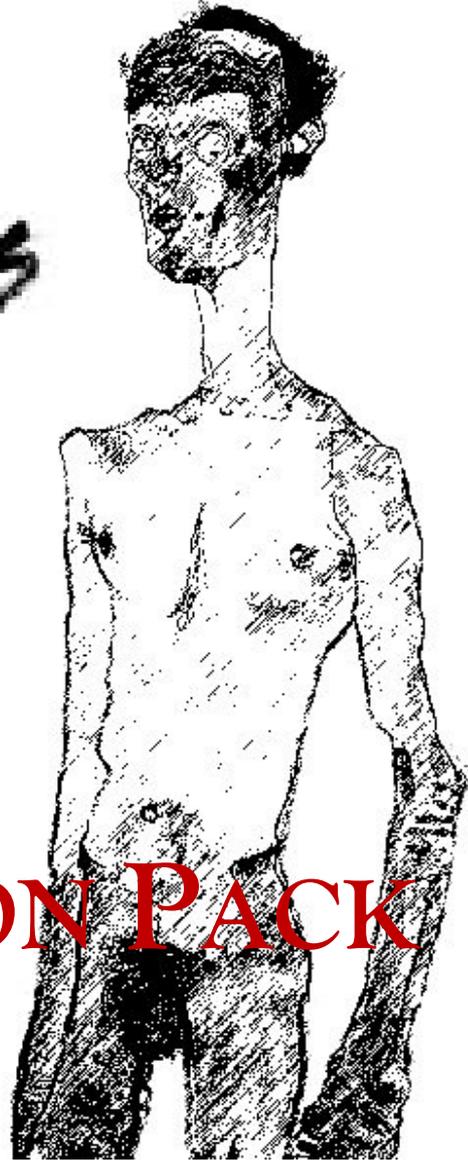


**FIVE KINDS
OF
SILENCE**

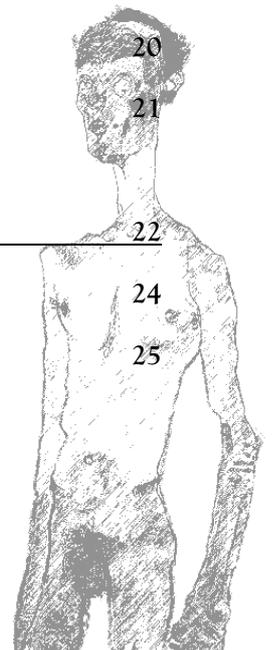


SUBMISSION PACK

**WARWICK ARTS CENTRE STUDIO
WEEK 4, TERM 1**



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THE PLAY

...‘Shelagh Stephenson's drama is a salutary and humane rebuke to such easy sensationalism, cunningly structured to show that there are no cathartic endings.... An eloquent play, too emotionally mature for melodrama, that I warmly recommend...’

Paul Taylor, The Independent, 4th September 2002

This production of *Five Kinds of Silence* is to be exciting, dynamic and chilling. With a team passionate, enthusiastic and more than capable of doing it justice, gone will be its stereotypical, static interpretation that does it a disservice. Instead audiences will be treated to darkly beautiful and moving performances both spoken and physical, hints of black humour and a thrilling and compelling atmosphere that will hold them enthralled; a truly exciting show, full of pace and verve and thrill.

WHY FIVE KINDS OF SILENCE?

The opportunity that *Five Kinds of Silence* presents is one of excitement, innovation and challenge; this discreet, compact and virtually unknown play presents the opportunity of a blank slate on which to create something truly compelling and different. Originally written as for radio, this one-act play by Shelagh Stephenson has inspired high praise and acknowledgement from critics and theatregoers alike, winning several prestigious awards the 1996 Writers' Guild award for *Best Original Radio Play* and the 1997 Sony Award for *Best Original Drama*. Often being used as theatre-school audition material, it is clearly a fantastic opportunity for inventive and exciting acting performance.

Rarely performed onstage, no one is likely to have seen this play and it will be the intrigue and the unexpected that will tempt audiences. This play will challenge audience expectations in a way that is both suitable and encouraging for an environment made up of students and avid theatre goers. This is a story about family, a family ruled by a distorted, poisoned notion of love, where extreme isolation, degradation and violence are the only means of control.

WHY THE STUDIO?

The use of a space as versatile as the studio is crucial in order to include a large, imposing set to instantly create an atmosphere of threat and malevolence and still have room for dynamic movement. We require a space that can generate the atmosphere where the audience feels as if they are observing a warped scientific experiment, or have the sensation of being like a jury judging a case. Further to this,



the audience being disconnected from and raised above the action will endow them in the role of The Fifth Kind of Silence, that of the world outside, so that they are both implicit in the action and yet helpless to do anything about it. The end-on, tiered seating of the studio will be crucial in creating this, associating the audience more with the observing characters on the balconies; elevated in status and distinct from the action.

As well as making full use of the studio's tiered seating, we will also make continuous and constant use of the balconies. The side balconies are to be the domain of 'The Outsiders', who will be present at all times observing and taking notes on the family, and the back balcony will be exclusively the domain of Billy. The balcony use allow us to portray Billy as the tyrant and orchestrator of the action, as a ghost he can then hover ominously above the set as a constant, eerie and threatening presence without distracting from main action onstage.

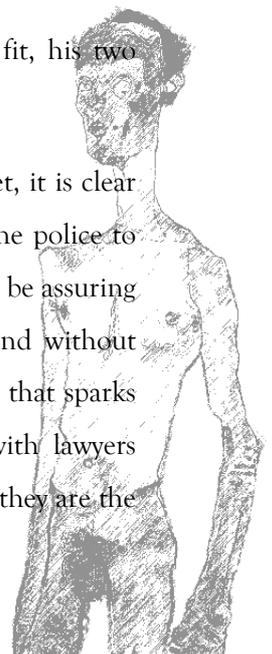
Five Kinds of Silence presents an element of the unexpected; this play may not be the obvious choice, but in this sense it is perfect for the Warwick Arts Centre and the studio as it compliments one of the Arts Centre's greatest strengths: putting on performances that you don't see anywhere else. We feel this play can more than fill this space, for all the right reasons.

The choice of the Week 4 slot suits this play well. Being one-act, it is shorter in length and so more suitable than most to fit to a shorter rehearsal schedule. The gap over the summer will also be beneficial, giving the actors will need some uninterrupted time in which to learn and study their characters. We will also have weeks 9 and 0, post-exam and pre-term time commitments, which will allow the cast to devote their time entirely to this production.

THE STORY

In the dark of a bleak and dusty town-house, whilst a man is having a severe epileptic fit, his two daughters take his gun and shoot him.

In the conversation that unfolds between his wife, Mary, and his daughters Susan and Janet, it is clear that this was no ordinary murder and these are no ordinary murderers. The women call the police to tell them what has happened and when they arrive the three women's only concern seems to be assuring themselves that the man, Billy, is definitely, undeniably dead. The girls say instantly, and without coercion, that it was they who killed their father. It is the strange nature of this confession that sparks the following series of police interrogations, psychiatrist examinations and interviews with lawyers which gradually begin to bring to light the truth. These women are not cold hearted killers; they are the victims.



A twisted, dark tale of abuse that trails back years is revealed; a story about love and obsession at its darkest and most disturbing unfolds. We discover the meaning of the Five Kinds of Silence that dominates this most secret and isolated of worlds through the haunting memories of the past and the daunting encounters with the outside world. The story ends where it began: as those first shots echoes in the room and Billy falls dead. Only this time we realise that this is about the untold stories, the stories you don't hear on the news. In this story, the dead do tell tales.

CHARACTERS

MALE ROLES (7)

- Billy
- Billy's Father
- Mary's Father
- A Solider
- Detective**
- Lawyer 2**
- Psychiatrist 1**

FEMALE ROLES (7)

- Mary
- Susan
- Janet
- Billy's Mother
- Police Inspector**
- Lawyer 1**
- Psychiatrist 2**

GENDER NEUTRAL ROLES

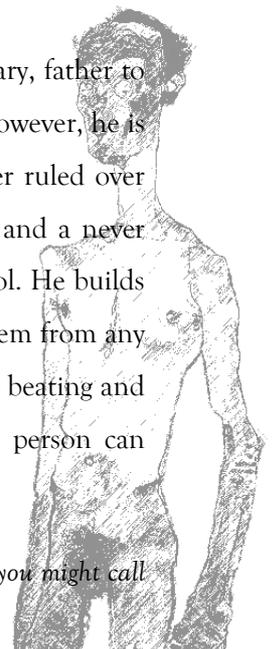
**The sex of all the highlighted roles can be changed if the acting talent balance of men to women dictates otherwise. This is just a guide as to what gender the script suggests

THE FAMILY

BILLY

Late 50s. Billy is the undisputed head and tyrant of the household: husband to Mary, father to Susan and Janet. Billy has an ever-pressing, desperate compulsion to be in control. Inside however, he is still the frightened, tormented little boy he was all those years ago, when his brute mother ruled over him and his blind, drunk father with the same iron fist. Obsessed with order and rules and a never ending list of safety precautions, he desperately tries to create and maintain absolute control. He builds and shelving for 'spare items' anything useful as he feels that these precautions may save them from any mishap that may befall the family. In the dark, twisting of his fragmented mind, he takes to beating and sexually abusing his wife and daughters - he is a man whose concept of love no sane person can understand:

'I love my family. They're mine...What's different about me, see, is that I love them more than what you might call normal...'



MARY

Mid 50s. Wife of Billy and mother to Susan and Janet. Mary is a rabbit in the headlights. Timid and quiet, she is a woman who has been defined all her life by concepts and feelings much bigger than herself. A dangerously fierce religious fervour pressed upon her at a young age meant for a distraught and confused childhood, the only release being the letting of her own blood in memory of Christ on the cross and then later in the promise of escape through her marriage. Mary was captivated by Billy, she was just a girl in love; now she is his captive. Even Mary's faith cannot help give her the strength to release herself and her daughters from the hell they found themselves in:

'His mother said: If you marry our Billy, he'll put you through the eye of a needle. I didn't know what she meant. I do now.... I was soft and shy, not the sort to argue... he must have seen me coming...'

SUSAN

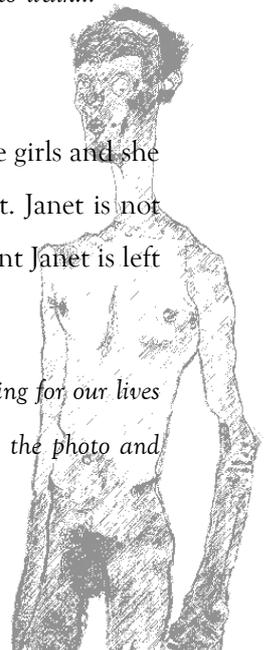
36 Years Old. Eldest daughter of Billy and Mary. Susan is the more stolid of the two girls. Strong, staunch and grim-faced, she bears a hateful resemblance to Billy in her flashes of fierceness and aggression when confronted by outsiders and in her damaged way of viewing love. As the eldest daughter, Susan bears the weight of responsibility in a way even her mother cannot: she is hardened and old beyond her years with a gaunt, almost frightening determination to survive. Susan is not able to escape herself and her confused feelings, let alone her father; in shooting Billy she commits her very first independent act, her first step towards being free and where we see the first, glorious cracks in her hardened veneer:

'...we made for the surface of the air where we saw the light, threw ourselves on the mercy of the air. A promise of breathing unaided, we saw our chance in the darkness... we are newborn babies and we are learning to walk...'

JANET

34 Years Old. Youngest daughter to Billy and Mary. Janet is the more fragile of the girls and she cloaks herself in a childlike innocence that helps her block the things that Susan cannot. Janet is not the apple of her father's eye; this is a blessing beyond measure. Whilst Susan takes the brunt Janet is left to her escapism only, most of the time, it doesn't quite work:

'I'm trapped in the film of our life. Snap. Another photo... And we're smiling smiling smiling for our lives but at the back of head I say please let someone read this secret sign... this is not real... I look at the photo and where is the message, the sign in my eye? I look at the photo, and we're just smiling...'



THE GHOSTS

BILLY'S MOTHER

40s. A volatile and powerful figure in Billy's memory, another machination in the cycle of abuse. As someone who married into money that has since been squandered she is bitter beyond repair at the uselessness of her husband and the situation they now find themselves in. She married late and under false pretence of a wealth and status that no longer exists, Billy's mother is an angry and domineering presence in his life both before and after her death as she still haunts him in his memory.

BILLY'S FATHER

50s. Blind from drinking, Billy's father is an alcoholic. Born to certain but diminishing wealth made long before him, Billy's father was the victim of easy living when he was young but the diminishing family fortune, wasted through years of extravagance and decadence, has finally left him a relatively poor man in a rich house. Disillusioned with loss of wealth and status his family was suffering, he turned to drink and so too continued the family debt. He has nothing left to give and no strength left to fight his wife festering anger or to comfort his increasingly deprived son.

MARY'S FATHER

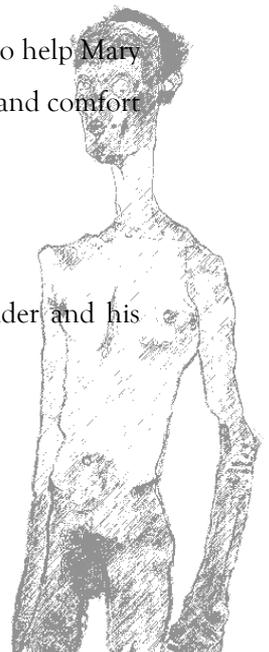
40s. A man of strict, upstanding religious and moral values. Mary's father was consumed by grief after the death of his wife, leaving his daughter fallen by the wayside. Mary's father is idolised by her but incapable of seeing or appreciating this.

AUNT RUBY

30s. Mary's aunt. A kindly but simple woman with little power, but all inclination, to help Mary when her family life starts to disintegrate. She is and welcomed yet rare presence of warmth and comfort in Mary's life.

A SOLDIER

A symbol and idol of awe and admiration for Billy. As a lover of order, the soldier and his barracks present an ideal perfect world for Billy to fantasise and lust after.



THE OUTSIDERS

POLICEMAN/WOMAN

20s. The first person on the scene of the murder: a normal bobby who finds him/herself on the scene of a violent, very unusual crime. Understandably, he/she first meets the women with hostility but, as an astute character, very quickly comes to appreciate that these are not simply cold hearted killers. Presents a kind civility and compassion that many of the other outsiders fail to achieve.

POLICE INSPECTOR (FEMALE)

30s. A steady, soft and sensible character. Good at her job: capable and understanding the value of not pushing too hard and of encouragement rather than intimidation

DETECTIVE (MALE)

50s. An experienced, old-hat detective: very professional and yet with this case he finds that they can still be disturbed and moved.

PSYCHIATRIST 1 (MALE)

Your typical, slightly stereotyped, psychiatrist, with a collected, calm demeanour and endless amounts of patience if not any true understanding of the issues in hand.

PSYCHIATRIST 2 (FEMALE)

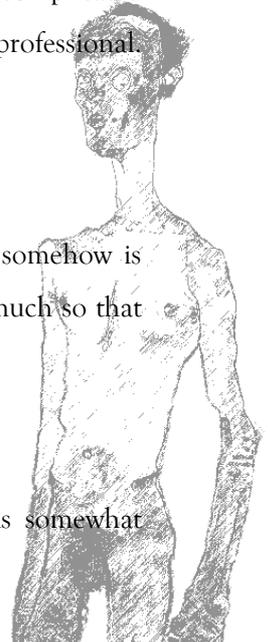
A hard-nosed, worn-ragged character who fails to do her job with the compassion and commitment it deserves. Although she doggedly follows protocol, she reacts to complicated circumstances with a repressed fear and mistrust which seems both inappropriate and unprofessional. She has little patience or time for criminals.

LAWYER 1 (FEMALE)

Brusque, efficient and professional a little too relaxed with the situation as she somehow is capable of seeming completely removed and detached from the situation in hand and so much so that she seems somewhat insensitive. To her this is just another case, another job.

LAWYER 2 (MALE)

A very steady character with an immensely calming and sturdy presence that is somewhat comforting and encouraging.



RIGHTS

See Appendix II.

THE PRODUCTION

THE TEAM

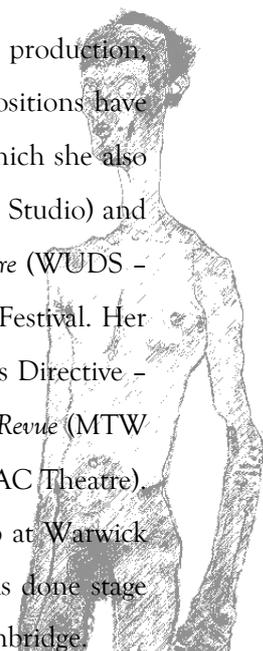
DIRECTOR – ALEXANDRA RUTTER

Alexandra is a second year English and Theatre Studies student. Since she has been at Warwick, Alex has been involved in several productions, ranging in scale from *BASH* (WSAF – WAC Studio) Freshblood's *Play in a Day* (WSAF, 2009) and more recently, performing in *West Side Story* (MTW – WAC Theatre) and stage managing *Julius Caesar* (Shakesoc – Atrium).

Outside of Warwick, she has directed and run her own entertainments evenings for the past two years at private events (S.O.S.A: Sidcot Old Scholars Association, 2009/10), has done volunteer work, helping direct and organise theatre summer schools for children (Summer School for Summer Stars, Shaftesbury Arts Centre, S.A.C, 2008) and has been involved in a variety of other shows as a performer including *The Tempest* (S.A.C, 2007), *No Exit* (Shaftesbury School Productions) and *Oliver* (Paris Helen School Of Dance Stage Arts). Having previously directed and performed in a production of *Five Kinds of Silence* as part of her A Level studies, Alex can subsequently bring a level of enthusiasm, confidence and assertion through her knowledge of and familiarity with the text and is keen to once again take on the challenge that the play presents.

PRODUCER – ROSIE SPIEGELHALTER

Rosie is a first year Film and Literature student who has worked her way through production, marketing, design, stage management, tech and exec roles in her time at Warwick. Her positions have included include Assistant Producer for *Daisy Cutter* (Fresh Blood – WAC Studio), for which she also Stage Manager, a post she had previously filled for *Belleville Rendez-Vous* (Codpiece – WAC Studio) and in an assistant capacity for *West Side Story* (MTW – WAC Theatre) and *Measure for Measure* (WUDS – WAC Studio). She also produced *A Time to Throw Stones* for the Fail Better's New Work Festival. Her experience in marketing and publicity includes Publicity Designer for *Mercury Fur* (Curious Directive – site-specific), Head of Marketing on *The Wild Party* (MTW – WAC Studio) and the *MTW Revue* (MTW – Copper Rooms) and Marketing Assistant on *The Threepenny Opera* (Warwick Opera – WAC Theatre). She also has the position of Marketing Manager on the WUDS exec. Prior to rocking up at Warwick she was Assistant Theatre Manager for C Venues at the Edinburgh Festival 2009 and has done stage management at venues such as the Minack Theatre, Cornwall and the Corn Exchange, Cambridge.



MOVEMENT DIRECTOR –CHARLIE ASH

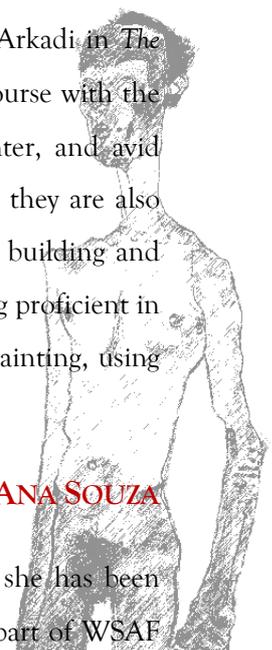
Charlie is a second year Theatre and Performance Studies student. At Warwick she has been involved in many shows, both onstage, backstage and on the production side. Most recently she has worked as Hair and Makeup designer for *Mercury Fur* (Curious Directive – site-specific) and *Wild Party* (MTW – WAC Studio). Her experience with movement extends from her days at school when introduced contact improvisation workshops to her youth theatre pupils and worked as movement director on a production of *Mother Courage*. In 2006 she took a musical production of *Nosferatu* to the Edinburgh Fringe Festival as a performer and movement supervisor. She appeared in a Berkoff-inspired production of *Skellig* in 2008 with a theatre company with whom she continues to run summer schools which specialise in musical and movement theatre. Since arriving at university Charlie has taken part in *Bottom Of The Pit* (Codpiece), *Seven Jewish Children* and *By The Bog Of Cats* (WUDS – WAC Studio) and recently became WUDS Productions Manager. Charlie continues to have a strong interest in the use of physicalisation as a means to communicate with an audience beyond that which is possible verbally, and hopes to fully explore that interest in *Five Kinds of Silence*.

SET DESIGNER –POLLY BOON

Polly is a second year Theatre and Performance Studies student. She has worked part-time in professional theatres in North Norfolk (Sheringham Little Theatre, and The Auden Theatre in Holt) from the age of fourteen, in backstage, front-of-house and creative roles. She has contributed to the construction and decoration of five sets at The Auden Theatre for student productions (*Candide*, *The Caucasian Chalk Circle*, *Animal Farm*, a devised piece based on Berkoff's *Metamorphosis*, *His Dark Materials 1*) and has made costumes from scratch for the roles of the Talking Bird in *Arabian Nights*, Puck in *A Midsummer Night's Dream*, the witch Ruta Skadi in *His Dark Materials 1*, and Arkadi in *The Caucasian Chalk Circle*, all of which roles she also played. She took part in a two-week course with the National Youth Theatre in 2007. Her father is an animator, graphic designer, carpenter, and avid teacher of these skills, and her mother is a graphic designer, painter and photographer; they are also both professional interior decorators, so she has grown up being involved in designing, building and painting things. Her A-Levels included Theatre Studies and Art; these resulted in her being proficient in wire sculpture, the rudiments of lighting design, costume-making, extremely large-scale painting, using Adobe Photoshop, digital photography, and erecting scaffolding.

COSTUME – ANA SOUZA

Ana is a first year Film with Television Studies student. In her brief time at Warwick she has been Costume Designer for *The Lady's Not for Burning* (WUDS – WAC Studio), been part of part of WSAF



2010's Creative Design Team and appeared in the WUDS Weekend Show Autumn 2009, *What Good Are the Arts?* and upcoming WSAF show *Postcards from Jennifer*. She has extensive theatre experience from before university, including costume design for *The Wizard of Oz*, make-up and hair design experience for *Blood Wedding* and acting experience for productions of *Medea*, *The Wizard of Oz*, *Blood Wedding* and *The Lesson*. In high school she took Theatre Arts for the IB at Higher Level and wrote, directed, and designed (set, costume make-up) cast of 10 in multimedia 'Happening' piece titled *Can You Care?*

MARKETING MANAGER – CAROLYN VAN VLIET

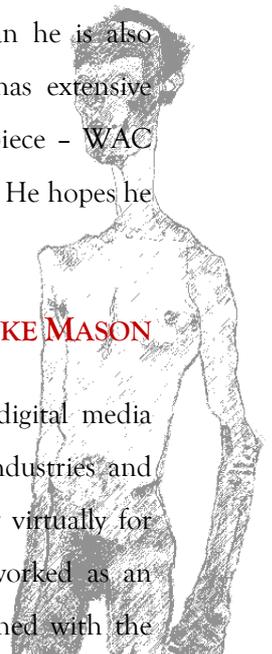
Carolyn is a second year Theatre and Performance Student. She spent much of her gap year in Stratford working with West End professionals where she had to write, direct, devise and perform work of all genres and from all time periods. At Warwick she has been Producer for the MTW weekend show *Mamma Mia* and *Translations* and Assistant Director *'Tis Pity She's a Whore* (WUDS – WAC Studio) as well as acting in *Edmond* (WUDS – WAC Studio) and *A Midsummer Night's Dream* (WSAF 2008). Carolyn's understanding of marketing has been massively enhanced by a 14 week internship with the Warwick Arts Centre marketing department last year. She is also an RSC representative at The University – organising theatre trips via the Shakespeare Society and privately.

PUBLICITY DESIGNER – WILLIAM TEMPLE

Will is a First Year History of Art student. Though new to the role of Publicity Designer, his academia and interests have equipped him with years of visual analysis that more than prepare him for the role; he has a deep visual archive within his head as a result of his subject and understands the visual language of publicity. His adeptness in both photography and Adobe Photoshop mean he is also equipped for the practical elements of the role. For his brief time at Warwick he has extensive experience of its theatre scene, performing in productions of *Belleville Rendezvous* (Codpiece – WAC Studio), *By the Bog of Cats* (NSDF 2010) and *Mercury Fur* (Curious Directive – site specific). He hopes he can bring a fresh perspective to the team.

VIRAL/WEB MARKETING DESIGNER – LUKE MASON

Luke is a Second Year Theatre and Performance Studies Student with an interest in digital media installation and performance art. His experience is varied, both within the creative industries and marketing services. He is currently employed by Grant Thornton International working virtually for their brand management, marketing and communications team. In addition he has worked as an ambassador for the Arts Council promoting their YPPT project. Recently he has interned with the



BAFTA award nominated artist collective Blast Theory who specialise in Digital Media interactive arts. At Warwick University his previous experience includes the Film Manager for One World Week, the artist behind the concept and edit of the WSAF 2009 promotional video, the digital media animator for *Measure for Measure* (WUDS - WAC Studio) and is currently the Creative Designer for the Warwick International Development Summit. His background is largely in video arts and has recently been awarded by the Lord Rootes Fund to create a documentary film.

LIGHTING DESIGNER - NEIL RUSSELL

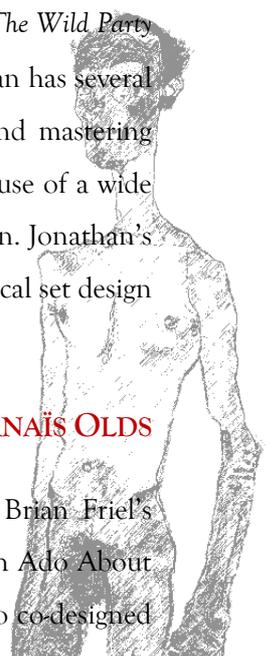
Neil Russell is a third year Mechanical Engineering student and has been a member of Tech Crew since his second year, in which he has taken an active role and is currently Deputy President. In his second year, he was Assistant Technical Manager for *Tis' Pity She's A Whore* (WUDS - WAC studio), where he was an Assistant Stage Manager during the actual shows. He was also an Assistant Stage Manager for the production of *Company* (MTW - WAC studio). This year, his main responsibility was Design Engineer for *West Side Story* (MTW - WAC Theatre), for which he was also the lighting operator for the evening shows. For last year's SPLAT festival he was the Assistant Technical Manager for lighting in the main venue. He has also helped with the majority of get-ins across the year. After all this, Neil looks forward to finally getting the chance to lighting design a show.

TECHNICAL MANAGER/SOUND DESIGNER - JONATHAN MOSS

Jonathan is a first year Engineering student. In the short amount of time he has been at Warwick, he has been involved in many productions. His sound experience includes Sound Designer for the *MTW Revue 09* (MTW - Copper Rooms), *Belleville Rendez-Vous* (Codpiece - WAC Studio) *Measure for Measure* (WUDS - WAC Studio) and *Mercury Fur* (Curious Directive - site-specific), Sound #1 for *The Wild Party* (MTW - WAC Studio) and Sound #2 for *West Side Story* (MTW - WAC Theatre). Jonathan has several year's experience in sound production, including working on large recording, mixing and mastering projects over the last two years, from which he has gained an in depth knowledge in the use of a wide range of equipment and techniques for sound reinforcement, manipulation and production. Jonathan's main focus is in sound, however, he does have experience in special effects, lighting, technical set design and web design too, giving a good overall knowledge of the tech world.

STAGE MANAGER - ANAÏS OLDS

Anaïs is a second year English and Theatre Student. At Warwick, Anaïs has directed Brian Friel's 'Translations' for One World Week (2009) Worked on costume and marketing for 'Much Ado About Nothing'(2009) and 'West Side Story' (2010) for which she was also an ASM. She has also co-designed



costumes for Mercury Fur. (2010) and is currently stage-manager of 'The Lady's Not For Burning' (2010) By now She has also stage-managed and designed costumes for various school productions, including 'Twelfth Night' (2007) before coming to Warwick. By now, Anaïs both knows her way around the studio and is also well versed in organisation and design skills and both confident and capable in the stage management role.

ARTISTIC VISION

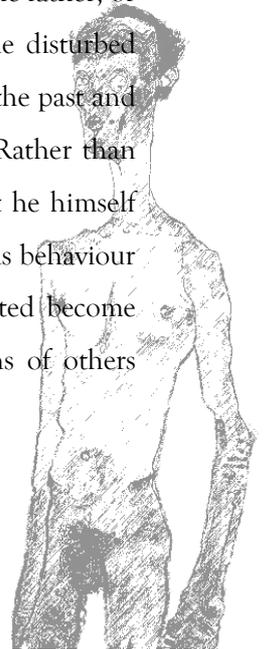
OVERALL CONCEPT

This production seeks to play on the themes of isolation, entrapment and a distorted concept of love to create a totally different, alien world; the world of a family continually haunted by the presence of a dead man who refuses to be eradicated. The tally of five is a crucial element and will serve as a visual testament to the ordeal of the family and so will be a dominant presence in the set and publicity design.

The consideration of the seriousness of the content matter of this play is something this production does not take lightly. This play has so many facets and is so much more than a clear-cut tragedy, or a campaign against abuse and we do not want to sell it as such: it would be a disservice to the writing. There are no goodies and baddies here, this is real life, with as many lights and shades as you can possibly imagine:

'crude, exploitative plays on this much-mistreated topic tend to work up to an all-too-predictable disclosure, flourishing the revelation of abuse as the final piece of the jigsaw that, slotted in, now supposedly clarifies everything. Shelagh Stephenson's drama is a salutary and humane rebuke to such easy sensationalism, cunningly structured to show that there are no cathartic endings in cases like this' Independent

The audience will not leave the auditorium merely feeling sorry for the girls and hateful of the father, or indeed, simply depressed. Instead, they will leave with a dawning comprehension that the disturbed relationships in this family are not simple or polarised. It involves complex influences from the past and the present which induce love, anger, pain and loyalty in equal and confusing measures. Rather than demonising Billy as someone who is pure evil, it is important for the audience to see that he himself had a horrendous childhood and suffers with mental illness, which whilst may not excuse his behaviour towards his girls, it does explain it. The boundaries between manipulator and manipulated become blurred at times, and the simple lines between the hands of one controlling the actions of others become tangled and disconnected.



MOVEMENT

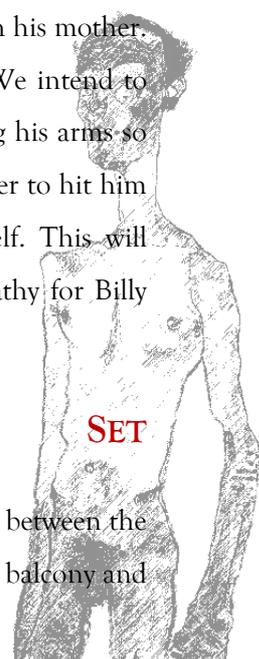
As this play was not written for the stage, there is no indication as to how it should be staged and certainly no written opportunity for movement at all. This means that we have to create movement from scratch and through improvisation. The inclusion of dynamic movement will avoid the possibility of a play such as this, with such a strong basis in words and monologue, becoming static and monotonous. The themes and emotions raised within the play are so complex and visceral that we feel the use of just aural communication would limit our ability to connect with our audience.

We will not be looking specifically for dancers to fill any of the roles as the emphasis will be on interpretive movement and detailed physicalisation. Some of the movement will be illustrative, reacting to a punch, or an explicit command. The more subtle sections of movement will come from what is implied by the text, physically manifesting the internal feelings of one character towards another, or towards a memory.

In terms of aesthetic, the movement will adhere closely to the overall theme of claustrophobia, of scrutiny, of bearing witness and passing judgement. The balconies used in the set, so reminiscent of a viewing gallery in a courtroom or an old fashioned autopsy theatre, will add to the stifling feeling of observation and we would encourage the actors to play to this atmosphere in their movements. Much of the devising process will be done through improvisation, as there can be no pre-ordained choreography until the actors themselves have begun to get a feel for how their characters relate to one another. However, it is clear from the text that Billy acts as a manipulator and controller of his wife and daughters, and as such a visual manifestation of him as a puppeteer will form the basis of some of the movement sequences.

For example, the puppet imagery may be introduced in Billy's first memory of wash day with his mother. He tells of how his mother beat him in amongst the damp sheets dripping on the line. We intend to use the sheets to aid movement in this scene, whipping him and tripping him up, tangling his arms so he can't fight back. The final image we have in mind is of him laughing, goading his mother to hit him again, with each wrist tangled in a sheet, hanging from the line like a puppet himself. This will introduce to the audience the cyclical nature of violence, and introduce a level of sympathy for Billy that will make them question how they perceive him later in the play.

The distinction between the house and the outside world, as well as the parallel distinction between the mentally captive women and the liberated outsiders, will be represented through use of the balcony and

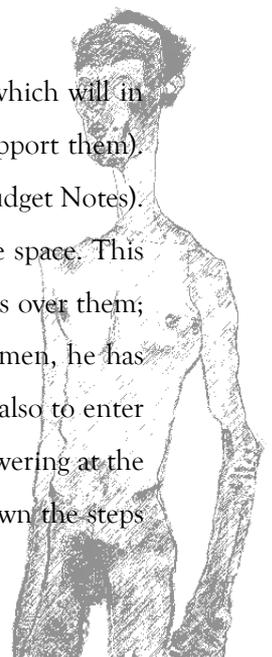


the ground level. Only the women and Billy will interact with the elements of their house and the outsiders will remain on the balcony whenever they are not 'in' the current scene, creating the atmosphere of a surgical theatre, or goldfish bowl, as the women's intensely private experiences are prised open for general examination. Billy will have the freedom of all these spaces, demonstrating his liberty in comparison with the rules he imposed on his family.

Though our production will be set in the 1970s, the set will not reflect this. The house itself is stuck in a time warp, brought about by the family's lack of money and Billy's constant attempts to create a barrier between the outside world and his family. It must convey a sense of faded grandeur - new money, made before the Great War, and just as quickly squandered. However, our aim is not to create a facsimile of a rotting old house, but more an atmosphere of oppression and fear. To this end, we will continue the matte blackness of the studio onto our set, so that unlit elements will melt out of sight. However, we will add subtle details to this, partly to suggest both place and atmosphere. The blackness will add to an impression of darkness and fear and of being shut in, away from daylight, only one shaft of which will reach the floor. There will be a wardrobe, stacks of shelving, two doorways, and two staircases, and a decrepit chandelier. The four chairs that will be used only for the interviews will be the only freestanding furniture and only present onstage during the interviews or leading into the monologues.

The wardrobe will be used primarily to house the three red coats. These are an incredibly important symbol of Billy's control over the women, and will therefore be visually central, enshrined centre-stage. Whenever new props or scenery need to be introduced to the space they will be passed through the wardrobe - the back will be removed and a gap inserted into the flat behind to facilitate this - so that it is constantly being opened to reveal the coats. Additionally, during Susan's speech about how he sexually abused her, Billy will enter slowly and threateningly from inside it, the shock factor being added to by having this as the only instance where the wardrobe is used as an entrance.

The shelving will be neatly made, but simply, built onto four supporting upright 4"x4"s, which will in turn be screwed onto the flats from behind (if necessary, we can run a fly line down to support them). The shelves will be obsessively neat with each one lined with carefully labelled boxes (see Budget Notes). The stairs will be used by Billy alone, allowing him complete freedom to move around the space. This will demonstrate how he is ubiquitous in the women's minds, and how much power he has over them; while they are trapped in the lower level, watched by the lawyers, psychiatrists and policemen, he has the power and liberty to transgress the prison-like space he has created for his family - but also to enter it, in a way the outsiders cannot. For example, as Janet speaks tearfully about her ordeal, cowering at the edge of the space and believing she is alone, Billy will run along the balcony and swing down the steps so he is sitting directly above her, leering.





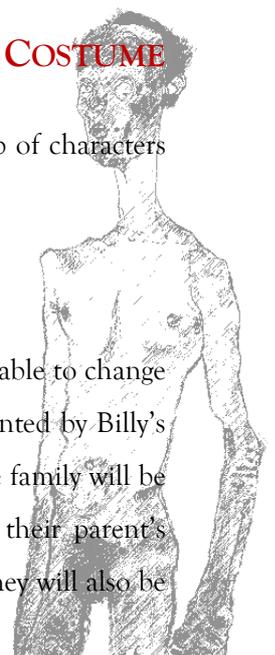
On the upstage wall there will be four groups of photographs: of Mary, Susan, Janet, and the family together. They will be printed as though they are family prints, pinned up close together and over a large area, as if by Billy demonstrating how he wishes his family to be. We will create them by photographing the cast in costume. On top of these photographs, and everywhere on the flats, wardrobe, steps and floor, will be chalked tally marks. This is the crucial symbol of our production - the idea of trapped prisoners. We want the audience to be overwhelmed by the tallies, indicating the huge amount of time that the women have been captive. And in all the lighting states, even those which focus downstage, away from the elements representing the house, these white tally marks will spill, providing a physical memory of being trapped, which is constantly hanging over the women.

COSTUME

Costume is a key aspect of *Five Kinds of Silence* in order to effectively portray each group of characters differently.

THE FAMILY

We want to give the audience the impression that the characters are living in the past, unable to change or take control of their lives until the moment the play begins. Even then, they are haunted by Billy's presence and unable to move forward. As a result, though the play is set in the 1970s the family will be decked out in outdated vintage clothes recalling the 1940s, as if frozen in time after their parent's marriage. The clothes will be rather stifling for the women, and though they'll be clean they will also be



quite worn out, ill fitting and loose, conveying their lack of confidence and strength as well as their discomfort. The colour palette for the family's costumes will be mostly faded monochrome colours, such as beige, dark green, and brown but in a different colour pallet to that of the ghosts. A key costume item is the three matching red coats that Billy bought for his wife and daughters to keep an eye on them. They will be very plain, decidedly not alluring but in a loud shade of red, disturbingly depicting the women as targets for Billy and contrasting with their neutral clothes. Billy's costume in turn will consist of plain trousers, and two identical shirts - one bloody, one clean. He will also wear braces to enhance his strictness and need for control.

THE OUTSIDERS

In contrast, the Outsiders will have more modern, well-maintained costumes. They will possess costumes in line with their individual jobs, with fitted suits and skirts. The women in particular will wear more obvious make-up, tight fitting clothes and possibly heels to appear as sexy, confident career women in control of their lives and comfortable in their own skin.

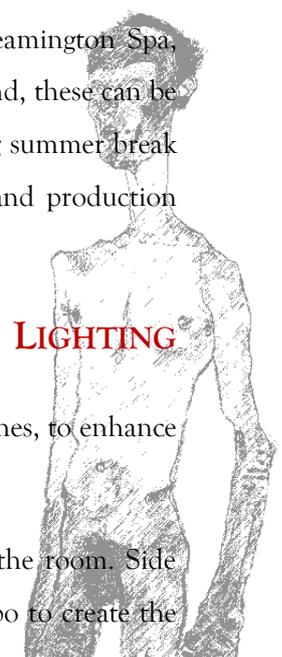
THE GHOSTS

The ghosts must be clearly from a different place again to the other two groups; they too will be costumed from a long gone era of the 1920s as going back down the line of abuse even further back in time. To give the effect that they are the product of the mere memory, they must also appear faded and washed-out, subsequently will be dressed very monochrome, as if their colours have faded with time, their memories being lost to it.

Costumes will be sourced mainly from charity and vintage shops in Coventry and Leamington Spa, where a variety of suitable clothes with a demure and faded look about them can be found, these can be additionally tailored for the women once bought to give them a worn out feel. The long summer break gives us the advantage of more time to source vintage clothing, especially from cast and production team friend or contacts.

The play is very dark in theme, and therefore the lighting will generally involve cold washes, to enhance the coldness of the location. There are four main lighting states during the play:

- The house lighting state will be a cold wash, to provide a prison like feel to the room. Side lighting will be used to create long shadows, with the use also of a window gobo to create the



optimistic image of light coming from outside. A working chandelier will be flown in for the house scenes. Haze will be used throughout to add atmosphere and definition to lighting.

- A second lighting state is the past. This will be essentially using brown/chocolate coloured filters, to provide a sepia look to the action
- Interviews in the house will use a dimmed version of the house lighting state, but two spots will be focused on either side of the seating in the bleachers. Interviewers will sit or stand in these spots, and ask the questions from the bleachers
- The final state is the interviews outside the house. This will be dramatically different from the house state. Corridors of light will be formed when an interviewer enters through one of the doors at the back of the set. This will be achieved by using floods on floor level positioned behind the doors. A chair will stand at the end of each of the corridor of lights; once the interviewer arrives at the chair, the corridor lights will be turned off, and a spot will come up on the interviewer and interviewee.

SOUND AND MUSIC

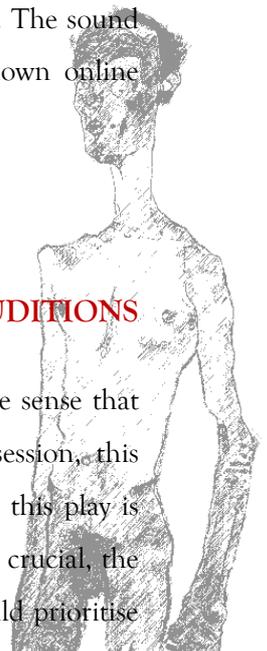
The music used to compliment the performance will be utilised where possible with sinister influences for the pieces to match the underlying tone of the text. Composers such as Thomas Newman and Steve Reich have been discussed as influences; including “Choking the Bishop” by Thomas Newman for the specific sinister tone, however the exact tracks will be decided during the rehearsal period to ensure the music compliments the performance well. The use of music boxes or music box sound effects may be used to compliment the lost innocence of Susan and Janet in their childhood.

The standard studio speaker setup will be used, along with the Yamaha 01V96. One extra speaker will be used for the position specific sound effect of Billy’s voiceover near the start of the play. The sound effects required will be sourced from the Tech Crew sound effects library, or from known online sources, with Billy’s voiceover recorded specifically for the show.

THE PROCESS

The audition process will be approached in the opposite way round from the norm in the sense that rather than beginning with a workshop audition, followed by a more specific recall session, this production will do it the other way around. This is because the most important thing to this play is being capable of tackling the monologues; a good interpretation and delivery of the text is crucial, the movement secondary. So, to narrow down the auditees most effectively, we feel we should prioritise

AUDITIONS



the audition process in relation to what we will prioritise in what we are looking in the actors: first a foremost, an actor capable of sensitive and interpretation of the text, secondly a good, strong physical performer capable of improvising.

The first round will consist of individual slots of 10-15 minutes. The audition material will be made available to the auditionees beforehand along with a limited description of the character. The sections will be selected for their challenging nature, designed to best test the mettle of the acting talent

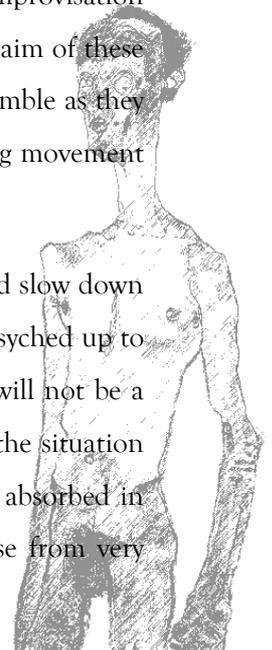
The second round will be closely co-ordinated by Charlie and will be longer, about 45 minutes and conducted in larger groups. This second round is designed to encourage the auditionees' creative responses and persuade their improvisation skills and to see how they move and interact as a group as a close, collaborative ensemble performance in terms of the family will be crucial. We will do a brief general movement workshop and then divide people into small groups of 3 or 4 and, upon giving them a section of text to work on, giving them 15 minutes to devise some movement they feel appropriate. This will test if they are capable of using text as a stimulus for movement, test their capabilities as physical performers and improvisers and allow us to assess how well they work and perform in a group, all skills that will be essential to this production.

Auditions will take place as soon after submissions as possible (allowing enough time to advertise and send out audition material) so as to avoid clashing with exams and WSAF rehearsals to the greatest degree possible and to give the cast the optimum time for preparing for the show.

REHEARSALS

The rehearsal process will be a mix of straight-forward working through the play (it has been divided into sections as there are no scenes or acts by which to break it up) and workshop/improvisation sessions. These will be mainly but not entirely for the development of the movement. The aim of these sessions will be in part to encourage the actors, the family in particular, to work as an ensemble as they will need to be very much in tune with one another in order to be comfortable improvising movement with one another.

In order to ensure that the difficult subject matter of the play does not begin to depress and slow down the process, I will ensure that as much time as we spend getting the actors into character, psyched up to play the role, will be replicated on the other-side bringing them out of this space. There will not be a focus on 'becoming the character', no one can nor should attempt to truly imagine what the situation for these characters would have been like or there is a danger of the actors becoming too absorbed in their characters. We will utilise much more basic stimulus, drawing the emotive response from very basic emotions: fear, love, hate, etc that we all have experience of and create the roles.



PUBLICITY



The images utilised in publicity will aim to emphasise elements of the play such as the grotesque Billy, innocence and the passing of time. Both these pictures will be branded with the recurring motif, the tally of five, in order to unify these quite separate images and connect them, clearly, with both the teaser campaign and the set. An image along these lines will adorn our flyers. There is starkness to this image, a simplicity which both mirrors

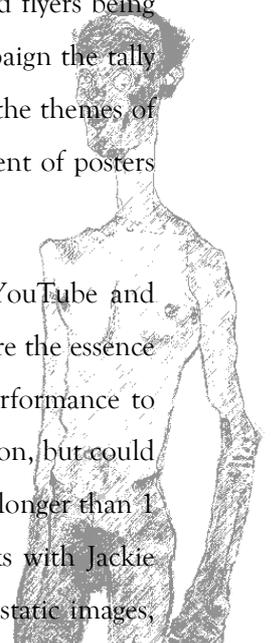
our design intentions but also maintains immediate impact upon the viewer. This was developed from a myriad of found images which we felt expressed different aspects of the production. Although we are happy with this image, the plentiful time over the summer will allow for an opportunity to explore other avenues and means to utilise this image to its full effect.

MARKETING

The delicate subject that *Five Kinds of Silence* encapsulates has informed how we intend to market the play significantly. We aim to present a marketing campaign that is sensitive, intriguing and one that reaches beyond the University of Warwick campus.

We intend to create a durational teaser campaign that builds up in layers over the first few weeks of Term One. The first level of the campaign will take place in Week One, allowing enough time for a gradual build up and help to introduce the play and overall theatre scene to the new students. It will involve the symbol of a tally of five being placed strategically around campus in chalk and flyers being distributed at Fresher's events such as the Societies Fair. During the second level of campaign the tally symbols will be replaced by a set of photocopied photographs and pictures which invoke the themes of the play. The final element of the campaign will be the distribution of flyers and placement of posters around campus.

A unique video trailer will be created in order to be used for both viral marketing (YouTube and Facebook) as well as on the various TV screens around campus. The film trailer will capture the essence of the piece and will be filmed in a style in-keeping with the overall concept of the performance to create intrigue and interest. This video will be embedded into a web-page for the production, but could also be embedded into the Warwick Arts Centre website. We envision the trailer to be no longer than 1 minute long with shorter TV-Spots of around 20 seconds for campus TV screens. Talks with Jackie Smyth have concluded with the agreement of a deal involving displays on SU screens as static images,



video footage on SU TVs and website, flyers in SU publication The Bubble as well as additional distribution and advertisement by the SU.

We also intend to utilise other campus media outlets. The Publicity Officer for RAW has agreed that we can have a slot to talk about the play on the arts programme *Up Your Arts* airing Tuesday between 4 and 5 pm and we are planning to invite The Boar to view an advanced rehearsal of the piece in which they will be able to review the piece in an informal manner before the run of the show begins. A marketing pack will also be sent to different academic departments and university societies, particularly those involved with all types of media and the arts, social studies, and psychology. Cast and crew members will also have the option to buy hoodies/t-shirts which will be worn around campus.

We plan to create a fun, sociable event from which all the proceeds go to a charity that acts for positive change, such as the Make a Wish Foundation. We are wary of making the show appear socially didactic but feel that an enjoyable, constructive event will both raise the profile of the play whilst raising money for a good cause.

We feel, however, that it is important to reach outside of the bubble as the subject matter of the play has universal resonances within many communities, not just the on-campus community. Therefore, we intend to send media packs and information about the play to several schools and community centres within the local area. For example, in Royal Leamington Spa the Royal Pump Rooms centre art gallery, library and information centre regularly receive information from the Warwick Arts Centre about shows as does the Barr's Hill School and Community College. Within Coventry there are numerous community centres and art hubs, including the Institute for Create Enterprise (ICE) that we could communicate with.

PRODUCTION SCHEDULE

TERM	WEEK	PRODUCTION	REHEARSAL
3	7	Audition publicity designed Auditions publicised through theatre society e-mails, posters. Slots available though sheets in WUDS pigeonhole and e-mail contact Audition rooms booked Cast contacted and exam and WSAF schedules logged Rehearsal schedule created to best facilitate cast	Thursday: Auditions Friday: Auditions Saturday: Recalls, casting finalised
	8	Production team meetings to confirm set and marketing schedule	Wednesday - Whole cast read-through and discussion Friday - Main character (the family) speech/acting workshop. Saturday - Movement workshop and

			improvisation with the family
	9	Photo shoot with cast for publicity design	Thursday - Section 1 Friday - Section 2, followed by Section 3 Saturday - Movement Workshop with Ghosts (as needed) and The Family
	10	Production meeting to confirm objectives over holidays	Monday - Section 4, followed by Section 5 Wednesday - Section 6, followed by Section 7 Saturday - Sections 8, 9 and 10
Summer break		Publicity designs finalised Posting on Fresher's Facebook groups Marketing materials ordered for arrival during Week 0 Rooms booked for Term 1 rehearsals	Cast to learn their lines completely; this is because of the vast amount of dialogue, for the lead roles in particular, that will encumber actors if they are on-script, especially considering the movement requirements that will not be possible without dialogue learnt.
1	0	Costume and prop sourcing begins Meetings on marketing logistics	Monday - Sections 1 - 3 Wednesday - Sections 4 - 7 Thursday - Sections 8 - 10 Saturday - Movement Workshops and Improvisation with Family and Ghosts (as needed)
	1	Techies attending rehearsals - begin development of lighting and sound design Marketing at Fresher's events Stage One of marketing campaign	Monday - Sections 1-3 Wednesday - Sections 4-7 Saturday - Sections 8-10
	2	Photo shoot of cast in costume for set photographs Stage 2 of Marketing Campaign	Monday - Sections 1-5 Wednesday - Sections 5-10 Thursday - FULL RUN Saturday - Covering any movement /specific sections as needed
	3	Programme design finalised Costume finalised Transport of set materials to Arts Centre Set construction/decoration Stage 3 of marketing campaign	Monday - FULL RUN Wednesday - FULL RUN Thursday - Covering any movement/specific sections as needed Saturday - FULL RUN
	4	Monday : Get-in Tuesday : Tech and dress run Wednesday - Saturday : Performances Saturday : Get out	Tuesday - Tech and dress run Wednesday - Saturday : Performances

Five Kinds of Silence budget

Ticket Prices			
	Number	Normal Price	Conc. Price
Seat Type 1 (e.g. seats)	114	£7.00	£6.00
Seat Type 2 (e.g. benches)	0	£0.00	£0.00
Seat Type 3 (e.g. floor)	0	£0.00	£0.00

Seat Type 4 (e.g. restricted view)	0	£0.00	£0.00
Weighted Average Ticket Price	114	£7.00	£6.00
Number of performances	5		
Total number of tickets	570		
Box Office Rate	10%		

Incoming		
	Amount	Notes
Sponsorship	£0.00	
100% ticket sales @ conc. price	£3,078.00	
<i>Total Potential Incoming</i>	£3,078.00	

Outgoing		
	Amount	Notes
General		
Arts Centre Studio Hire	£900.00	
Production Rights	£225.00	See Appendix II
<i>Total General Costs</i>	£1,125.00	
Set		
Flats	£40.00	
Wardrobe	£45.00	
Shelving	£20.00	
Chandelier	£0.00	Sourced - DC Cupboard
Pictures	£15.00	
Mirrors	£5.00	
Boxes	£0.00	Sourced - See budget notes
Paint	£20.00	
Chalk	£5.00	
Washing line	£4.00	
Chairs	£10.00	
Contingency	£20.00	
<i>Total Set Cost</i>	£184.00	
Technical		
Haze	£25.00	
Gobo	£15.00	
Gels	£50.00	
Sound effects	£20.00	
PRS	£20.50	See budget notes
Contingency	£20.00	
<i>Total Technical Cost</i>	£150.50	
Props		
	£57.80	See budget notes
<i>Total Props Cost</i>	£57.80	
Costume		
Red coats x 3	£30.00	

Family	£40.00
Ghosts	£50.00
Outsiders	£20.00
Total Costume Cost	£140.00
Marketing	
1000 A6 Flyers	£32.00
25 A3 Posters	£38.00
Photocopying	£30.00
Screens/Website	£50.00
Contingency	£20.00
Total Marketing Cost	£170.00
Total Outgoing	
	£1,827.30

Break Even Point		
	Normal Rate	Conc. Rate
Income per Average Ticket	£6.30	£5.40
Number of Tickets to Break Even	291	339
Number of Tickets per Night	59	68
Break Even Point	51.8%	59.6%

APPENDIX I: BUDGET NOTES

- Seat numbers are based on Row E being unavailable for sale due to use of the balcony rendering fire exits unusable and an additional row of 19 seats being added to the front.
- Recorded music will also be used in this production; because of this, an allowance for PRS charges has been made in the budget. The allowance will cover between 30% and 35% of the production to be supported by music. Based on an estimated running time of 1 ½ hours, this will allow for the music that is expected to cover scene changes, and to support some of the performance. If less music is needed, the cost will reduce. The budgeted cost is based on 60% of tickets sold
- Cow Milkshake shop in Leamington has agreed to donate their empty ice-cream tubs to us
- Props budget breakdown:

PROP	PRICE
Polystyrene Cups	£1
Cat Ornament	£5
Blood:	
- Fake blood ingredients	- £4
- Medical tape	- £3
- Blood pellets/capsules	- £6 for 20

Clipboards	£5
2 single bed sheets	£10
1 double bed sheet	£7
Self-adhesive labels	£5
Stage caps	£1.80
Contingency	£10
TOTAL	£57.80

APPENDIX II: RIGHTS

Phone and e-mail contact with Samuel French, owners of the rights to the production, has been made with the following assurance:

Dear Sir/Madam,

I wish to enquire about obtaining the rights to an amateur performance of Shelagh Stevenson's Five Kinds of Silence from the 27th-30th October 2010, with five performances including a matinee. I have previously been in phone contact about this and received confirmation that the rights are available at the price of £45 per performance. Would it be possible for you to confirm that this is still the case for both this and the following week due to the slight possibility for alteration in the scheduling of the performance?

Thank you for your cooperation
All the best
Rosie Spiegelhalter

Dear Rosie

The rights for this are currently available to you at a cost of £45 per performance.

Hope this helps

Sophie Holland

Amateur Rights

Samuel French Ltd