

The Resource Pack:

A practical handbook an exploration of the process of putting together this piece of theatre

Designed for teachers and arts educationalists who have seen and/or are studying the play.

General intro to the play

In a totalitarian world at war, Big Brother watches over all and the Thought Police rule with an iron fist.

A solitary figure, Winston Smith, clings to a vision of a different future. What begins as an act of rebellion and hope quickly descends into a nightmare of doomed love, personal betrayal and the terrors of Room 101.

From the lies of the Ministry of Truth to the blind hysteria of the Two Minutes Hate, the manipulation of Doublethink, Newspeak and the capital offence of Thoughtcrime, George Orwell's stark futuristic vision pulls no punches, and resonates now more than ever.

In a world of dodgy dossiers, rendition, torture, Murdoch, spin and political corruption, truth has indeed become as strange as this chilling fiction that is frighteningly familiar.



Standing, left to right: Chris Garner, Andrew Price, Nick Haverson,
Conrad Nelson (Director), Joe Sumson (Dukes Artistic Director)
Seated, left to right: Kate Ambler, Carolyn Tomkinson

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SECTION ONE

A novel full of resonances for a contemporary audience ,

The Director of 1984, Conrad Nelson, and Assistant Director of 1984, Chris Garner, talk of their passions of the novel, and it's translation to the stage.

"It's obvious to see why this novel has such resonance for a contemporary audience. Orwell's foresees the influence of both American and European culture and the rise of fear and suspicion of the far and middle eastern communities of the globe.

Most prophetic of all perhaps, are concerns of surveillance and personal privacy and issues of national identity, truth and freedom.

There is little doubt that as we herald the arrival of 'connectivity' and social networking there is an increased chance that we invite other less welcome guests to watch over us when we least expect it.

It is the natural result of a society that is obsessed with image, celebratory and media coverage. Orwell's image of the future may be the final destination for this obsession. It is no leap to imagine a culture in which televisions are in all living spaces and where the ubiquitous screen constantly observes as well as broadcasts.

The technology is no longer futuristic, it's here.

The more we are happy to be governed by facts and figures via the internet the more we are able to delete an inconvenient truth and replace it with a more convenient one. In other words to eliminate the past and re-write the future. In the hands of a despotic regime the consequences may be grave. However, the technology that we fear will homogenize and brainwash us all might provide the platform through which freedom of speech may be possible across the world.

Orwell imagines a post nuclear world in which The Party has taken control. However, we do not live in such a world and it is important to remember that Orwell's book is a cautionary tale about a possible future and is not the inescapable fate of Great Britain and more specifically the England that he loved.

From a simple storytelling point of view I think that this five handed adaptation gives our creative team a wonderful opportunity to conjure the claustrophobic environment of the book whilst maintaining its fluid narrative style. We welcome our sixth cast member in the guise of our audio visual content.



This play demands televisual content and the appeal is to be as creative with this element as with the live action on stage. In fact the excitement is to find a path along which both live and recorded content can walk in partnership.

There is a parallel in the way that this production will be staged with the world of Orwell's 'Oceania'.

He depicts a society in which basic living conditions are failing, where food and commodity are in short supply but where the technology of surveillance is 'cutting edge' driven by the military necessity to divide and conquer.

In our production we will be using modern methods of delivering the audio visual content to stage whilst creating the content via hand-drawn, low tech animation techniques. The stage performance will rely for the most part on the raw creativity of the actors. This combination of high and low tech is creatively fecund, though laden with risk as we are asking our creative team to synchronise their disparate skills.

The plot is almost Greek in style as we watch the almost inevitable fate of our protagonists. However, this is also a tale of rebellion, hope and love. We must look for the opportunities to embrace these themes if we are to do justice to the novel.

So why should we do 1984? Well, it is pertinent and cautionary tale for a society in the throws of a digital revolution and a darn good challenge t'boot."

Conrad Nelson



SECTION TWO

Assistant Director, Chris Gardner, talks about his passion for the novel, and the way the three partnered co-production of 1984 came about.



Why 1984?

At the age of 16 I bought the Novel 1984 and read it. I was gripped... 29 years later I am still reading it, at least once a year, and I have to say that I have been fairly obsessed with it ever since I first read "It was a bright cold day in April, and the clocks were striking thirteen..." all those years ago.

In 2008 I was applying for a permanent artistic directing job with a well known small scale theatre company, and had to put together a three year plan, including plays I would like to produce. I knew I wanted to do 1984 and so scoured the country for an adaptation with a suitable (small!) cast size...and I was fortunate enough to come across Nick Lane's adaptation.

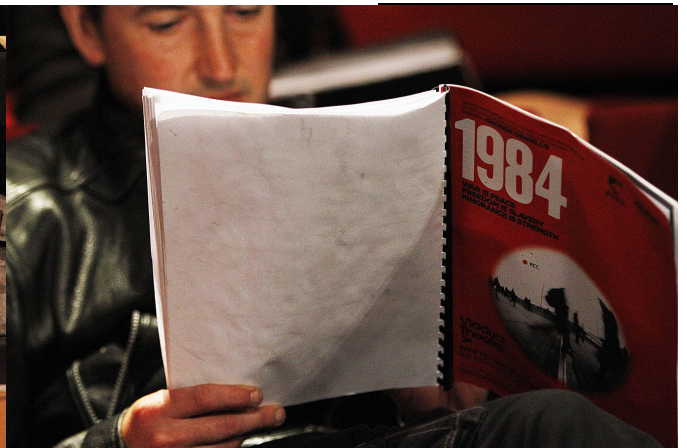
Needless to say, I didn't get the job but had a renewed ambition to get the play staged. So, knowing that Stroud Theatre Company could never do the play in its own right, as we don't have the funding, resources etc. I decided to approach various theatres with the idea of doing it as a co-production. I was swatted away on numerous occasions, but my persistence dug in and I am very pleased to say that Northern Broadsides welcomed the idea with open arms. The Dukes Theatre also agreed to be the third party involved and so, within two years, with many meetings, conversations and bitten nails we are now putting on Nick Lane's latest version of perhaps the greatest novel of all time... and I am very, very happy!

Why is 1984 so important? Well, apart from being one hell of a story that grips you from the very start, I do believe that it is a mirror for us all to look into... It offers a reflection of how we can all become when we lose our ability to have compassion and care, to respect each individual and embrace diversity, to lose touch with our emotions, with truth, justice, dignity and our own humanity.

As individuals we are all unique and precious and are filled with huge potential and energy like Winston and Julia... and we must never lose sight of this or our own self esteem and worth because if we do so and we allow our unique qualities to be crushed and erased then, as Winston says: "we are the dead..."

"If you want to understand the causes that existed in the past, look at the results as they are manifested in the present. And if you want to understand what results will be manifested in the future, look at the causes that exist in the present..."

(Nichiren Daishonin from "The Opening of the Eyes" written in 1272)



SECTION THREE

Interpreting the world - Design and Characters: Telling the story of the world through the visuals and characters that the audience meet.

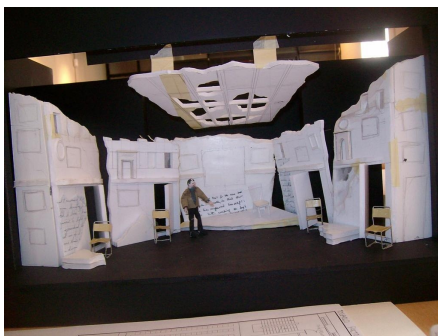
SUE CONDIE

1984 is such an epic thing to translate to the stage with only five actors, the only place I could logically start was with the original book by George Orwell. It was only once I had revisited the original text did I read the script adaptation by Nick Lane and begin to convert it into the stage.

I wanted to create a vision of the broken down Victorian mansion that Winston inhabits. I was inspired by a photograph of a bomb damaged house, which literally had a fireplace about to fall through a hole in the ceiling to the floors below. I wanted to portray a sense of time and history directly onto the walls. Using extracts from Winston's diary, I worked to create levels of memory with textures, layers, imprints of the people who had lived there before, exaggerated through wallpaper and paint. It truly does look like the whole thing is about to collapse! Incorporating the screens was a crucial part of the process – the animation was such an integral part of the show!

Without being too literal, we can use the freestanding doors and screens to create different locations within the text, in a relatively small space. The space had to be initially open in order to work, so the doors and screens are used more and more as the show goes on.

There were a few challenges I had to face when considering the staging for the production. As I've said, 1984 is such an epic thing to translate to stage, it was important to make sure everything and everyone was in sync with each other. The animation is so integral to the storytelling, it had to be visually accessible. This was a critical linchpin when designing the space.



It was a strange set to design, as we are touring the piece to so many different spaces. The set had to be easy to assemble and disassemble, be suitable for playing front on and in traverse. We have some theatres with low ceilings, some with wide open rafters – flexibility was essential. I still need to sit down with ground plans and 1:25 scale models to completely ensure the layout will be suitable for each venue.

Possibly the easiest design requirement was the costume – although it still wasn't as simple as chucking the cast in overalls! The overalls were the base costume, we spent time analysing them to ensure they worked (for example toning down the buttons – it is the little details that are of the essence!) Each cast member plays multiple characters, and this can be in the space of seconds. We chose to use key pieces – e.g. spectacles, an apron – to show the change in character. Less is more, but it still HAD to look right.



SECTION FOUR

Interpreting the characters -

The Actors share their insights on the discoveries they made during rehearsals

KATE AMBLER

Where and when did you train? Have you worked for The Dukes before?

The Poor School—this is my first time at The Dukes.

What drew you into your character when you first read the play, or the book?

Julia is a natural rebel, but one with a conscience. She wants what she wants but it's self contained. She isn't interested in changing the world initially. She's self possessed, self sufficient, resourceful, practical, breath and dynamic. A breath of air.



What challenges does this role, or roles, pose for you?

Julia and Winston's story takes place in a very short space of time (theatrical time). It's very economical writing, which means that the actors have to go through a large range very quickly.

The thrust of the Creative Learning work to sit alongside the show is 'Interpretation'. What hooks, clues, ways of thinking, have helped you to interpret your character, and what is the portrayal of your character beginning to look like?

Going back to the novel has been a great way to fill out the characters and their journeys. Where the script gives the words, the novel provides the peculiarities and specifics of these characters and the story.

What discoveries were made about your character through rehearsal that perhaps weren't explicit in the script?

Her emotional strength.

What have you particularly enjoyed about the 1984 process so far?

The sense of challenge, and the corresponding progress. It's hard work, mentally, but that's good. The people. The lovely people.

And conversely, is there anything that you have found particularly difficult?

Yes, following work on a very naturalistic almost TV style of theatre. The theatricality that's essential feels quite daunting and difficult.

If you had 3 top tips that you could share with young, emerging theatre makers on being an actor such as "How to learn lines", "How to approach a character", "How to do research" what would they be?

Be as prepared as possible before the rehearsal process starts in terms of character and ideas. It's easier to learn lines when you're working the script on it's feet.

ANDREW PRICE

Where and when did you train? Have you worked for The Dukes before?

Royal Scottish Academy of Music and Drama (Glasgow).
L'Ecole Jacques Lecoq (Paris). This is my first time at The Dukes.

What drew you into your character when you first read the play, or the book?

OBSESSIONS. Party members are all, to a greater or lesser degree, obsessive in their devotion to the Party machine. Interesting to explore this.

What challenges does this role, or roles, pose for you?

OBSESSIONS. To make obsessive behaviour human. Although Party members are part of a 'machine', their individual compromises are the seat of their humanity.



The thrust of the Creative Learning work to sit alongside the show is 'Interpretation'. What hooks, clues, ways of thinking, have helped you to interpret your character, and what is the portrayal of your character beginning to look like?

This is a collective narrative, which concentrates on the story of one man in extraordinary circumstances. The other roles serve the journey of the protagonist so the starting point for a character is often what Winston needs in order to drive him into the next part of his journey.

What discoveries were made about your character through rehearsal that perhaps weren't explicit in the script?

The functional role of a character within the narrative and its rhythmic and textual place in the sequence of scenes is often not fully clear until books are down and the piece is 'on its feet....'

What have you particularly enjoyed about the 1984 process so far?

Developing a strong and dynamic ensemble to tell one of the most influential stories of the twentieth century.

And conversely, is there anything that you have found particularly difficult?

Teasing out complex philosophical arguments and making them clear; finding balance and rhythm and scenes.

If you had 3 top tips that you could share with young, emerging theatre makers on being an actor such as "How to learn lines", "How to approach a character", "How to do research" what would they be?

LINES: Don't learn lines; know the narrative; know your character; know your character's place in the narrative....lines follow.

CHARACTER: COLOUR, FORM, MUSIC, RHYTHM, ANIMAL, MATTER

RESEARCH: Look at the author and the historical context in which he/she was writing—histories, pictures, paintings, music, film, biography etc. This helps to clarify the roots of the characters and purpose of the play. Research all aspects of text to ensure everything is clearly understood.

CHRIS GARDNER

Where and when did you train? Have you worked for The Dukes before?

Manchester Polytechnic School of Theatre (1984—1987)

What drew you into your character when you first read the play, or the book?

O'Brien is a puzzle—the more you see him, the less you understand him in. An intelligent brute, charismatic and thoroughly ruthless. Great to play, if I can get it!



What challenges does this role, or roles, pose for you?

Multi-role playing throws up many challenges—clarity of thought, quick rounded characters, speed from scene to scene, lines! A real challenge.

The thrust of the Creative Learning work to sit alongside the show is 'Interpretation'. What hooks, clues, ways of thinking, have helped you to interpret your character, and what is the portrayal of your character beginning to look like?

Hooks—the novel, script, images, the feel of him in rehearsal, his glasses!! I have to constantly remind myself of his drive, his inner rhythm—he is not on the back foot (which I can often be) but is always moving forwards.

What discoveries were made about your character through rehearsal that perhaps weren't explicit in the script?

O'Brien's forward motion—unforgiving drive. His quickness of thought and practicality. He is unpredictable and perhaps never smiles!

What have you particularly enjoyed about the 1984 process so far?

Being pushed out of my comfort zone. The ensemble nature of it and the creative community spirit.

And conversely, is there anything that you have found particularly difficult?

The line learning! The quickness of thought, and needing to drive the script along.

If you had 3 top tips that you could share with young, emerging theatre makers on being an actor such as "How to learn lines", "How to approach a character", "How to do research" what would they be?

There is no one way. The more you do, the more you will discover what is good for you and the methods/approach will change depending on the job, the script, the part you have to play!

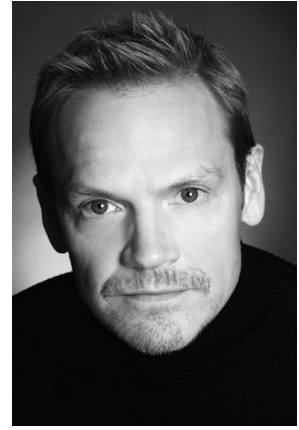
NICK HAVERSON

Where and when did you train? Have you worked for The Dukes before?

I trained at LAMDA 86—89!! Long time ago...I've forgotten most of it! Training on the job is better! This is my first time at The Dukes.

What drew you into your character when you first read the play, or the book?

Firstly I wanted to work with Conrad again! 1984 –it's iconic. I knew of it, but hadn't read it in its entirety. Winston's journey and story is bleak, hopeful and engaging—a true drama!



What challenges does this role, or roles, pose for you?

All challenges—ranges of emotion that create their own difficulties, and often it's a role that people know and have opinions on!! That's always hard!!

The thrust of the Creative Learning work to sit alongside the show is 'Interpretation'. What hooks, clues, ways of thinking, have helped you to interpret your character, and what is the portrayal of your character beginning to look like?

Really it's a case of reading the book and taking note of the facts and eccentricities of the character. With regard to Winston, it starts from the physical—he is unhealthy and disturbed, and man striving to understand 'why' things are the way they are! I want him to look weak in body, but strong in mind, simple in expression/due to the camera/telescreens always watching) - economic with movement. We are getting there—slowly!!

What discoveries were made about your character through rehearsal that perhaps weren't explicit in the script?

Most things were either in the script or book—but because of the nature of the adaptation, points of emotion etc are met very quickly—almost too quickly at times! The thoughts are quicker than normal. His resilience.

What have you particularly enjoyed about the 1984 process so far?

The challenge! Figuring it all out...We are also fortunate to have a great group of people to work with—and there is a directness of narrative style that comes with Conrad the director, which is new for me!

And conversely, is there anything that you have found particularly difficult?

All of it!!! That's the challenge! The speed of the emotional changes is hard, but hey, I never expected this one to be easy!!! It's going to take a while to find it!

If you had 3 top tips that you could share with young, emerging theatre makers on being an actor such as "How to learn lines", "How to approach a character", "How to do research" what would they be?

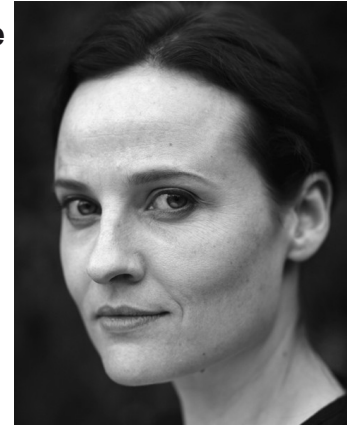
Firstly, know that it's what you really want to do, be it theatre/tv or film - We are not doing this to be celebrities! It's all very individual with regards to lines, approach etc, but the best advice I was given was, know that nothing is wrong. Try it, if it works, well, great, if not, try something else.... Rehearsals are about messing it up to find it. Watch people, they're the subjects of drama and people make great characters in all their eccentricities. We are just big life observers—and storytellers. It's about listening as much as watching.

Your fellow actors are also important it's together you make a story come alive so you have to trust and work alongside them to make a good play. They will give you so much and you have to do the same—give and take!!! Generosity is a good trait to have—we all need encouragement—it's a wacky thing to do, which is very exposing. Enjoy it!

CAROLYN TOMKINSON

Where and when did you train? Have you worked for The Dukes before?

Kent University, Canterbury (1993—1997)
Drama Studio, London (2001—2002)



What drew you into your character when you first read the play, or the book?

Mrs Parson is a woman living on the edge. Her children are fanatical about finding traitors and thought criminals and I found it fascinating trying to contemplate what it would be like living in an atmosphere where those who should be close to you are watching your every move and waiting for you to trip up.

What challenges does this role, or roles, pose for you?

It is quite challenge in the sense that I have to play many different roles and I need to find clear distinction between each character. Although some of the role are very small they still need the same exploration as other roles to make sure they are believable and help to push the narrative along.

The thrust of the Creative Learning work to sit alongside the show is 'Interpretation'. What hooks, clues, ways of thinking, have helped you to interpret your character, and what is the portrayal of your character beginning to look like?

Mrs Parsons: Her speech pattern has a sense of frenetic energy to it. She almost doesn't stop to think, this is giving her a nervous energy. She constantly smiles, but at times she is almost pained in her expression. She is exhausted with all the nervous energy she has expended.

Mother: Is a memory and therefore has an easy lightness. She is remembered as a tranquil presence.

What discoveries were made about your character through rehearsal that perhaps weren't explicit in the script?

Not really, but its always good to get on your feet and put into practise any research and try things out.

What have you particularly enjoyed about the 1984 process so far?

I have loved it. I love working as part of an ensemble. Conrad Nelson has a very strong vision for the piece, but it open to ideas and suggestions so the process has really felt like a collaboration. They're a great bunch of people to work with.

And conversely, is there anything that you have found particularly difficult?

Having lots of smaller character rather than one large part can be a little difficult in that it's harder to trace their journey though the play. But you have to treat the approach to each character the same. Be as rigorous with the smaller characters as with the big.

If you had 3 top tips that you could share with young, emerging theatre makers on being an actor such as "How to learn lines", "How to approach a character", "How to do research" what would they be?

Find out as much as you can about your character firstly through the script. You can read between the lines, but always come back to the words they speak. Research the period that the play is set in, using internet, library etc. The more you understand about the world in which your character lives then you can use this information to make your characterisation more believable. You understand how the society they live in shaped them.

SECTION FIVE

The challenges of time, and how to maximize time to explore time...

JULIE BROWN

***Production and Communications Manager
The Dukes Theatre***

Our challenge for this production was a simple one – to make the very best possible production of a really relevant classic text that we could imagine. To do this, we knew that our best option would be to put our own team to work on it, AND find a really brilliant company to work with – one that would have some fantastic fresh ideas to bring to the table. We wanted a company which shared our ambition, and had similar aims, a company who wouldn't settle for second best, one which would bring something really new and surprising to the production.

When we work with other partners, we look for people, artists, who will challenge us, even frighten us a little bit, with the scope of their ambition, and the scale of the ideas. That's when you get the best results – by taking some risks, together. They say choose your bed-partners wisely, so who might share our aspirations, values and have the same idea of what a strong, relevant of a classic should mean?

It's fantastic to be working with Northern Broadsides on 1984. The director, Conrad Nelson, has had a desire to make this production for a while, and had been in talks with Chris Garner from Stroud Theatre Company about how to bring 1984 to the stage. We have been working shoulder to shoulder with Northern Broadsides and Stroud Theatre Company on all aspects of the show. It's a strong collaboration which plays to everyone's strengths; designs from Stroud's Sue Condie being realised here in The Dukes workshop; lighting from The Dukes' Chief Technician Brent Lees working hand-in-hand with animated sequences, audio visuals and music under Conrad's supervision; rehearsals here in Lancaster to make a production for our space but also to tour the country. And that's what, for us, making a co-production is all about – we want to attract the very best talents of all kinds to come and work at The Dukes, but we also want to enable fantastic creative projects to go from the 'idea' stage to the actual stage! As a venue and producing theatre, we can bring a lot of elements together to make a production, and working with partners in co-production means we also have extra creative input from other sources too.

BRENT LEES

***Lighting Designer and Chief Technician
The Dukes Theatre***

My role in the production starts reasonably late in the process, and initially involves meetings ... lots and lots of meetings! Before I can begin to sink my teeth into a lighting design, I need to have an idea of the set and staging plans, and also have a discussion with the directors to discuss their visions and requirements. There are lots of potentially awkward scenarios to factor in to any lighting design, but 1984 was particularly tricky due to the audio visual designs and TV screens - if you've ever tried to watch television with sunlight shining on the screen, you'll understand why!

Perhaps the nerve wracking moment of the show was the technical rehearsal. Although the lights had been planned and rigged, and we'd had many a cue meeting to discuss the points at which the lights would change, the technical rehearsal was the first time the lights had been used in conjunction with the acting on stage. It was a time to check the lighting didn't interfere with the audio visual screens, the colours didn't interfere with the set or costume colours, make sure the cues were correct and the right lights were working at the right time. This technical rehearsal finished around 4 hours before opening night - so I was under a lot of pressure to get it right first time.

KAY BURNETT

Production Manager

Northern Broadsides

I am the production manager for Northern Broadsides. Initially my role is to attend the design meetings with the different venues in mind. A production manager is often the voice of practicality and common sense – sometimes not what the creative minds want to hear! Right from the start, it is important to envisage achieving the design in all the venues the tour is due to go to. I would collate all the plans and technical specifications of each venue on the tour and armed with that knowledge consider what problems each venue could throw up to compromise the design. Once the final design was established and we move into the building stage my focus is that it is built with the capability of being able to be put up and down easily, quickly and that it breaks into sections light enough to be carried by two people and that those pieces are of a size able to get into the different types of access– for example see what the Tobacco Factory has put in its Tech Spec about access:

“The theatre is based on the first floor of the factory building. There is a small lift that will fit heavy but small objects, (a 7’ flat can fit in on a diagonal). Best access is the stairs that are wide enough for 8’x 4’, this will add time to get in and get outs.

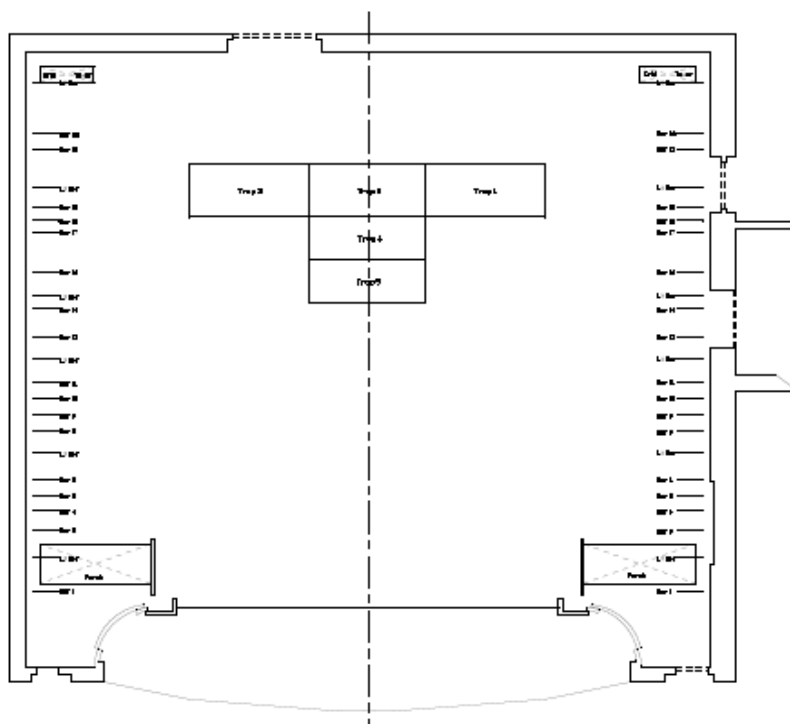
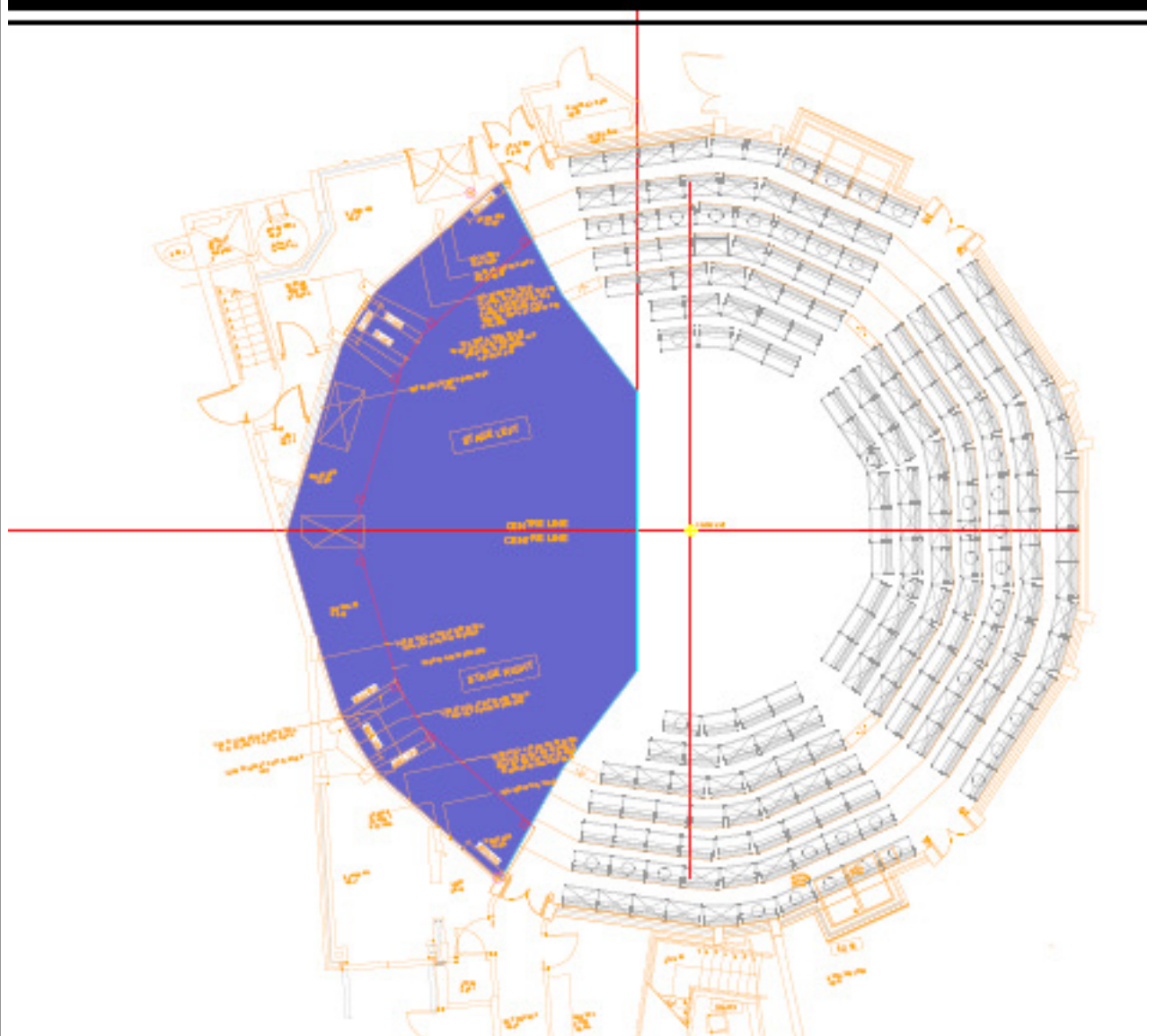
Please note: The get-in involves several flights of stairs including an 180o turn and several double doorways.”

1984 is unique to Broadsides in that when booking the tour we booked specifically end on venues. We would normally tour to many different formats – we regularly visit The Stephen Joseph Theatre, which is a theatre in the round. The only venue of a different format this tour is the Viaduct, which is a traverse space and our home venue – so we couldn’t avoid it!

It was decided to book end on due to the requirement of the piece needing visuals, telly screens and projection. However, each venue brings its own differences. The Georgian Theatre Royal Richmond is a tiny theatre with a pros opening of 5 metres and a rake of 1:24. The Georgian Theatre Royal at Bury St Edmunds is a larger venue, However The Rose in Kingston upon Thames is a very large theatre with a thrust fronted stage and a rake of 1:30. (see the ground plans). I think it was a very difficult job for the designer to come up with a set that would be flexible enough to fit into each venue and also fixed enough for the AV requirements.

My biggest challenge is yet to come. Once the production leaves The Dukes, my job really starts. We go from performing end on to traverse. This will be an interesting couple of days fitting up the set and rigging and focusing the lights and the audio visual equipment, then getting the actors on stage and re-blocking all the action. My job is to coordinate the schedules for all this to happen and try to second-guess anything that may go wrong and solve it before it does!

Having worked with Conrad before I knew we would be heading into challenging but exciting times. Conrad has a knack of being able to inspire and get the best from the people that he works with. Nothing is ever settled for; he will always push the limits, so when Conrad suggested 1984 my mind started to whirl at the thought of taking on such an ambitious piece. When he said that Rob Pointon was going to be the artist who would draw the animation I knew it would be brilliant. Rob is a fantastic artist with a particular view of his surroundings. What he has achieved with the animated pieces is phenomenal; he has managed a year’s work in two months!



Above: Stage Plan of The Rose Theatre, Kingston Upon Thames.

Left: Stage Plan of Theatre Royal Bury St Edmunds

SECTION SIX

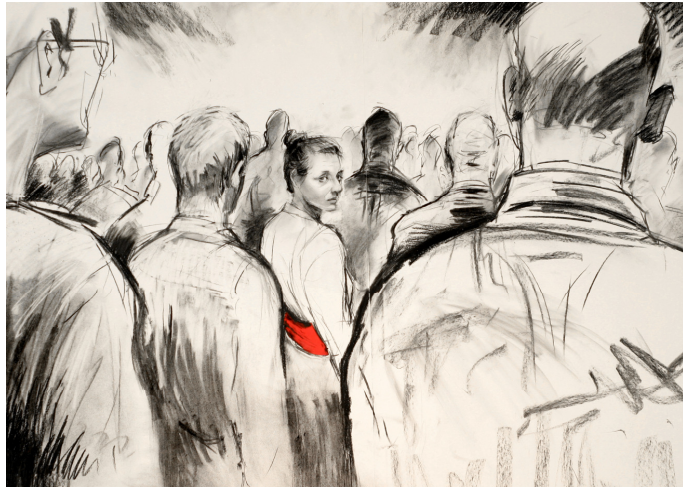
Creative team Inspirations and touchstones....

The 'inspiration' to create a piece of theatre is a complex thing to pinpoint, and is not always as flighty and romantic as you might think. 1984 in itself is an iconic and inspiring title – whether everyone has read the book or not, you can guarantee almost everyone will have heard some of the iconic idioms and notions within the text.



The concept of audio visual animations was very much a physical touchstone. The inspiration for this came in part from the work of William Kentridge, a South African animator who works with charcoal-based stop frame animation (examples of his sketches are below). Every story is sketched, erased and rebuilt, with a memory of the past and an echo of the future on the pages. This is essentially the premise of 1984 – the despotic nature of that sort of regime that rubs out the past, refills you with a regime that ultimately controls your future.





Theatre craft is about work – around 10% inspiration, and 90% hard graft to be precise. Inspiration ultimately comes from a desire to bring people together for a piece of theatre (and hope it works!). An idea in itself can be whimsical or fanciful – working with other people to create your vision, and knowing you have affected your audience is inspirational.





"End of the Century, 1984" by Eileen O'Shaughnessy (Orwell's wife)

Death

Synthetic winds have blown away
Material dust, but this one room
Rebukes the constant violet ray
And dustless sheds a dusty gloom.
Wrecked on the outmoded past
Lie North and Hillard, Virgil, Horace,
Shakespeare's bones are quiet at last,
Dead as Yeats or William Morris.
Have not the inmates earned their rest?
A hundred circles traversed they
Complaining of the classic quest
And, each inevitable day,
Illogically trying to place
A ball within an empty space.

Birth

Every loss is now a gain
For every chance must follow reason.
A crystal palace meets the rain
That falls at its appointed season.
No book disturbs the lucid line
For sun-bronzed scholars tune their thought
To Telepathic Station 9
From which they know just what they ought:
The useful sciences; the arts
Of telesalesmanship and Spanish
As registered in Western parts;
Mental cremation that shall banish
Relics, philosophies and colds --
Manana-minded ten-year-olds.

The Phoenix

Worlds have died that they may live,
May plume again their fairest feathers
And in their clearest songs may give
Welcome to all spontaneous weathers.
Bacon's colleague is called Einstein,
Huxley shares Platonic food,
Violet rays are only sunshine
Christened in the modern mood,
In this house if in no other
Past and future may agree,
Each herself, but each the other
In a curious harmony,
Finding both a proper place
In the silken gown's embrace.

(1934)

SECTION SEVEN

Interpreting the rehearsal process - Script to stage associated workshops from the Creative Learning Department.



SCRIPT TO STAGE WORKSHOPS

Available throughout the year associated to the Main House Programme

Half day directing workshops led by Theatre Directors and supported by the Creative Learning Department - a practical session through which students will explore:

- Directing process
- Set and music design
- Actor and character preparation
- Directing exercises
- An exploration of adaptations from novel to script and an exploration of extracts from the script
- This workshop can include a backstage tour if delivered at The Dukes

£200 per workshop for 25 students

"I knew we were heading for a good experience as soon as Louie's post arrived. She had covered every aspect of our discussion in preparation for our workshop on Of Mice and Men.

On the day, she welcomed us warmly and impressed all our students with the variety, pace and relevance of the entire 2 hours-which felt like 5 minutes.

She had prepared fully and used a variety of interesting and wide ranging resources, covering production, rehearsal and performance. Our students were immediately responsive and fully engaged throughout. The feedback later was very enthusiastic.

The workshop was enriched by resource material which was highly relevant and linked to the practical experiences which really did seem to be tailor made to fit our students.

Thank you so much-- and when can we come again?"

Helen Tozer, Head of Drama, Lancaster Girls' Grammar

CREATIVE LEARNING - SCRIPT TO STAGE AND THEATRE MAKING WORKSHOPS

PHYSICALISING TEXT

2 hour workshop with Creative Practitioner and Theatre Director, Louie Ingham, focusing on developing young actor's sense and connection with text, and owning this throughout the body. This workshop interrogates the text practically, opens up new ways of seeing the words written by the playwright, and is an active way of looking into vocal quality, clarity and energy.

£200 per workshop for 25 students

PHYSICALITY AND TEXT

Available during September and October 2009

2 hour workshop with Creative Practitioner and Theatre Director, Louie Ingham, exploring the text, characters and rhythm of extracts of the play through physicality. In an industry tying itself in knots as to what is classed as 'Physical Theatre', what is 'Dance' and what is pure 'Theatre', this workshop, uses the play you're working on with your students, or a Dukes Production as it's starting point, looks at ways that physicality and physical performance can enhance the sense of the story and the themes within the play.

£200 per workshop for 25 students

IDEAS FROM NOTHING

Available during September and October 2009

2 hour workshop with Creative Practitioner, Louie Ingham, using the soundtrack to the play you're working on with your students, or a Dukes Production as a key creative tool in generating ideas, stories, and characters. Using devising theatre techniques and helping young actors and emerging theatre makers to find ideas they didn't know that they had, creating a short piece of new theatre inspired directly by the production and it's phonic landscape.

£200 per workshop for 25 students

