



Bidding for Oxford Playhouse Trinity Term 2023

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PRODUCTION: The Great Gatsby COMPANY: Scar Theatre BIDDING FOR: Oxford Playhouse, Trinity Term 2023 PERFORMANÇE RIGHTS: None

CAST SIZE: 15-20 (7 leads, 3 supporting, 5-10 ensemble)

BAND SIZE: 5-12 TOTAL CAPACITY: 3462 BREAKEVEN SEATS / PERCENTAGE: 1987 / 57.4%

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Finley Bettsworth Producer Leah O'Grady & Sal Algannin Production Managers Stazi Towers Set Designer Sam Morley Lighting Designer Alva Orr Sound Designer Sophia Banner Costume Designer Emma Earnshaw Marketing Manager Eva Hayward Welfare Officer	Mina Moniri & Peter Todd	
Leah O'Grady & Sal Algannin Production Managers Stazi Towers Set Designer Sam Morley Lighting Designer Alva Orr Sound Designer Sophia Banner Costume Designer Emma Earnshaw Marketing Manager	Finley Bettsworth	Producer
Sam Morley	Leah O'Grady & Sal Algannin	Production Managers
Sam Morley	Stazi Towers	Set Designer
Sophia Banner		
Emma Earnshaw	Alva Orr	Sound Designer
Emma Earnshaw	Sophia Banner	Costume Designer
Eva Hayward Welfare Officer	Emma Earnshaw	Marketing Manager
	Eva Hayward	Welfare Officer





SYNOPSIS

ACT ONE

Nick Carraway recounts the events of two summers ago in West Egg, Long Island, where he moved for a job in finance. He moves in amongst the mansions of the newly rich, one of whom is the elusive Jay Gatsby. Early in the summer, Nick visits his cousin Daisy's house in East Egg - the refined, old money part of the state. Daisy is married to Tom Buchanan and, through the course of dinner, Nick is informed by Jordan Baker, a friend of the couple, that Tom is unfaithful to his wife. Later that night, Daisy expresses her frustrations to Nick as well.

Tom confides in Nick about his mistress, Myrtle, who lives in an industrial estate with her husband, George Wilson. Nick goes to a party with Tom and Myrtle, during which Tom punches Myrtle when she brings up Daisy in conversation. Later in the summer, Nick receives a formal invite to one of Gatsby's parties. Curious, he goes to the party, meets Jordan again and is approached by Gatsby, who befriends him. Nick gets closer to Gatsby and starts meeting some influential business partners, notably Meyer Wolfsheim, the man who fixed the World Series in 1919. Jordan tells Nick that Gatsby and Daisy were in love and that she married Tom after Gatsby left for war. Gatsby bought the house across the bay and throws lavish parties in the hope that she will make an appearance.

ACT TWO

On Gatsby's request, Nick invites Daisy to his home so the two can meet and reconcile. Daisy and Tom attend one of Gatsby's parties and Daisy expresses her dislike at their opulence. The parties cease and Daisy visits Gatsby throughout the summer, embarking on a clandestine love affair. Tom discovers the affair when hosting the group for lunch in East Egg and he hot-headedly suggests they all go into town. Ending up at a hotel suite, Tom confronts Gatsby and it escalates into a physical confrontation, at which point Daisy exclaims that she loves them both. Tom reveals that Gatsby's wealth is a result of illegally selling alcohol with Wolfsheim, and Daisy loses her resolve to fight for Gatsby. Certain he has won, Tom insists that Gatsby drives Daisy back to the Buchanan residence.

On the drive back, Gatsby's car hits and kills Myrtle instantly. Nick finds out that Daisy was driving the car but that Gatsby intends to take the blame. He urges Gatsby to leave West Egg to avoid persecution but Gatsby refuses, intent on staying to win Daisy's favour. George, who has suspected Myrtle's infidelity, is told by Tom that Gatsby's car struck Myrtle. Bent on revenge, George goes to Gatsby's house - assuming that whoever owns the car must have been Myrtle's lover - fatally shoots Gatsby, and then himself.

The Buchanans leave Long Island, leaving Nick to arrange Gatsby's funeral which is attended by only two people; Nick and Gatsby's father. Nick, devastated by the loss of Gatsby and grieving his role in the tragedy, returns to the house one final time to look out over the bay. He reflects on Gatsby's life and the way that our past will shape but not define our future.

WHY THOUSE?

Synonymous with overindulgent parties, glitz and glamour, The Great Gatsby is the quintessential Jazz-Age novel. Adapting it to the stage hence necessitates the same grandiosity to match the reputation the book has garnered through the years. Thus, with its increased technical capabilities and expertise, and large stage space, the Playhouse is the perfect home for this adaptation. There is no other student venue in Oxford that could do justice to a play such as this.

Adapting a 1920s novel about chasing wealth and excess must reflect that in the set and staging. Using the forestage at the Playhouse will allow us to move seamlessly between the striking interior of Gatsby's mansion upstage, where the famous party scenes will take place, to other settings such as the car chase, romantic flashbacks, and the bustling city life and hotel scenes on the forestage.

For this adaptation, we are looking to incorporate diegetic music in the form of a jazz band of actor-musicians which will come on and off stage to play. This will fully utilise the acoustics and extra stage space in the theatre, as the band will play an integral part of the action. In addition, the substantial lighting rig coupled with the cyclorama allows us to add style and flair to the show which, coupled with the lavish set, will realise the show's unique aesthetic.





The Great Gatsby is undeniably one of the most well-known novels of the 20th century. It asks big questions about love, class and the excessive lifestyle of 1920s New York, focusing on the hard-hitting truth behind the 'American Dream'. This new adaptation seeks to subvert expectations and flip the show on its head with one simple change: making Gatsby a woman and queering the central love story between Gatsby and Daisy. This will steer the main metaphors of the story away from the 'American Dream', bending and warping the show's meaning, thrusting Gatsby into contemporary schools of thought while remaining faithful to the original words of F Scott Fitzgerald.

In this way, this adaptation seeks to modernise the story with a more feminist perspective. The themes of excess remain similar, though now include the centring of male pleasure and lesbian exoticism in society, critiquing why female pleasure always comes at a cost. The 'American Dream' motif becomes an allegory for equality in life and love, reflecting the damage that social pressure can inflict on queer individuals. The eyes of Dr T J Eckleburg, often representing truth and wisdom, take on additional meaning within a queer context - the constant watching eyes of society and the impact that has on the way we, as LGBTQ+ people, choose to present ourselves to the world.

It is also widely known that F Scott Fitzgerald plagiarised his own wife, Zelda, when writing many of his famous novels - even going so far as to steal excerpts from her private diaries and force her to revise her own works so that he could use the same material, before having her committed to a sanatorium. We want to do her genius justice in this adaptation by including subtle reference to the Scott X Zelda dynamic within the toxic Tom X Daisy relationship onstage, as well as using a frame narrative involving Nick Carraway speaking to his therapist about Gatsby and the way she used and discarded him.

We understand that audiences will expect a certain level of style, pizzazz and grandeur from a production of The Great Gatsby, and we intend to emulate the excess and optimism of the roaring twenties through the costume, set design and graphic design elements of the production. Further, we aim to use a live jazz band onstage to bring Gatsby's parties to life and evoke the usual themes of class, social stratification, and warring old money vs new money dynamics at play through song choice and musical stylings. For example, more affluent settings will have more rigid, ordered music to mimic the strict social structures that the characters must operate under, while poorer settings will feature more lively, improvisational music with more free expression.

These ideas will come together to produce an audio-visual spectacle onstage that is consistent with the source material, true to Fitzgerald's writing and thrilling to watch while breathing new life into the meaning and metaphors contained within. The show will forefront finding the freedom to express oneself authentically despite the constraints of society, moving and uplifting audiences in equal measure with one final core message: we can always strive for better tomorrow.

RODUCER'S TATEMENT

This novel retelling of The Great Gatsby is a bold and modern exploration of an almost century-old text. I believe it will be popular and pertinent, particularly within our current cultural context. As The Great Gatsby has now entered the public domain, our experienced directorial team have creative freedom to explore the original plot and themes of truth, love, and the American dream, elegantly woven into a new adaptation with Gatsby written as a female character. With this simple change to foreground queer identity, Fitzgerald's captivating plot will shine through a new creative lens, and tell a story well-worth exploring.

We will capitalise on all aspects of the show to sell tickets effectively: a queer adaptation of a classical masterpiece, full of 'Roaring 20s' excess. With any performance of The Great Gatsby, the pleasure-seeking culture of the 20s needs to shine through, as the audience will expect a critique of the carelessness that is concomitant with this text. Gatsby set against a more feminist backdrop has remarkable scope for marketing and production, with a gamut of creative choices available to our highly experienced team. The majority of our team have been involved in shows at the Playhouse in key creative roles, and I am confident that we can recreate the world of Gatsby in glorious technicolour. With effective lighting and set, we can realise a captivating and memorable performance - it would be impossible to attempt a show of this scale anywhere other than the Playhouse. The large stage provides ample room for on-stage musicians, and the technical capabilities of the Playhouse will facilitate the Jazz-age pizzazz of a Gatsby party. The technical requirements for this show are substantial, and our team will begin preparations early in the new year to ensure a smooth run in show week. A large team of assistants will be recruited to support our departmental heads, as well as to gain valuable experience. Marketing will follow a creative strategy to generate substantial enthusiasm within the student body, as well as the wider public. The Great Gatsby often features in school curricula, and we are confident that outreach to local schools will drum up more interest in this adaptation as it can offer students further insight into the original text.

The budget is in line with previous Playhouse shows, and the 57.4% breakeven makes me confident in the show's financial viability, even with our conservative estimates for production costs. Though this show is not a musical, the on-stage band and other technical requirements mean our production costs are greater than a typical straight play. However, the sheer scale and complexity of The Great Gatsby means these additional requirements are essential for the show's success. As with most interpretations of the play, we are putting a major focus on the grandeur of the environment, and thus the budget reflects the cost of a large, complex set. Fortunately, we are able to fund this through the increased ticket sales revenue since we do not have to pay rights for a show in the public domain. We will explore a wide range of funding strategies; we are confident in the support of a large number of College funding bodies, JCR grants, and university-associated bodies including CMDF and OUDS. Our previous experience puts us in good stead for effective funding applications.



Seats
Venue Capacity
Total Performances

Total Complementary Tickets

Materials		
Rehearsal/Orchestral Material	£	100.00
Shipping	£	-
Subtotal	£	100.00
Venue		
Venue Hire	£	6,200.00
Services	£	3,780.00
Extra Staff Charges	£	3,600.00
	£	-
	£	-
Subtotal	£	13,580.00
Production Cos	sts	
Set & Construction	£	4,500.00
Sound	£	2,000.00
Lighting	£	1,800.00
Costume	£	950.00
Props & Set Dressing	£	150.00
Producing - stationery, Transport	£	100.00
Welfare/Safety/Covid-19	£	100.00
Instrument Hire	£	-
Special Effects	£	400.00
Subtotal	£	10,000.00
Marketing		
Print (Posters & Flyers)	£	300.00
Online Media	£	300.00
Public Ads (Newspaper etc.)	£	120.00
Events	£	200.00
Trailer / Photos	£	100.00
	£	-
Subtotal	£	1,020.00
Venue Marketing Cost	£	800.00
Total Marketing Cost	£	1,820.00
Subtotal	£	24,700.00
Contingency %		10%
Contingency	£	2,470.00
PROJECTED EXPENDITURE	£	27,170.00

Seats		Sales										
Venue Capacity	582	Price Band	Number	Fu	ll Price	С	Consession		Student	Average		Subtotal
Total Performances	6	A	282	£	17.50	£	13.50	£	10.00	£13	£	3,651.90
al Complementary Tickets	30	В	261	£	15.50	£	11.50	£	10.00	£12	£	3,118.95
Maximum Occupancy	3462	С	31	£	11.50	£	7.50	£	10.00	£10	£	308.45
		D	8	£	7.50	£	3.50	£	10.00	£8	£	63.60
			Predicted Split	3	30%		20%		50%			
		Seating Check	TRUE	Split c	heck		TRUE			Average per ticket	£	12.27

Average per ticket	£	12.27
Gross Ticket Revenue	£	42,489.21
Credit Card Commission		2.5%
Box Office Agency Fee		3%
(on Gross-Card Commission)		
VAT on Box Office Fee		20%
Net Box Office Price	£	11.54
Net Box Office Revenue	£	39,935.61
Rights		
Max Fee		£0
Rights %		0%
Eff Cost w/ Flat Fee	£	-
Eff Cost w/ %	£	-
Actual Cost	£	-
20% VAT	£	-
Total Rights	£	-

The Great Gatsby Scar Theatre Oxford Playhouse

Late TT23

PROJECTED INCOME	£	44,185.61
BREAKEVEN %		57.4%
Total Sales Required		1987

332

Sales Per Night Required

Funding Body		Upfront		GAL		Total	% Fund
OUDS	£	3,000.00	£	2,000.00	£	5,000.00	18.40%
Worcester College Buskins	£	500.00	£	-	£	500.00	1.84%
New College Drama Society	£	500.00	£	-	£	500.00	1.84%
Magdalen Players	£	300.00	£	-	£	300.00	1.10%
Oriel Lions	£	300.00	£	-	£	300.00	1.10%
Corpus Christi Owlets	£	300.00	£	200.00	£	500.00	1.84%
Merton Floats	£	300.00	£	150.00	£	450.00	1.66%
Martin Esslin Society (Keble)	£	500.00	£	-	£	500.00	1.84%
Egelsfield Players (Queens)	£	500.00	£	-	£	500.00	1.84%
Sommerville Arts Fund	£	300.00	£	-	£	300.00	1.10%
St Hildas Drama Society	£	300.00	£	-	£	300.00	1.10%
Wadham Drama Society	£	300.00	£		£	300.00	1.10%
Brasenose Arts Fund	£	300.00	£	-	£	300.00	1.10%
LMH Spotlight Fund	£	200.00	£	-	£	200.00	0.74%
Acidental Death Productions	£	300.00	£	300.00	£	600.00	2.21%
	£	-	£		£	-	0%
	£	-	£		£	-	0%
	£	-	£	-	£	-	0%
	£	-	£	-	£	-	0%
	£	-	£	-	£	-	0%
	£	-	£	-	£	-	0%
Total	£	7,900.00	£	2,650.00	f	10,550.00	39%

Grants						
Funding Body		Grant	% Support			
Cameron Makintosh Fund	£	3,000.00	11%			
College JCR Grants	£	1,250.00	5%			
	£	-	0%			
	£	-	0%			
	£	-	0%			
	£	4,250.00	16%			

TOTAL FUNDING	£	10,550.00	38.8%
Overage/Deficit	-£	16,620.00	61.17%
Total financial support (Upfront)	£	12,150.00	44.72%



As Co-Production managers, we are very excited to be working together on an original queer show with female narratives at its core. A priority for our team is liasing with the design departments to overcome any technical challenges caused by creative decisions.

SET & SOUND

There will be a jazz band on-stage to play music through certain narrative moments in the show. Mics and speaker rigging positions need to be considered to minimise feedback and blocking will need to avoid the band. The Set department will be aware of these issues early in their designs, and come up with a solution that will avoid this, including potentially elevating the band onto a balcony to prevent potential feedback. We would also search for an electric drumkit to reduce the overall levels needed for the band and vocalists.

SET, SOUND & LIGHTS

As we plan to have (loud) instruments on stage, we may need to move some overhead speakers to reduce feedback. The lights department will subsequently have a restricted rig. We will also have a limited number of fly bars for set pieces, such as the chandelier. We will ensure that these three departments work together so that they are all aware of their rig requirements, and to produce a coherent rig plan that is safe, operational, and meets the creative vision.

LIGHTS & COSTUME

The Great Gatsby is set in the American 1920s, so we have a fantastic opportunity to play with an aesthetic very different to modern life. We will lean into this lavish, gilded aesthetic as heavily as possible. The potential for exaggerated styles and coloured costumes has consequences for lighting. We will ensure that they are aware of costume designs in advance of planning, so that they can use metamers/colour palettes that are complementary to the costume colours.

COSTUME & SOUND

Costumes should be loose fitting around the waist to accommodate radio mics. This is particularly important for actors wearing dresses and tighter clothing.. Given the silhouettes popularised in the 1920s, which had dropped waists and loose fitting fabric this shouldn't be an issue. However, lightweight fabrics typical of 20s design may cause a problem as they tend to reveal shapes more easily. We will discuss with the sound team whether adjustments could be made to the shape of the mic belts so less of a 'lump' is made, and with the costume department to see if a lining of thicker fabric could be stitched into the dresses.

PRODUCTION MANAGERS' STATEMENT

Health and Safety is a top priority for us as a production management team. We will complete all relevant risk assessments, using the input of heads of department. We will make sure these risks are communicated to the relevant people, as well as working with the Playhouse to learn more about the potential hazards that could be faced in the theatre.

We are not faced with the safety challenges of large choreographed numbers. We are, however, planning an elevated set: a staircase with a platform upstage centre. As a team, we have all worked with elevated sets before and are aware of the risks associated with them. We plan to have railings along the stairs and on the upstage platform to prevent falls and will make sure any risks are communicated effectively to the cast and stage management team.

Finally, we believe that with the experienced heads of department (all of whom have worked on multiple Playhouse shows) and effective management, The Great Gatsby is a fantastic opportunity for a training show. It is important to maintain a crop of accomplished designers within the student population that are confident enough to take on the challenge that is the Playhouse. We believe it's important that shows present teaching opportunities for people who have not worked in Oxford Playhouse shows before. By liaising with competent and experienced heads of department, we can ensure the new assistants will be trained safely, and to a high standard. Many of the current heads of department, ourselves included, got much of our training from assisting on playhouse shows, and due to the sheer size of these productions, many of them would not be feasible without the help of assistants.



PRODUCTION GATSBY

Scar Theatre has previously attracted experienced technicians and quality actors to produce innovative and ambitious theatre that showcases the pool of creative talent in Oxford. We aim to tell honest, hard-hitting stories, to shine a light on the messy parts of life and the all-too-human ability to get through it. At our core, we are a group of theatre-lovers who are keen to push the technical boundaries of onstage lighting, sound and movement and prioritise the accessibility of theatre for all. This team hopes to continue the friendly, exciting nature of the company, creating a safe, enjoyable and high-achieving space for crew and cast alike.

We are committed to training newcomers to technical theatre and will encourage applications from first time crew members for assistant roles. Every crew application will be offered a role somewhere within the production, and we plan to have assistants in every department. Mentoring and training led by our experienced department heads will be scheduled into the production timeline. This will help to develop a new generation of Oxford theatre technicians and designers for future productions, as well as enriching our production with greater insight, expertise, and experience. We also pledge a commitment to hiring cast and crew from a diverse range of backgrounds including but not limited to race, class, sexuality, gender and disability.

We would love to use our collective experience to work with the Oxford Playhouse team in creating a professional-quality production that audiences, the venue, crew, and cast will all relish in.





The Great Gatsby is a classic tale with mass appeal; the 1920s era and glamour is exciting, as is the iconic love story. Scar Theatre's adaptation seeks to retain classic 1920s allure and the original words of F Scott Fitzgerald, while exploring new themes. In making Gatsby a woman and making the relationship a queer love story, Scar Theatre seeks to create a modern twist and appeal to this renowned tale. This production will showcase the talent in Oxford University and will thrill a variety of different audiences. With a significant amount of time to market between the beginning of pre-production and performance dates in Trinity, there will be plenty of time to reach a wide audience.

TARGET AUDIENCE

The audiences that we want to target are varied throughout Oxford. Primarily, we seek to target other students, as we believe that there will be a high student turnout. Because of the scale of the production, there will be a large number of students involved in the cast and crew that can aid with marketing and reach their friends. Word of mouth will help us to create a large appeal. Within the student population, we also specifically would like to reach theatre lovers, literary lovers and English students, and the LGTBQ+ community. We will consider partnering with Oxford's LGBTQ+ society to help us market the show. We are also aiming to expand our reach to Oxford Brookes students as well. Outside of the student community, we will generate interest through a strong social media campaign and widespread poster distribution. The reputation of both the book and film adaptation will serve us greatly in generating interest.

OUTREACH

The Great Gatsby is a text that is studied at A Level, so we also have the opportunity to reach out to local schools and invite them to see the production. Our twist on the production will allow them to think critically about the themes in the text and how they can be reimagined and adapted. From previous productions, I have a list of local schools that can be contacted.

EVENTS

Launch parties are a fun and engaging way of focusing attention on the production. The widespread appeal of a party can also aid us in reaching beyond the typical audiences that interact with the theatre community at Oxford. We could organise a 1920s themed event, which would excite because of the attire and glamour. I have experience organising and hosting large scale events and launch parties at venues like Freud.



PRINT MARKETING

We have allocated £300 of our budget to flyers and posters based on the costs of previous Playhouse marketing campaigns. We plan to use our large team to our advantage: the group will help distribute print material throughout the city of Oxford and individual colleges. We also plan to exit flyer productions throughout the term and to distribute print material at our events.

SOCIAL MEDIA MARKETING

Scar Theatre is an established production company and already has a group of followers from its production of SKIN. This will be advantageous, as social media campaigns will be a big part of our marketing strategy. Scar Theatre and the Great Gatsby team also have strong connections to the theatre community, which means that other production companies will assist in marketing by resharing our content on social media. On Facebook, we will have an event page that will be posted in frequently, generating engagement. The cast and crew will also change their profile pictures and banners to draw attention to the production. Instagram will be used to document the process of the production – a production photographer will be crucial in creating a bank of high quality content to maintain excitement. Instagram will also be used to host the cast and crew introductions. Myself and other members of the crew have strong ties to OUFF, Oxford University's filmmaking society, and we will be able to borrow their industry-grade equipment to film a trailer for the production. Lastly, we will be contacting publications (Cherwell, Oxford Blue, OxStu, Isis) to come and review the production and interview the team.

MARKETING COPY

Accompanied by a riotous live jazz band, this new, subversive adaptation of The Great Gatsby retells the Jazz-Age classic from a feminist perspective. Nick, a young and ambitious stockbroker, is befriended by the illusive millionaire, Jay Gatsby. At first enamoured with the lavish lifestyle of the nouveau-riche, Nick soon begins to see through the cracks in Gatsby's façade, where deception and tragedy lie in wait.

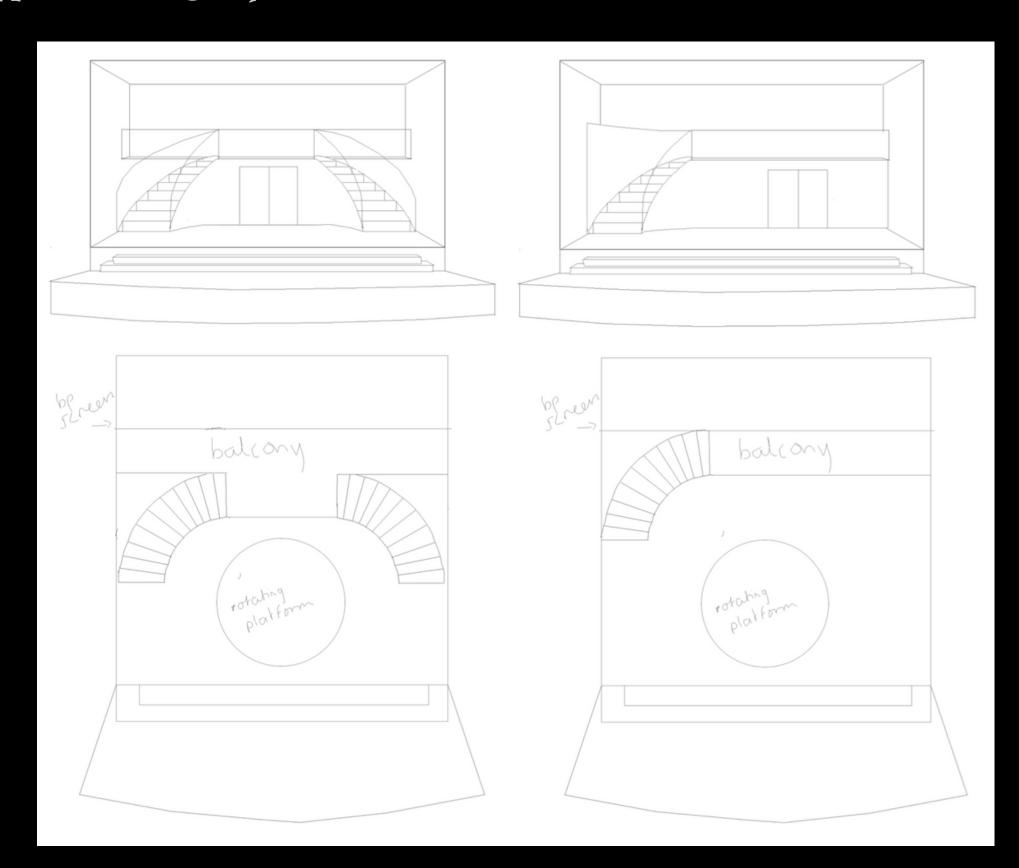
Set against the glamorous backdrop of New York in the roaring twenties, F. Scott Fitzgerald's The Great Gatsby tells a heart-breaking tale of social stratification, excess and unfulfilled love that treads the line of dark obsession.

'I hope she'll be a fool - that's the best thing a girl can be in this world, a beautiful little fool.'

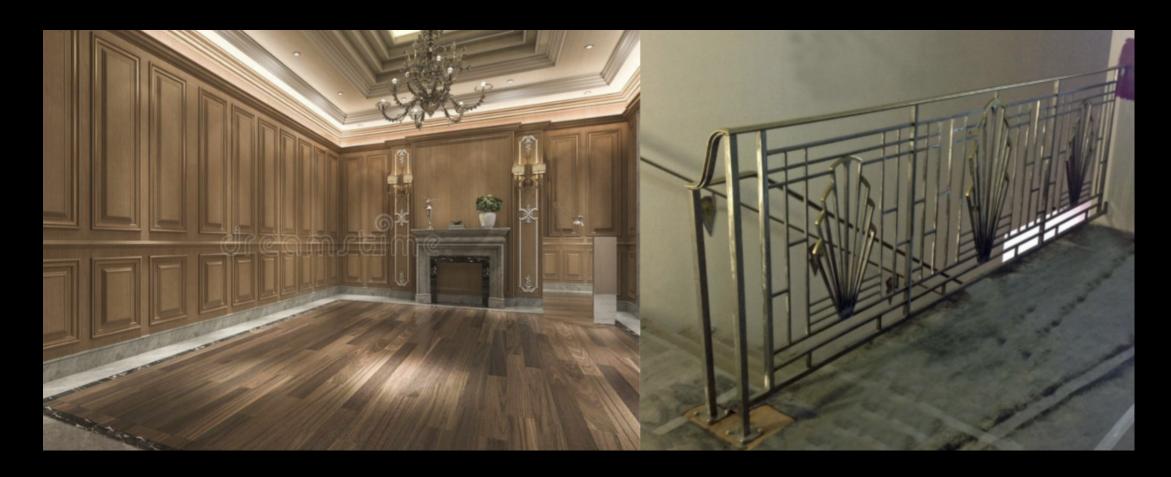


TATEME STAIRS & BALCONY

Shown are two alternative arrangements of stairs and a balcony. The single staircase would take less resources to build and uses less space on stage. The staircases are pictured curved but would likely be constructed as several straight pieces approximating a quarter circle.



Flats will cover the front of the stairs and balcony, stylised as wooden panelling. The stairs and front of the balcony will have art deco themed railings:

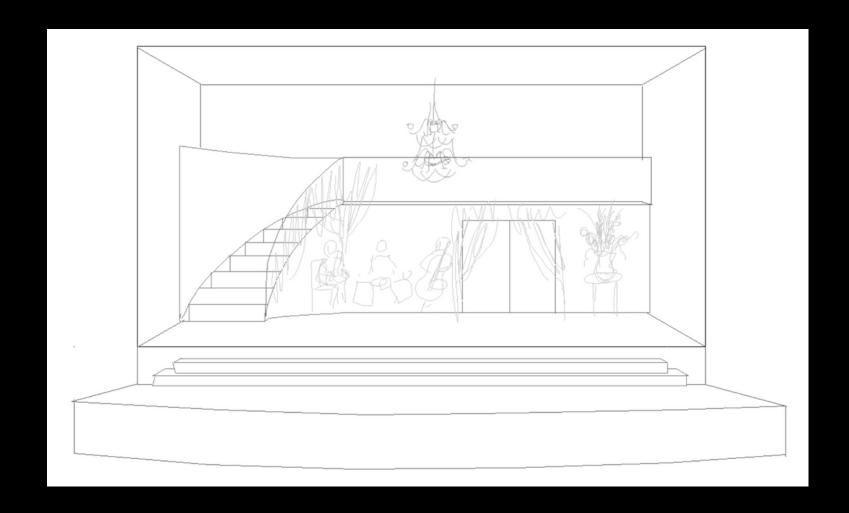


S E T E M E N T

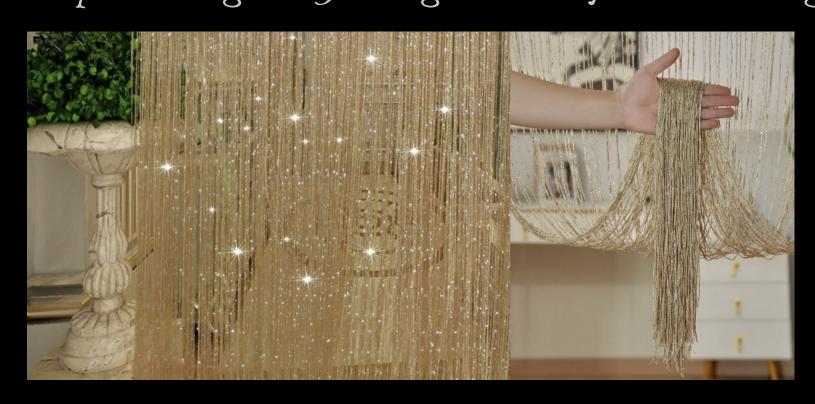
ROTATING PLATFORM

There will be a centre stage rotating platform, for use in the parties, car sequences, and especially romantic moments. This will be around 3m in diameter and 30cm high, so there will also be platforms on the rest of the main stage to make it level. The forestage will be dropped to assembly height to preserve sightlines for the front rows of the audience giving a 60cm height difference, spanned by steps made from the 1m stage extension and hired 2' decking. From the Revolving Stage Company, this would cost £504 for the revolve and £115 for the curved surround and £360 for the rest of the decking from Henley Theatre Services.

GATSBY MANSION



Pictured is a sketch of the dressing for Gatsby's mansion. Defining elements are the crystal chandelier and large flower bouquet. During Gatsby's parties this will be enhanced with the use of sparkly string curtains and band setup on stage. The quantity of flowers in the home will increase with Gatsby's desperation to impress Daisy Also pictured: glittery string curtains for set dressing.



S T A T E M E N T

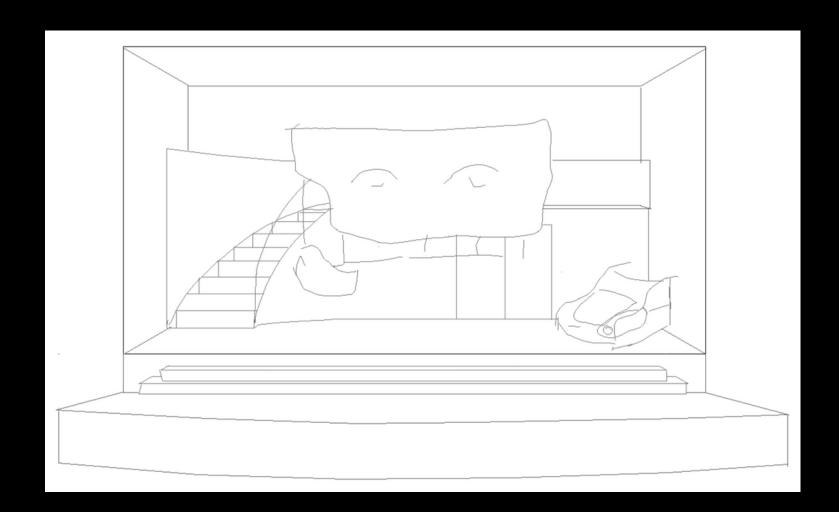
BUCHANAN MANSION

The Buchanan house will be distinguished through the use of long, white, sheer curtains, and depending on fly bar space, perhaps an antique brass chandelier to contrast Gatsby's flashier crystal new money chandelier.

NICK'S COTTAGE

Nick's cottage will be set in a front corner of the forestage to seem cramped and intimate with the audience. It will use short furniture like an armchair, stool, coffee table and table lamp sat on the floor. This will then double as the room in which Nick narrates/writes/talks to the therapist. Opening a path in the assembly will allow Nick to enter frequently for narration without disturbing the rest of the stage.

MINING TOWN



The coal miners town is distinguished through the old billboard featuring the eyes of Dr TJ Eckleburg. This will be a flown, painted flat with structural material visible at the edges where the board is cut/broken to a rough edge. This may also contain some kind of car frame to show the garage.



G R E A T G A T S B Y

STATEMENT

BUDGET ALLOCATION

Item	Allocation / £
Revolving Stage	1000
Stairs and Balcony	1500
Gatsby Dressing	600
Buchanan Dressing	400
Nick's Cottage Dressing	150
Miner Town Dressing	250
Cars	600

Aside from the rotating stage and stair/balcony costs, the remainder of this table contains estimates for how much we anticipate spending on set pieces for each setting.

BUDGET TOTAL: £4500

SOUND STATEMENT

The core sound of Gatsby will be an on-stage jazz band, with plenty of scope for scene-setting in the 1920s with pre-recorded soundscapes. As this is new writing, the exact instrumentation of the jazz band is yet to be confirmed, however the OP's stock of wired mics should be more than enough to cover them.

Owing to the noise level of the jazz band, I anticipate needing radio mics on principal cast members to cover them, and am specifying 16 channels - fairly standard for an OP student show.

BUDGET: £1500



COSTUME STATEMENT

The Great Gatsby, set in 1920's America, requires costume with an emphasis on the silhouettes of the time. Patterns and designs that accurately reflect the time period will be used to anchor the production. Dropped waistlines and loose garments will allow for a more androgynous look. Furthermore, the use of more niche fashion trends of the time, such as flapper dresses and 'middy' style blouses, will suggest defiance against stereotypes and a desire for something different.

Due to the large cast, the costume department will focus on the lead characters. For instance, Gatsby will have several pieces of costume that slowly build up as the play progresses to symbolise her increasing desire to impress Daisy with her wealth. Daisy's costumes will feature significant embellishment but stick to classical styles to portray her initial and, later, final conformity to society. During her romance with Gatsby, Daisy will wear a green dress to tie in with the green light motif, before returning to her usual attire as her relationship with Gatsby breaks down.

The overall colour palette for this production will be bright, with reds, yellows and oranges. These warmer colours will hint at the danger that is to come and the intense emotions of anger and love that permeate the play. The ensemble will wear muted colours, in contrast to the main characters, but will have the same silhouette to ensure unity. Cooler tones such as blues will be used to contrast with the strong emotions of the main characters.

Members of the jazz band will have uniform garments to avoid distracting from the main performance. A smart, black suit and tie combo will be used to suggest an air of affluence. This monochrome approach will also help to differentiate them from the cast. The majority of the garments will be sourced online and in charity shops to limit cost and all items of clothing will be adjusted and manipulated by myself and the costume assistants. Only key pieces such as Daisy's dress and small elements of Gatsby's wardrobe will be bought to keep costume within budget.

BUDGET: £950



TATEMEN

Bringing the roaring twenties to life on stage would be incredibly exciting. Key to this adaptation will be recreating the glamour and glitz of the prohibition era. One of my key tools to create depth in scenes will be the use of contrasting black body colours within scenes such as contrasting moonlight through the upstage windows with warm and extravagant incandescent lighting inside for Jay's parties.

The Great Gatsby is a show of juxtapositions, of rich and poor and of old money and new money. Lighting will also be used to emphasise the emotional coldness of the Buchanans when meeting Jay with cool overhead lighting emphasising the barriers between the characters, I will use wide open soft light for the grand mansions. This will be contrasted with closer, tighter, more directional light for smaller poorer settings like Nick's house and the gas station. This will also be shown with set electrics ranging from the beautiful, old school Buchanan chandelier to the glitairy were shown Catchy chandelier. chandelier to the glitzier, more showy Gatsby chandelier.

The green light at the end of Daisy's pier is another key visual motif and metaphor. It is both far away in the distance, representing the gap between Jay and Daisy, as well as green, the colour of money. In order to create this sense of distance, a green point source (likely a birdie without its snout to improve viewing angles) will be placed just behind the BP screen to increase the sense of separation and depth and geled in Lee 327.

Nick, the main storytelling agent of the piece, will spend time with his therapist while the scenes he is describing play out on stage. The therapists office will be marked off from the rest of the action with cold lighting ending in angular cuts with the shutters. For moments when he is wandering through the past world but still narrating, he will be in a follow spot of matching colour temperature to the therapists room. As he becomes more lost in his recollections and joins the past world, the followspot will fade, placing him back into that world. The followspot must be absolutely accurate in order to be subtle enough. It will have soft edges and be small enough to only pick up Nick's face. The operator will use a telrad laser follow spot sight to achieve this level of accuracy.

One of the most challenging moments of the show will be the car crash. I will use WFL parcans hidden in the set behind gauze at strategic points to silhouette the actors for the crash giving the appropriate drama to the scene.

BUDGET: £1800

Playhouse standard rig: £1400 Set Electrics: £300

Consumables: £100



COVID-19 STATEMENT

We are hopeful that under the current restrictions and government plans, a production in Trinity term would allow for a full-capacity show with no restrictions on social contact. Regardless, we are committed to the safety of all those involved in the show: our cast and crew, audience members, and Playhouse staff. Working in theatre throughout the pandemic has equipped us with the necessary skillset to be able to adapt to every eventuality, amidst changing guidelines (from theatres, university, and the government). Moreover, we are well-practised at working with Covid-secure processes, both in rehearsals and performances.

Our Covid-19 risk assessments are continuously updated, to reflect the current situation. We will ensure that we continue to do so, especially once in-person rehearsals and workshopping begin. We adopt a cautious approach, often coming further than the government guidelines deem strictly necessary. This involves encouraging our cast and crew to take Lateral Flow Tests before working together, and also wearing masks when working in close proximity in workshops (for those who are able to do so).

Throughout this process, we will keep up to date with developments to the Government's Living With COVID-19 roadmap, as well as University of Oxford's Emergency Response Stages (ERS) and Business Continuity Planning (BCP), and of course any guidance specifically from the Oxford Playhouse.



G R E A T S B Y G A T S B Y G A T S B Y

Co-DIRECTORS & WRITERS

Peter Todd (he/him) is a Chemistry PhD student at Hertford. His stage credits include: Mark Cohen in RENT (Bernard Sunley, 2020); Jamie Wellerstein in The Last Five Years (Online, 2020); Homer Clapp in Spoon River Anthology (Online, 2021); Epikhodov in The Cherry Orchard (St Edward's Gardens, 2021); Tony in The Servant (Pichette, 2021); Anthony (Cover)/Ensemble in Sweeney Todd (Oxford Playhouse, 2022), Gregory in Plus One (Pilch Studio, 2022); Billy Nolan in Carrie (OP, 2022); Michael in Tick, Tick...Boom! (Pilch, 2022); Oberon/Theseus in A Midsummer Night's Dream (Oxford Castle, 2022); Hades in new musical, Persephone (workshop, 2020; OP, 2021; National Tour, 2022); Dr Lanyon/Hyde 2 in Jekyll & Hyde (Pitt Rivers, 2022); Henry Clerval/Felix de Lacey in Frankenstein (Old Fire Station, 2023); Jason in Bare (O'Reilly, 2023). Peter was nominated at the Broadway World Awards 2022 for Best Leading Performance in a Musical as Hades in Persephone (Courtyard Theatre). His film credits include: Skyline (2022), Zugzwang (2022), ZARA (2021) and All's Fair in Vanity (2020). He also won Best Performance at OUFF Short Film Festival 2022 for his portrayal of Mike in The Last Hurrah (2021). Peter's original play, SKIN, opened to critical acclaim under his direction at the O'Reilly Theatre in October 2022, and his short film script, Catch Me, was awarded runner up at the OUFF Screenwriting Competition 2022.

Mina Moniri (she/her) is a 4th year DPhil student reading Neuroscience at St.Hilda's. She has been involved in backstage roles in theatre for the past 10 years in both amateur productions and off West End, as well as internationally. Outside Oxford, he has co-directed a production of 'The Boys in the Band' (2017) and directed one of 'A Streetcar Named Desire' (2018). Her main expertise lies in technical theatre and she has stage managed for productions at the Bridgehouse Theatre (Tick, Tick... Boom!), Boulevard Theatre (Ghost Quartet), and Kuwait National Opera (Giselle). She has recently stage managed Persephone (MT21, OP) and was the company stage manager for its national tour. She was also assistant director for Wednesday, Death Meditation (HT22, BT) and stage manager for Plus One (HT22, Pilch) and Casterbridge (April'22, The Space). She was stage manager/DSM as well as intimacy director for Carrie: the musical (TT22, OP) and co-director for Tick, Tick...Boom! (TT22, Pilch). She is currently directing Bare (HT23, ORT) and is stage manager/DSM for An American in Paris (HT23,OP). She was postgraduate representative and the TAFF-OUDS Liaison for the TAFF and OUDS committee in 2020/21 and is continuing that role in 2022/2023.



G R E A T S B Y G

PRODUCER

Finley Bettsworth (he/him) is a 4th year medical student at Brasenose. Highlights from home as a lighting designer include TEDxJESS and Peter Pan. Since being in Oxford, he has been involved in a number of large-scale productions, focusing on lighting design and production management. Major roles include Production Manager for Half Baked (North Wall Theatre, TT21), Persephone (Oxford Playhouse, MT21), and SKIN (Keble O'Reilly, MT22). He has also worked as Associate Lighting Designer for Shadows of Troy (Oxford Playhouse, HT20) and Lighting Designer for Sweeney Todd (Oxford Playhouse, HT22). He is also the TAFF Treasurer and was the Health and Safety Officer of the Brasenose Ball.

PRODUCTION MANAGERS

Sal Algannin (he/him) is a third year PPE student at Somerville. He started in theatre as a DSM/ASM on Carrie (OP, TT22). Since then, he has worked as Marketing Assistant on Tick, Tick... Boom! (Pilch, TT22) and Persephone tour (multiple venues, ST22), Casting Officer on Dead Man's Suitcase (BT Studio, MT22) and Lighting Designer on Maurice (Pilch Studio, MT22). He also played Simon, as well as being the Lighting Assistant, on Skin (ORT, MT22). Most recently he was the Production Manager on Troy Story: Age of the Hero (ORT, MT22). He is excited to be a Lighting Assistant on An American in Paris (OP, HT23) and the DSM for Bare (ORT, HT23). He is the current OUTTS Training and Freshers' Officer.

Leah O'Grady (she/they) is a third year PPE student at Somerville. Leah has tried their hand at everything from writing to acting to lighting. Recent credits include Director, Adapter, and Lighting designer for Dracula (Pilch Studio, TT22), Lighting and Sound Designer on Love Me (BT Studio, MT22), Producer and Lighting Designer for The Three (BT Studio, TT22), ASM for Carrie (OP, TT22), Production Manager for Wednesday, Death Meditation (BT, HT22), Writer and Producer for Unscene (MT22), and Sound Assistant for Sweeney Todd (OP, HT22) She will be Co-Producing and Co-Directing Engraved (BT, HT23), and The History Boys (ORT, HT23). Leah is the current OUDS Freshers'/Cuppers Co-Rep.





SET DESIGNER

Stazi Towers (she/they) is a second year Mathematics and Computer Science student. She has done various set and lighting roles in Oxford, on shows such as Persephone (OP MT21), Sweeney Todd (OP HT22), Carrie (OP TT22), Troy Story (ORT MT21), An American in Paris (OP HT23), and Bare (ORT HT23).

LIGHTING DESIGNER

Samuel Morley (he/him) has worked across the UK and internationally across live events, TV, circus and theatre. His past few shows include: Blue Apple's Wizard of Oz at QE2 Theatre Winchester- Lighting Designer, Casterbridge at the Space London (April 2022)- Lighting Designer, Oxford Contemporary Dance Society Showcase (Febuary 2022)- Lighting Designer, Cirque du Soleil Luzia at the Royal Albert Hall (January 2022)- Lighting Crew, Persephone at the Oxford Playhouse (November 2021)- Lighting Designer and Broadcast Director, Rory Taylor's Wedding (September 2021)- LX Tech, Neighborhood Festival (August 2021)- Screen and Camera Tech and Leeds Festival Main Stage East (August 2021)-FOH LX Tech.

SOUND DESIGNER

Alva C. J. Orr (they/them) is a fourth year DPhil student in Engineering at Queen's College, having previously completed an MPhys in Physics at Trinity College, Oxford. Alva has extensive sound design credits in musical theatre, straight plays and new writing, lately designing sound for a selection of new writing shows - SKIN (Keble O'Reilly), UNMADE (Oxford New Theatre), Plus One (Michael Pilch Studio), Smart Casual (The North Wall Arts Centre, Cockpit Theatre) and Half Baked (The North Wall Arts Centre). Most recently they designed the sound for Carrie: The Musical (Oxford Playhouse) and Sweeney Todd (Oxford Playhouse) and they are looking forward to returning to the Playhouse in 2023 to design The Tempest and An American In Paris.





COSTUME DESIGNER

Sophia Banner (she/her) is a first-year student studying Archaeology & Anthropology at St. Peter's. She has been involved in the production of Dead Man's Suitcase, as the Costume Director, and been involved in two of her schools' productions both acting and helping with costumes. She is the costume designer for Bare (ORT, HT23).

MARKETING MANAGER

Emma Earnshaw (she/her) is a third year undergraduate reading History of Art at Worcester. She is the current President of the Oxford University Filmmaking Foundation (OUFF) and was the previous Head of Social Media and Events for OUFF. In the past year she has worked on thirteen student short films and is currently the Associate Producer for an ongoing feature film, Breakwater. She was Co-Marketing Manager for the OUFF Short Film Festival (HT22) and the Marketing Manager for Troy Story (ORT, MT22). She was the Assistant Director on Carrie (OP, TT22) and The Duchess of Malfi (Pilch, MT22) and the Producer for Skin (ORT, MT22).

WELFARE OFFICER

Eva Hayward (they/them) is a third year Classics student at Wadham college. They were part of the welfare team for Troy Story (MT22) and are looking forward to welfaring lots more productions in Oxford! They have also been Wadham's welfare officer (2021-2), a peer supporter (2021-present) and fulfil welfare roles at college events and functions throughout the year.



