

THE HOUSE

A BID FOR MICHAEL PILCH STUDIO
6TH WEEK TT23

3P | 3 A M
P R O D U C T I O N S

bid.

script completed.

week 6 TT 2023.

cast of 8 + 2 pre-recorded roles.

£1523.50 projected expenditure.

42.2% breakeven.

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DIRECTOR elspeth.rogers@sjc.ox.ac.uk

PRODUCER annabelle.mcinroy@sjc.ox.ac.uk

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Elsbeth Rogers - director/writer

Elsbeth Rogers is a second year Classics student at St John's, and the co-founder of 3AM Productions. During her time at Oxford, she has directed St John's Drama Society's 'A Midsummer Night's Dream' (TT22), OULES' 'A Midsummer Night's Fever Dream' (TT22) and most recently St John's Drama Society's production of 'Six Degrees of Separation', which she also co-produced. Alongside this she has explored a variety of other roles in theatre and film, including working on OO Productions' 'Plus One' (HT22), acting in Serendipity Productions 'UNSCENE' (MT23) and sound-recording for Emma Earnshaw's 'Ctrl + Z', amongst others. She is also one of the co-founders of the St John's Drama Society. 'The House' is the first play that Elsbeth has written, and she's excited to bring it to the Pilch!



Annabelle McInroy - producer

Annabelle McInroy is a second year English and French student at St John's College, and the co-founder of 3AM Productions. She was the producer of 'Chemicals and Attachment', staged in the Burton Taylor Studio in Michaelmas 2022, where she worked with the director to gather and collate material through interviews, and she is looking forward to expanding her producing skills for the Pilch. Annabelle has performed in 'A Midsummer Night's Dream' (TT22), 'Six Degrees of Separation' (HT23) where she worked closely with Elsbeth, and 'The Tempest' at the Oxford Playhouse (HT23). She has further experience of logistics and budget planning through her work as St John's College LGBTQ+ rep and through volunteering for the charity SolidariTee, working on fundraising and events planning, and is Peer Support trained so will be able to provide additional welfare support. She can't wait to bring 'The House' to life with the crew!



Juliette Imbert - Assistant Director

Juliette Imbert is a second year Biomedical Sciences student at St Hugh's College. Since being in Oxford, she has performed in 'She Felt Fear' (HT22), 'Maurice' (MT22), 'Fêtid' (MT22) and 'The History Boys' (HT23). She is currently preparing to perform in 'The Tempest' at the Oxford Playhouse (HT23) and 'Love & Money' at the Burton Taylor Studio (HT23). She has been acting since a young age, taking LAMDA graded exams and training with the National Youth Theatre of Great Britain. While this is her first crew role, her past experiences as an actor have prepared her well: she has experience working on large group scenes as well as more intimate dialogue or monologue scenes, is used to tailoring performances to the specifics of the venue, and has identified warm-ups and character-building exercises that can help actors get in the right headspace during rehearsals and before shows.

Wren Talbot-Ponsonby - Production Manager

Wren Talbot-Ponsonby is a second year Psychology and Philosophy student at St Hugh's College. Since coming to Oxford, they have performed in 'A Midsummer Night's Dream' at St Hugh's (TT22), been a costume assistant in 'Carrie' at the Oxford Playhouse (TT22), both performed in and assistant-directed 'UNSCENE' at the BT (MT22), worked as the welfare officer for 'Every Brilliant Thing' at the Pilch (HT23), and the choreography assistant/dance captain and ensemble in 'An American in Paris' at the Oxford Playhouse (HT23). Prior to coming to university, Wren has years of experience in dance shows and amateur musical theatre and drama, as well as co-writing and directing a musical at school. They are peer support trained and are currently in position as JCR disabilities rep for their college so have the organisational and communication skills for production manager.

Sam Wagman - Marketing Director

Sam Wagman is a second year History student at St. John's College. He was previously Marketing Director for the St. John's College Drama Society production of 'Six Degrees of Separation' and Marketing Director for twenty events for St. John's Arts Week 2023. He is currently a weekly writer for the Student Film Journal, and a former Junior Editor at the Oxford Student. Sam also forms an active part of the St. John's College JCR, having twice served as a Charities Representative and sits as Director of Non-Musical Entertainment on the St. John's College Commemoration Ball 2023 Committee.

Will Wilson - Set Designer

Will Wilson is a second-year English student at Balliol. At Oxford, he has worked as the drummer on Nocturne Productions' 'Mojo' (TT22) and the set designer on 'Fêtid' (MT22) by the same company. Through these roles he has developed a familiarity with the stage (and in particular that of the Pilch) from the perspective of both cast and crew. He is also currently producing Funky Jumper Productions' 'Sisyphus House'. He's really looking forward to bringing the world of 'The House' to life through the set.

Patrick Painter - Set Assistant

Patrick Painter is a 3rd year Earth Sciences student at St Anne's College. While only becoming involved in Oxford drama at the tail end of TT22, he has directed OULES' 'Macbeth: The Musical' (MT22) and will be performing in OULES' Whodunnit? (HT23) and in the St Edmund Hall Mystery Cycle play The Last Judgement (TT23). In addition, he has an A* in A-Level drama, he has extensive experience with set design through his A-Level performances of Othello, The Flying Lovers of Vitebsk, and A Play about a Bank Robbery.

Olivia Omotajo - Costume Designer

Olivia Omotajo is a second year English student at Wadham College. Recently, they have stepped into costume design for Carte Blanche (TT23), while performing in 'Forgery' (HT23). Elsewhere, she has participated as a designer in Stowe School's Charity Fashion Gala (2018), Oxford's Fashion Gala (HT23), and the make-up and costume design for Worcester College Ball's promotion video (MT22). She is also the illustrator for 'Women in Art' Magazine, Oxford Blue, and Voices of Gen Z. In addition, they have amassed a portfolio of design collections inspired by Robert Icke's, Yohangza's, and Lee Yountaek's individual adaptations of 'Hamlet', Prozac Notion (2001) and Amelie Hoy's 'Celeste' (2022), a one man play about race, responsibility, and one man parenting in an increasingly xenophobic Denmark.

Emmanuel De Vidal - Composer

Emmanuel is a first year student at Exeter College studying law. He is a well-practiced pianist who has composed in classical, jazz and dubstep styles; he has composed the main theme for 'The House', as well as other congruent pieces for throughout the show. He recently performed live improvised jazz on the piano in 'Six Degrees of Separation' (HT23).

Dave Street- Lighting Designer

David Street is a master's student at LMH reading for Precision Cancer Medicine. He got started lighting with Oxford's Light Entertainment Society (OULES), and has since worked as the lighting director on shows such as 'Six Degrees of Separation' (HT23), the 'Persephone' national tour (Summer 22), 'Gabriel' (TT23), 'Spools' (MT22), 'Narcissus' (MT22) and 'The Real Thing' (MT22), amongst others; he has worked as a lighting technician on several projects including musicals, such as 'Tick Tick Boom' (TT22) and on non-theatrical projects such as 'Fool's Delight' circus production, and as producer on the upcoming projects Marriage of Figaro (TT23) and 'Plus One's London tour (Summer 23). He is also currently responsible for training new lighting technicians and designers through the termly OUTTS workshops as their lighting role advisor and runs a small support network for technical theatrical crew members.

Alva Orr - Sound Designer

Alva C. J. Orr is a fourth year DPhil student in Engineering at Queen's College, having previously completed an MPhys in Physics at Trinity College, Oxford. They hold Stipendiary Lectureships in Physics at Brasenose College and New College. Alva has extensive sound design credits in musical theatre, straight plays and new writing, lately designing sound for a selection of new writing shows - SKIN (Keble O'Reilly), UNMADE (Oxford New Theatre), Plus One (Michael Pilch Studio), Smart Casual (The North Wall Arts Centre, Cockpit Theatre) and Half Baked (The North Wall Arts Centre). Most recently they designed the sound for Carrie: The Musical (Oxford Playhouse) and Sweeney Todd (Oxford Playhouse) and they are looking forward to returning to the Playhouse in 2023 to design The Tempest and An American In Paris. Alva runs their own production company, FishLasers Limited, and their creative portfolio (which ranges from vintage organ restoration and recording acapella groups, to blood-proof tiara microphones) can be found at www.fishlasers.co.uk.

Charlie Lovejoy - Stage Manager

Charlie Lovejoy is a third year PPE student at Brasenose. They have significant experience stage managing student shows, working as assistant stage manager for 'Little Shop of Horrors' (TT22), 'An American in Paris' and 'The Tempest' (HT23), both at the Playhouse, and 'Bare' (MT22) at the O'Reilly. They have stage managed 'Guys and Dolls' (HT23), 'Sockpuppet' at the Vault festival and have worked on numerous Pilch shows, stage managing 'Posh' (MT22). Alongside this they have experience in a number of onstage and offstage roles, including directing 'UNSCENE' (MT22), and working with Elspeth as sound designer on 'Six Degrees of Separation' (HT23).

Uğur Özcan - Welfare

Uğur Özcan is a second year Law student at Jesus College. He completed his Peer Support Training and qualified as a Peer Supporter at Jesus College in his first year (HT22). Since then, he has been an active part of the Jesus College Welfare Team, and has worked as the LGBTQ+ Representative and the Equal Opportunities Representative at Jesus College. He is the current Welfare Officer of the Oxford University Light Entertainment Society (“OULES”) (MT22-present). He has also had acting roles in two OULES plays and Spring Awakening (HT23).



Synopsis.


Based on real events, 'The House' is about seventeen year-old Maddie and her experience as a witness to the grief of her boyfriend Flint's family after she moves in with them following an incident at home. The play is primarily naturalistic, set in the living room of Flint's house and moving chronologically through real-time conversations. Over the course of the narrative, this realism is disrupted by Maddie's imagining of her boyfriend's deceased father, whose presence begins to overwhelm her understanding of the dynamics around her. The script is completed and has been through a number of workshops.

PART ONE

'The House' opens with Maddie, the protagonist, reading the last written words of Angelo, the father of her boyfriend; in the background, Angelo's imagined persona watches on. We watch the early days of Maddie and Flint's relationship, a contrast to the following mundane, but bitter argument between Fiona, Flint's mother, and Aaron, his elder brother, over the washing-up. As Maddie leaves Flint's house late one night, she runs into Aaron and they share their respective parental problems: Maddie begins to feel she understands the complicated dynamic of the house.

A few days later, Maddie phones Flint, on the way to his house following a particularly bad incident with her own mother; Fiona is fretful and encourages her to stay with them for a while. That night, Maddie, unsure of her decision and feeling like an outsider in somebody else's home, opens up to Angelo, her imagined persona of the real man; he comforts her. She falls asleep in the hospital bed, still left in the main room after the real-life Angelo's death.

The following morning, Fiona comes downstairs, and asks Maddie why she left her parent's home; as Maddie tearfully recounts the events that led to her decision, Angelo's persona offers a less aggressive contrast and Maddie finds solace in his comfort. Quickly, Fiona moves on to her own issues with Aaron, and the true extent of the breakdown in the pair's relationship following Angelo's death becomes clear. Fiona remembers Angelo; we see Maddie's visualisation of him change as she listens. This gradual change continues, as Maddie increasingly relies on the imagined Angelo for comfort: this peaks when Maddie phones her younger sister, Bella, late one night, to see how things are at home. Unsurprisingly, they are not good: Bella is angry at Maddie for fleeing a shared problem and leaving her siblings to suffer the consequences.

A faded background image of a residential street. On the left, a yellow crane is visible against a clear sky. The street is lined with multi-story brick buildings. In the foreground, there's a brick wall and some green foliage on the right side. The overall tone is warm and slightly hazy.

Interspersed in the early narrative are a series of vignettes: we see Maddie and Flint bicker before heading off for school in the morning, Maddie and Aaron connect, rehearsing an audition piece Aaron is preparing, much to Flint's contempt, and Maddie's school counsellor, Mr Butterfield, making home visits. Whether spoken or unspoken, Angelo's death is present in every conversation; he is literally present onstage throughout. It is during Maddie's interactions with Mr Butterfield in particular that the damage done through her imagining of Angelo becomes visible. As a reflection of her own feelings, he is apprehensive about her emotionally opening up to anyone, particularly a teacher, and continually reaffirms her world-view, however unhelpful and divorced from reality. Act One ends with a heated argument between Fiona and Aaron: they scream at each-other, he walks out, not to return.

PART TWO

Another morning: Fiona and Maddie have another strained conversation over coffee. Fiona is more removed than usual, silently coming to terms with Aaron's departure; Maddie interprets this as hostility, finding confirmation of this from imagined-Angelo. Mr Butterfield returns, and Maddie begins to open up, discussing her position in the family, and her relationship to Angelo; imagined-Angelo reacts badly to this conversation. Maddie and Flint attempt to reconstruct the relationship that they had before Maddie moved in, but this quickly breaks down as Flint struggles to hide his frustration with Maddie's desire to understand more about Angelo. Fiona and Flint briefly discuss a crack in the wall that has been growing; during a flashback scene, we see Fiona and Angelo discuss the same crack, then smaller, and their rose-tinted plans for the future. Maddie watches on: the flashback is imagined.

Later, Maddie has been cast in the school showcase, and is rehearsing lines over breakfast. Flint offers to help her, but their performance upsets Fiona. Flint pushes on anyway, causing an argument. During this, Maddie's grip on reality loosens - as she dissociates from the argument, imagined-Angelo and Aaron begin to perform the lines in front of her, becoming increasingly tense and hostile. Suddenly, they are interrupted by a distraught Fiona; her crying brings Maddie, and the scene, back to reality.

Upset by the argument, Maddie confronts imagined-Angelo, realising the extent to which he has become a crutch. They embrace, and he comforts her for the final time. They say goodbye: Angelo leaves the stage for the very first time. The following morning, Flint apologises to Maddie about the argument from the day before: Maddie returns this apology, leading Flint to discuss his father, the real Angelo. Later, Maddie, Flint, Fiona and her sister, Nora, are all in the kitchen, just about to leave for Angelo's funeral. Flint has decided not to speak at the ceremony, keeping his memory of Angelo to himself. The group leave the house together.




Director and Writer's Statement.

Elspeth Rogers

Set in the aftermath of loss, 'The House' focuses on the protagonist, Maddie's reimagining of her partner's dead father and the impact of this on her relationships. The play is based on my real experience and takes a fresh look at grief and its intersection with family dynamics through the eyes of an outsider. The Pilch is an ideal venue for this production: its intimacy and flexibility will give us the space to recreate the living-room of the central family in all its claustrophobic realism. The main cast consists of five members, with three supporting parts and two pre-taped voiceover roles. We are about to hold auditions and conduct casting: this will allow us a long development process and significant rehearsal period, allowing us to focus on building chemistry, crucial to a script tightly centred on a family and one room. During rehearsals, I plan to hold a particular emphasis on the relationship between Maddie and imagined-Angelo, who form the centre of this story - as a reflection of Maddie's internal monologue, I feel that it is important for us to give as much time and space as possible for these two actors to develop their understanding of the characters and each other. I am therefore aiming to begin the rehearsal process this term, with a read-through, then following this with character workshops over Zoom throughout the vacation.

The entire play takes place in the main room of the family house. There are no set changes, and we hope to bring a hyperrealism to the Pilch that will serve as a backdrop to the tense narrative of the script. With this in mind, I plan to stage 'The House' end-on, giving the audience a view into the lives of the characters, that is intimate yet removed, separated by the fourth wall: this 'fish-bowl' dynamic will help add to the tension developed by the story. With this, I plan to fill the stage, bringing a cluttered and unkempt ambience, reflecting the state of the family in the aftermath of the death of Angelo. We are also aiming to combine a number of artistic forms with this production: our composer, Emmanuel De Vidal has created a short theme which will recur at the beginning of a number of scenes, each time recognisable, but slightly different, to reflect the atmosphere of the action.



Furthermore, using our hyperrealistic set as a base, we will use both lighting and sound innovatively, employing dynamic lighting and soundscapes to build the growing contrast between Maddie's emotional state and the bland normality of her surroundings: this is particularly true for the more surrealist sequences that appear as Maddie's grip on the relationships around her breaks down. Though predominantly a straight play, the script deviates into surrealism at times to draw out the emotional detachment of its focalising protagonist: the first of these occurs mid-way through the first act, and sees Fiona, Flint and Maddie silently watch a film together on stage. We plan to incorporate more technical aspects in order to light the trio through a laptop that flickers in front of them, while the audio from the film, which we will prerecord with two cast-members, plays in the theatre. A further surreal sequence occurs in the second act, when Maddie imagines Angelo and Fiona before they had children - again to show this detachment from reality, we will make heavier use of our technical capabilities, with soundscapes, pre-recorded radio tracks and less naturalistic lighting.

The play covers a number of heavy themes, namely grief, as well as referencing parental abuse; I am acutely aware of this, particularly given my own relationship to the content. As such, welfare will be a hands-on process throughout this production - both myself and the welfare officer, Uğur Özcan, will develop working relationships with all the cast, to ensure everyone's comfort as we rehearse and discuss the play's topics. On top of Uğur's presence at auditions and throughout rehearsals, I will bring a coordinator on board for the few scenes involving intimacy between actors. Although the script is finished, the nature of new writing allows us to change and develop scenes to fit our actors and their experiences, so that we can make certain everyone on cast and crew has a positive experience.

The long rehearsal period will help us develop the production to be reflective of a variety of views on family, allowing it to offer a more universal perspective. Having worked on 'The House' a year ago, I'm familiar with the Pilch as a venue and believe it is ideal for our production: its flexibility in staging, stage entrances and black-box intimacy will allow us to bring this script to life. With a talented, experienced and passionate crew already on-board, and casting happening shortly, I'm excited to begin work on this play and confident in our ability to deliver a polished production within the time-frame.

Producer's Statement.

Annabelle McInroy

I am so excited to be working with this team to bring 'The House' to life, as I think the play allows an extremely intimate insight into the workings of a 'real' family, yet from a very specific and personal standpoint. We hope to stage 'The House' at the Pilch not only due to its creative advantages, as outlined in the director's statement, but also because it provides the perfect venue for our budget, allowing for enough ticket sales to very comfortably cover the costs of our fairly extensive set. In addition, the Pilch's central location should make ticket sales easier. The Pilch also provides the strong technical specifications that will allow us to bring to life the complex technical plans outlined in the technical/lighting statement: 'The House' provides an exciting opportunity to showcase a variety of creative expertise through the introduction of specific technical items and through the use of a varied soundscape, which will be complemented by our original theme composed by Emmanuel de Vidal.

'The House' is a mid-budget show with a comfortable projected break-even of 42.2%, meaning that we need to sell just 32 tickets per show to break even. The most significant cost will be that of our set, as we aim to create a hyperrealistic living room, including a kitchen unit and hospital bed to reflect the naturalistic style of the script. Much of the cost will be absorbed through subsidised rental of furniture from the St John's College Drama Society and by finding items for free on Freecycle, which has the added benefit of reducing the necessity for single use purchases and thus improving our climate footprint. About a fifth of our budget is dedicated to marketing, with plans for a mixture of both online and printed marketing, aiming to create awareness of the show from early in Trinity term to ensure ticket sales. In addition, our fairly large cast should allow us to reach a greater range. The Director, Marketing Director and I are all at St John's College, so we feel confident in securing a significant grant, provisionally around £250. We plan to cover the rest of our costs through pro-rata loans from OUDS, CMDF, and other smaller funding bodies, as well as from cast and crew JCRs.

Although this is our first show as a production company, both Elspeth and I have directing/producing experience from other shows, and we feel confident about collaborating, having worked closely together on 'Six Degrees of Separation'. We are so excited to bring 'The House' to life, and we have total confidence that the creative talent and expertise of our crew will make it a show well worth seeing.

Welfare Statement.

Uğur Özcan

'The House' is a play dealing with a number of difficult themes; as a team we are all actively aware of this - as such, I have played an active role from before the crew call, ensuring no member of the team feels overwhelmed, overburdened or out of their depth. As welfare officer, I plan to actively attend rehearsals, and develop a working relationship with the cast and the crew in order to ensure that they are comfortable communicating any concerns or requests to me. I will work closely with the intimacy coordinator on the relevant scenes, provide welfare resources, and make sure that the rehearsals are a comfortable environment for everyone. Due to the sensitive topics dealt with by the play, we strongly understand the importance of welfare of both cast and crew: this will be an active priority throughout the process.

Tech Statement.

Dave Street and Alva Orr

LIGHTING AND TECHNICAL PIECES

'The House' is largely naturalistic: overall our approach aims to mirror this. With the narrative set entirely in one room, we aim to create an organic and realistic atmosphere, combining use of filament and LED lights with diegetic lighting through lamps on stage: we will use these particularly to portray the time of day, and accompanying mood - switches between evening and morning are important to the narrative, and it will be predominantly through lighting that we will portray this effect. Alongside this, we aim to construct a clock hanging on the back wall that changes its time with the change of day throughout scenes - this will be done using a DMX controlled stepper motor servo system for remote operating the analogue clock

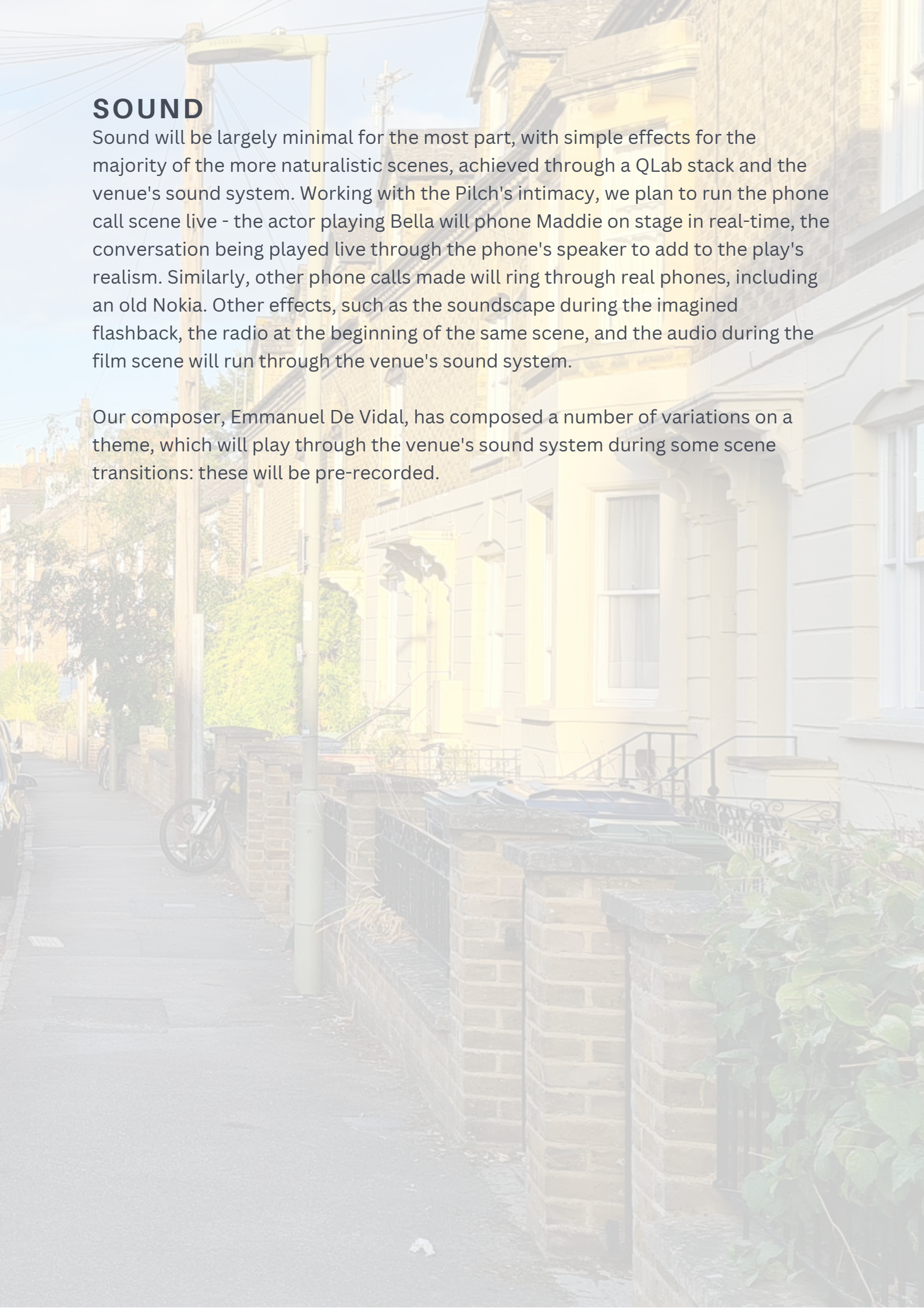
Despite the emphasis on naturalism, there are a number of moments that stray from this realism: firstly, a scene in the first act depicting the family watching a film, where we plan to have the actors lit primarily by the laptop screen in front of them as they face the audience - to achieve a noticeable amount of light illuminating the family, significantly more light than a normal laptop screen produces will be required. To accomplish this we will be utilising an app controlled LED panel to provide controllable artificial light from a laptop to imitate a film being played. More generally, during surreal sequences such as the recital of Shakespeare, or the flashback scene, we will introduce abstract colour into our lighting palette, with gelled profiles rented externally.

To achieve these lighting states, our choice of end-on staging will be invaluable; we will use the four bars running parallel to the length of the stage to provide 4 different angles of approach for our lights (not counting the LED panel or diegetic lights). Warm and cold fresnels following the McCandless method will provide face light at different temperatures; top-down/side LED RGB's rented from the OUTTS store will allow us to alter the mood by emphasising harsher angles; backlit LED RGB's and profiles will enable us to both illuminate the scenery in colour without influencing the audience facing face wash, or to illuminate exclusively someone's silhouette while leaving their face obscured. We will rent from OUTTS to supplement the venue's current stock, and a concerted effort will be spent bringing in new technicians to give them access to the opportunity such an ambitious project represents.

SOUND

Sound will be largely minimal for the most part, with simple effects for the majority of the more naturalistic scenes, achieved through a QLab stack and the venue's sound system. Working with the Pilch's intimacy, we plan to run the phone call scene live - the actor playing Bella will phone Maddie on stage in real-time, the conversation being played live through the phone's speaker to add to the play's realism. Similarly, other phone calls made will ring through real phones, including an old Nokia. Other effects, such as the soundscape during the imagined flashback, the radio at the beginning of the same scene, and the audio during the film scene will run through the venue's sound system.

Our composer, Emmanuel De Vidal, has composed a number of variations on a theme, which will play through the venue's sound system during some scene transitions: these will be pre-recorded.



Design Statement.

Will Wilson and Olivia Tajo

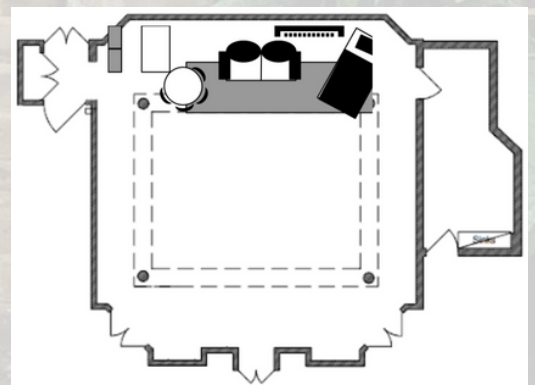
SET DESIGN

In line with the naturalism of the play, the set design of 'The House' will aim to achieve an effect of hyperrealism. The stage will be constructed to look like a living room, with a sofa in the centre, table and chairs stage left and a kitchen unit with a sink stage right. We hope to source the bulk of the furniture from St John's drama store, which will help to minimise costs as well as keeping the production environmentally friendly. The kitchen unit may be constructed, but more likely sourced from freecycle. The most challenging aspect of the set to achieve will be the hospital bed, which will have to be constructed. One way to do this would be to place an airbed on a bed frame (TAFF has some, they were used in 'The Dumb Waiter' HT22), then cover this using white bed sheets to give a more clinical look. The construction of a makeshift drip this would also add to the effect.

The set will have a muted colour palette, to reflect an emotional space that has been sapped of its vitality. The past haunts the set in the form of various objects associated with Angelo: the carved fish mobile, the chessboard, the knick-knacks on shelves, the old clock, the bed he died in. The set will be cluttered with randomly assorted, cluttered objects, with chess pieces knocked over, bits of the mobile strewn across the floor, discarded books and letters left on side tables. This will create a claustrophobic atmosphere, one in which Maddie, Flint, Fiona and Aaron cannot escape the details of a dysfunctional past that weighs down upon them.

One crucial aspect of the set will be the crack in the wall, which will grow larger throughout the show. This may be created using a projector, but could also be achieved by constructing two pieces of walling that gradually pulled apart during the course of each performance. The crack serves as the central symbol of the play, an indelible mark of the characters' grief and also something that poses the threat of growing so large that it swallows the stage entirely.

Due to the ambitious and large-scale nature of the set, we've allocated £350 of our budget to achieve it. We will aim to source the majority of our materials second-hand to keep the show as environmentally friendly as possible.



COSTUME DESIGN

The play at its core focuses on family relationships, both from inside and outside perspectives. I plan to use colour palettes both as a way to express the characters in relation to each other and to show their development throughout the play: Maddie will wear red and denim, while Fiona wears oranges, pinks, and light satin blue, showing Maddie's desire to be like Fiona, but, by drawing closer to the primary colours, reminding the audience that she is younger and less 'faded' from time - she will likewise be dressed in loose-fitting, oversized clothing, mirroring her unease within the household. Similarly, Flint will have a primary colour palette of red and yellow, reflecting both Maddie and his relative optimistic outlook; over the play this palette will diversify into as his handle on the dynamic loosens. Maddie's clothes in particular will become more oversized- this will limit the visible amount of physical contact that she makes onstage, so the audience registers the connection that she is slowly losing throughout the play. Angelo's main costume will be a white hospital gown. This will change only for the flashback scene, where we will recall the 90s, with brighter reds and denim. The final scene will see the group all dressed in black, ready to go to the funeral, evoking a conservative energy with Fiona in pearls.

We will source the majority of costume from crew and cast wardrobes, allowing us to stick to our budget and keeping the production as environmentally-friendly as possible. Additional pieces will be sourced second-hand from charity shops and online.

Marketing Statement.

Sam Wagman

As a piece of new writing, 'The House' presents an exciting opportunity for the audience as well as the cast and crew. With a committed team and our plan for marketing, I am confident that we will more than break even.

We will primarily target our marketing towards university students, though through posters and paid online marketing we will aim to increase our reach to the wider local public. Our marketing campaign will predominantly be on social media, where we will focus on Facebook and Instagram as the platforms most used by both students and the general public. We will similarly use JCRS, asking cast to advertise on their JCR pages and reaching out to JCR arts officers and JCR newsletters to include advertisements and ticket links in their media. Posters will be distributed to cast to place in prominent locations. We will also use the 3AM Productions social media pages, where we have already developed a following, and build visibility by continually posting photos of rehearsals and graphics advertising the play at various stages. I have significant experience in creating marketing graphics, and will ensure the visual consistency of media posted.

Alongside this, we aim to work with student newspapers to organise an interview with the director and leads in the run-up to show week, in order to generate excitement around and visibility for the show. We will emphasise that this production is new writing, helping to set us apart from other student shows performed at the same time.

Additionally, we aim to film a short trailer for the production focused around the central character, Angelo, and featuring voiceover dialogue from the show - we will communicate with other production companies to ensure that this trailer has the highest social media visibility possible.

Having run a highly successful marketing campaign for 'Six Degrees of Separation', I am excited to help this production reach as wide an audience as possible. The unique nature of this play, alongside a structured marketing plan will ensure the success of this production.

Marketing Timeline.

VACATION

- Poster design to be finalised

0th WEEK

- Contact student newspapers and organise an interview with the director and leads
- Order prints for posters and programmes

1st WEEK

- Cast and crew profiles taken
- Social media profiles prepared

2nd WEEK

- Trailer to be shot and edited

3rd WEEK

- Ticketsource and Facebook event created, tickets to be advertised on Instagram and Facebook

4th WEEK

- Poster revealed on social media, print version distributed amongst cast and crew to be put up around Oxford and in colleges
- Trailer released and boosted through paid social media advertising

5th WEEK

- Cast and crew profiles posted daily
- Cast and crew change their Facebook profile pictures to advertise the show

6th WEEK

- OUDS takeover during get-in and dress

Budget.

PROJECTED EXPENDITURE		FUNDING			PROJECTED REVENUE		
Rights		Loans			Seats		
Cost per Performance	£ -				Venue Capacity	90	
Number of Performances	5				Total Performances	5	
Subtotal	£ -				Total Complementary Tickets	10	
Venue		Funding Body	Upfront	% Fund	Maximum Occupancy	440	
Venue Hire	£ 400.00	OU DS	£ 400.00	26.26%			
Technician Fee	£ -	CMD F	£ 180.00	11.81%			
Subtotal	£ 400.00	Merton Floats	£ 100.00	6.56%			
Production Costs		Buskins/Hilda's/Oriel Lions	£ 100.00	6.56%			
Scripts	£ -	Not a Plot Productions	£300.00	19.69%			
Construction	£ 150.00	Total	£ 1,080.00	71%			
Set Dressing	£ 200.00						
Lighting	£ 75.00						
Sound	£ 80.00						
Costume	£ 50.00						
Hand Props	£ 50.00						
Insurance	£ 100.00						
Transport	£ 25.00						
Technical Costs	£ 50.00						
Subtotal	£ 780.00						
Marketing							
Print	£ 100.00						
Online	£ 50.00						
Venue Brochure Entry	£ -						
Programmes	£ 30.00						
Events	£ -						
Trailer	£ 25.00						
Subtotal	£ 205.00						
Subtotal	£ 1,385.00						
Contingency %	10%						
Contingency £	£ 138.50						
PROJECTED EXPENDITURE	£ 1,523.50						