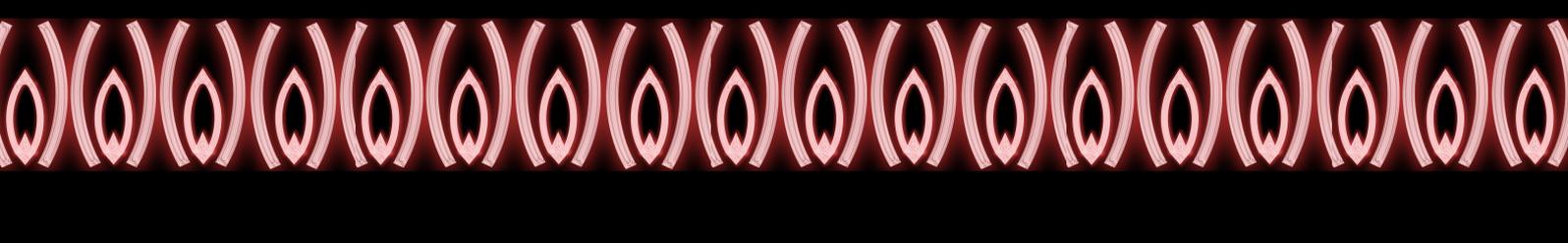


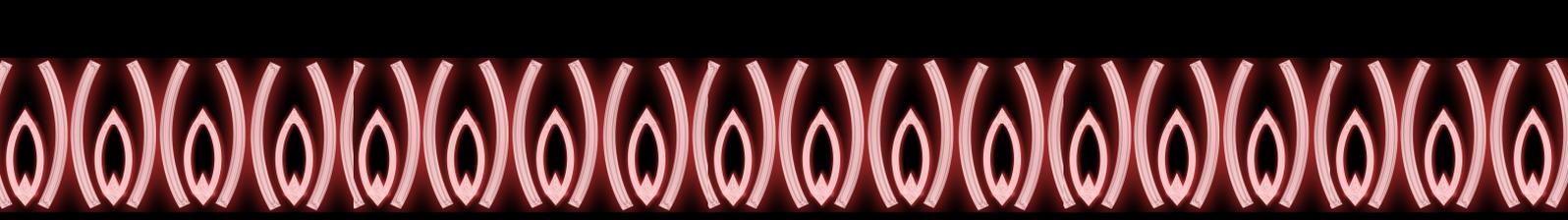


## LIGHTING DESIGN STATEMENT.

*Revolt. She said. Revolt Again.* is a play that is both acutely aware of and deeply irreverent towards the boundaries within which it is expected to perform. The compulsion to confront and redefine boundaries – those imposed on women, on narrative, and on staging – is extended to the lighting design also: the use of light must share responsibility for exposing the mechanics of the play, as well as maintaining the pace dictated by the performers that is key to eliciting the sense of volatility and of almost-improvisation that the show demands in its relentless crusade against stiff convention.

The most visible feature of the lighting design is the permanent onstage presence of two projectors – one digital and one old-school overhead projector – which are used mainly for displaying titles and backdrops. However, just as elsewhere in the production, the function of the projectors is continually redefined with each episode: titles layered up on the overhead projector are swept away and replaced by a deep red gel that transforms the projector from a display into a harsh light source; the digital projector can switch instantly from laying titles over the action to providing a backdrop behind it; we see moments of shadow-puppetry from the overhead, and even strobing on the digital projector. We never lose sight of these projectors just as we never lose sight of any member of the cast – or indeed of the audience, seated opposite each other in traverse – and so their continual repurposing plays into the constant process of redirecting (and misdirecting) the attention of the audience towards different aspects of the performance. The overhead projector will be operated by the actors, who in that moment are simultaneously a focus of our attention and the means by which it is redirected to another part of the performance, to the image that they are projecting. Elsewhere, vertical spotlights suddenly and momentarily illuminate individual actors as they deliver fragments of dialogue, and in the swift transitions between scenes shifts in the direction and colour of light must wrench the audience from one episode to the next as it erupts from an unexpected corner of the stage; there is always something happening in the moments that the audience looks away from. It is the job of the lighting design to make sure that nothing is hidden while at the same time it being impossible for everything to be seen in any given moment.



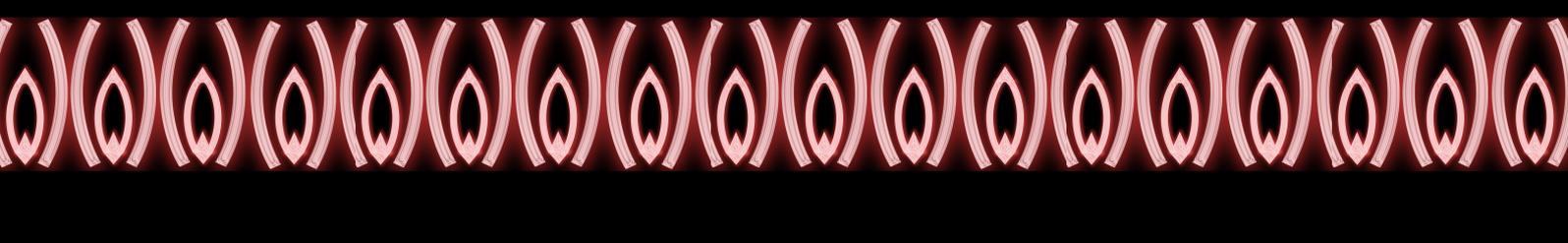


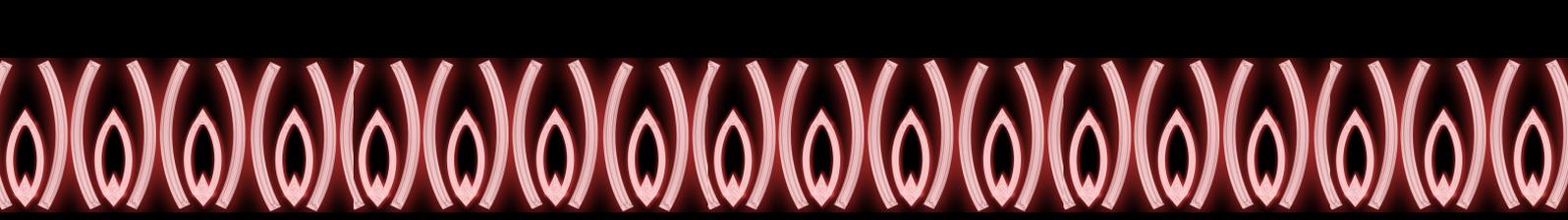
## SOUND DESIGN STATEMENT.

In *Revolt. She Said. Revolt Again.*, words are continually turned on their heads, pressed into spaces in which they don't necessarily fit as the audience and characters might expect them to. The opening scene of Act One is titled 'REVOLUTIONISE THE LANGUAGE. (INVERT IT.)' This reflects a concern with an 'inversion' of language, with the way in which language tears at any conventional sense of reality and strives to displace it. The relationship between sound and language will reflect this developing complexity: what originates as a droning tonic pedal will gradually intensify as layer upon layer of immersive discordance is built upon it, following the increasingly obscure chaos of the drama.

The structure of the play will be traced by the development of the sound: every change of title will be signified by the introduction of a new musical motif, or the variation of a previous one. This will demonstrate the way in which language, and its relationship with the human body, human relationships, and human behaviour, is progressively distorted throughout. I will employ a variety of modern compositional devices to reflect the play's occupation with the chaos and violence of modern life, alternating between a gradual, progressive intensification of harmony (influenced by minimalist artists such as Steve Reich and Philip Glass) and the disjunct atonality of expressionism (propagated by the early twentieth century second Viennese school, including Anton Weber, Arnold Schoenberg). The sound of electronic synthesisers will dominate the sonic texture of the sound: the influence of artists such as Jean-Michel Jarre and Mark Pritchard in their creation of enormous harmonic landscapes, and their ability to achieve a diverse combination of rich homophony and erratic dissonance, is ideal for the sonic effects intended for this play.

The sound will accompany the play's dramatic progression through a series of tumultuous, disordered frenzies, in which the very understanding of human interaction is derailed and confused. Through this parallel relationship between sound and language, in which the chaos of one is mirrored by the chaos of the other, I hope to create a sensorily immersive dramatic experience.





## MARKETING STATEMENT + TIMELINE.

*"Most importantly this play must not be well behaved."*

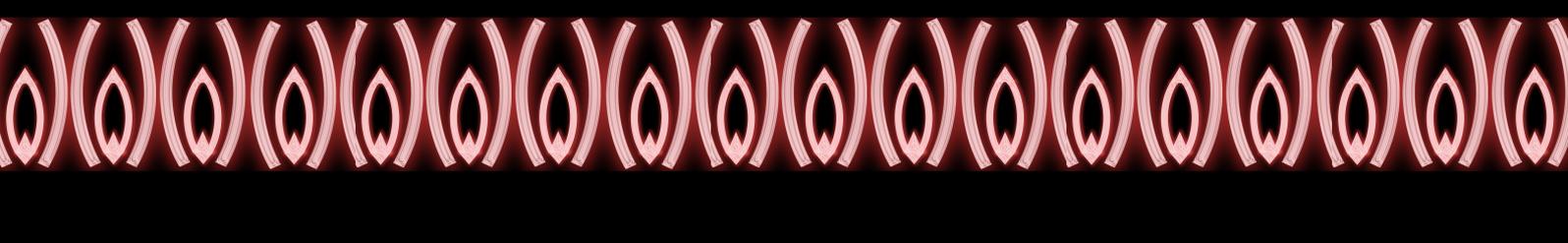
*Revolt. She said. Revolt Again.* is a play that refuses to acquiesce; focusing on womanhood in all its hues, it investigates the voice of the everywoman, exploring unapologetically the ways in which language interacts with all that is female. Our marketing will focus on this stark, visceral presentation of femininity, incorporating sensual stimuli in images and language that are at once provocative and powerful.

Because of the play's interest in women's sexual identity, we believe that the visual and aural nature of our promotional material should nod towards such themes. This can be achieved using imagery that is suggestive of female bodies and movement using 'random' objects, particularly those with unusual textures, which in some way resemble female anatomy -- particularly the similarities between the mouth and the vulva. The focus of the accompanying music will be on orality - drawing on voices with distinctive timbres. Such a combination of sound and imagery will embody the relationship between words and womanhood which underpins the play.

We intend to have two trailers - released separately and shared by all of the cast and crew on social media. The first trailer will consist of each of the characters saying their most iconic line to the camera in costume and ideally with a prop or against a background that evokes their character. Music will be playing underneath. We'd also like to have some more symbolic snapshot scenes that use the feminine imagery of the play. We think short and punchy trailers are more effective to be shared around and grab attention. But we'd also like to have a longer trailer to increase anticipation for the play, where each of the actors discuss their part, and the key crew members discuss their vision for the play.

Social media is naturally the most effective and efficient way of drumming up interest in the play. To this end, the promotional videos will be posted on the play's Facebook event and Instagram page that we will set up to increase visibility. Physical posters and stickers can be distributed throughout Oxford by cast and crew members. We will use JCR pages, fresher pages and the drama newsletter and mailing list to reach out to more people. Cast and crew will be given production photographs overlaid with our imagery to use as their cover photo or profile picture, to access advertisement to their Facebook friends.

A preview will be held before the play that we will invite writers from Cherwell and The Oxford Student so they can publish them before the run starts so cast and crew can share on their timelines. We shall invite Cherwell, The Oxford Student, The Oxford Mail and Oxford Opening Night to attend our first night, in the hopes that they can publish their reviews online before the end of the run so we can sell as many tickets as possible for the later nights.



## HILARY TERM 2018.

0th Week 7th - 13th	All week	-	Shoot trailer Take profile pictures
1st Week 14th - 20th	Monday	-	Events go live; Tickets released; Posters up
2nd Week 21st-27th	Monday Wed - Sat	- -	Trailer released Meet the cast posts; Various content posted
3rd Week 28th-3rd	Monday Tuesday Wed-Sat	- - -	Preview released; Dress rehearsal; Photos released SHOWS



START A REVOLUTION



WOMEN

