

Immaculate



SYNOPSIS

(CONTENT WARNINGS: PREGNANCY, REFERENCE TO ABORTION, SEXUAL REFERENCES, STRONG LANGUAGE, ALCOHOL, RELIGIOUS REFERENCES)

A LAUGH-OUT-LOUD COMIC VARIATION ON THE VIRGIN BIRTH IN WHICH A YOUNG WOMAN FINDS HER LIFE SPIRALLING INTO CONFUSION WHEN SHE WAKES UP ONE MORNING, UNACCOUNTABLY PREGNANT.

YOU'RE YOUNG, FREE AND SINGLE AND HAVEN'T HAD SEX FOR THE LAST ELEVEN AND A HALF MONTHS, THEN ONE MORNING YOU WAKE UP PREGNANT AND TO MAKE MATTERS WORSE THE ANGEL GABRIEL IS ON YOUR DOORSTEP CLAIMING PARENTAGE...

OLIVER LANSLEY'S PLAY IMMACULATE WAS FIRST PERFORMED BY 'LES ENFANTS TERRIBLES' THEATRE COMPANY AS PART OF THE 2005 EDINBURGH FESTIVAL FRINGE. THE PLAY IS COMPRISED OF TWO ACTS OVER 90 MINUTES.

WE FOLLOW MIA, OUR PROTAGONIST, AS SHE TRIES TO FIGURE OUT HOW IT IS POSSIBLE THAT SHE'S PREGNANT, AND FIELDS THE CONSTANT BARRAGE OF VISITORS CLAIMING PATERNITY AT HER DOOR.

PRESS QUOTES:

'GENUINELY A LAUGH A MINUTE, WITH SOME REAL STROKES OF COMIC GENIUS'

METRO

'IN A FRINGE WHICH IS WILLED WITH COMEDIES, THIS HAS TO BE ONE OF THE FUNNIEST'

BRITISH THEATRE GUIDE

TEAM BIOS

KATIE PEACHEY- CO-DIRECTOR

KATIE IS A SECOND YEAR PHILOSOPHY AND THEOLOGY STUDENT AT ST PETER'S. HAVING ACTED IN NO EXIT (BT, TT22), ST PETER'S GARDEN PLAY, (TT22), POSH (PILCH, MT22), BETTER YESTERDAY (BT, HT23), AND THE SHORT FILM A FATEFUL ENCOUNTER (MT22), KATIE UNDERSTANDS THE ROLE OF AN ACTOR IN A PRODUCTION, AS WELL AS THE MEANINGFUL DIFFERENCE THAT DIRECTION CAN HAVE ON A SHOW. HAVING ALSO BEEN CREW ON WOMEN YOU KNOW (MT22, COSTUME DESIGNER), AND TOP GIRLS (TT22, CO-PRODUCER), SHE IS COMFORTABLE WITH THE BEHIND-THE-SCENES WORKING OF A SUCCESSFUL PRODUCTION AND IS EXCITED TO GET TO WORK DIRECTING IMMACULATE. A PARTICULAR INTEREST OF KATIE'S IS THE DEPICTION OF RELIGION IN MEDIA AND ARTWORK, AS WELL AS THE INTERSECTION BETWEEN RELIGIOUS RITUAL, PERFORMANCE AND THEATRE. EQUALLY, KATIE HAS A LOVE OF COMEDY AND HOPES TO COMBINE THESE PASSIONS IN A WAY WHICH WILL BE HUGEY ENTERTAINING FOR THE AUDIENCE.

LAETITIA HOSIE- PRODUCER

LETTY IS A SECOND-YEAR STUDENT AT ST JOHN'S, READING ENGLISH AND SPANISH. SHE HAS EXPERIENCE BOTH ONSTAGE AND BEHIND THE SCENES, HAVING ACTED IN SEVERAL PLAYS AT OXFORD, AS WELL AS ASSISTANT DIRECTING AND PRODUCING OTHER PRODUCTIONS. IN HER SPARE TIME, SHE ALSO ENJOYS PLAYWRIGHTING; AS PART OF A WRITERS' COLLECTIVE AT SCHOOL, SHE WROTE A COMEDIC MONOLOGUE ABOUT AN UNPLANNED PREGNANCY – READING 'IMMACULATE' A FEW YEARS LATER HAS THUS FELT SOMEWHAT NOSTALGIC, AND THEATRE'S ABILITY TO BE SIMULTANEOUSLY FUNNY AND THOUGHT-PROVOKING IS IMPORTANT TO HER. SO IS COMEDY, WHICH IS LETTY'S FAVOURITE GENRE TO PERFORM AND TO WATCH – SHE IS VERY EXCITED TO WORK ON THIS PRODUCTION, WHICH PROMISES TO MAKE THE AUDIENCE LAUGH OUT LOUD.

OLIVIA CHO- CO-MARKETING DIRECTOR

OLIVIA IS A FIRST-YEAR THEOLOGY STUDENT AT KEBLE. SHE HAS ASSISTED IN MARKETING FOR STUDENT PLAY PRODUCTIONS AT HER SECONDARY SCHOOL AND WAS INVOLVED IN MARKETING FOR THE PUBLICATION OF A FILM PHOTOGRAPHY-BASED LITERARY ZINE (FILMLOG) DURING HER GAP YEAR. AT OXFORD, SHE WAS THE LIGHTING DESIGNER AND OPERATOR FOR 'WOMEN YOU KNOW' AND 'CRUELTY', (BOTH SHOWS SOLD OUT AT THE BT), AND DESIGNED THE SET FOR 'LOVE AND MONEY'. IN ADDITION, OLIVIA TOOK PART IN THE OUFF SHORT FILM FESTIVAL AS THE PRODUCTION ASSISTANT FOR PETER TODD'S 'CATCH ME', A ROLE THAT ALSO REQUIRED SIGNIFICANT MARKETING COMPETENCE. FOR 'CATCH ME', SHE WAS RESPONSIBLE FOR PROMOTING THE PRODUCTION THROUGH BTS PHOTOSHOOTS.

DARCEY WILLING- CO-DIRECTOR

DARCEY IS A SECOND-YEAR ENGLISH STUDENT AT ST PETERS. DURING HER FIRST YEAR, SHE WROTE AND DIRECTED IN THE DARK'FOR CUPPERS 2021 AND ENJOYED ACTING IN OUDS PRODUCTIONS ACROSS THE YEAR INCLUDING PLUS ONE, MUCH ADO ABOUT NOTHING WADHAM GARDEN PLAY AND CARYL CHURCHILL'S TOP GIRLS. MORE RECENTLY, SHE HAS PLAYED HELENA IN HONEST FOOL PRODUCTIONS' A MIDSUMMER NIGHT'S DREAM AND IS CURRENTLY ACTING IN ENGRAVED TO BE PERFORMED IN 7TH WEEK AS WELL AS WORKING IN THE PRODUCTION TEAM OF OXFORD'S SECOND FULL LENGTH FEATURE FILM BREAKWATER TO BE FILMED IN THE EASTER VAC. SHE HAS JUST FINISHED WORKING AS A STAGE MANAGER ON AN AMERICAN IN PARIS AT THE OXFORD PLAYHOUSE DURING WHICH SHE GAINED VITAL INSIGHT INTO HOW A BIG PRODUCTION IS ORGANISED BACKSTAGE. HAVING COMPLETED THE YALE UNIVERSITY DIRECTING SUMMER SESSION LAST JULY, DARCEY IS EXCITED TO PUT SOME OF THE TOOLS SHE HAS LEARNT INTO USE.

GRACE CHOI- ASSISTANT PRODUCER

GRACE CHOI IS A FIRST-YEAR PHYSICS AND PHILOSOPHY STUDENT AT ST EDMUND HALL, OXFORD. SHE IS CURRENTLY CO-PRODUCING MEMENTO MORI PRODUCTIONS' THE SEAGULL (PILCH, TT23) AND IS THE MARKETING DIRECTOR FOR HAPPIER YEAR PRODUCTIONS' MACBETH (TT23). SHE ALSO PRODUCED CIANA RUSSO FILM'S THE ESSAY (HT23).

MARIAM EAPEN- CO-MARKETING DIRECTOR

MARIAM IS A SECOND-YEAR ARCHAEOLOGY AND ANTHROPOLOGY STUDENT AT ST. JOHN'S COLLEGE. SHE HAS HAD EXTENSIVE ACTING EXPERIENCE AT HER SECONDARY SCHOOL, WITH HER MOST MEMORABLE PLAY BEING JULIUS CAESAR IN HER FINAL YEAR OF SIXTH FORM. AT OXFORD, MARIAM HAS DECIDED TO TRY OUT MORE ROLES ON THE CREW SIDE OF A PRODUCTION. IN HER FIRST YEAR, SHE WAS CO-PRODUCER OF JIGYASA ANAND'S SOLD-OUT RUN OF TANIKA GUPTA'S A DOLL'S HOUSE AT THE KEBLE O'REILLY WHERE SHE WAS RESPONSIBLE FOR EFFECTIVELY PITCHING THE PLAY TO VARIOUS FUNDING BODIES TO SUSTAIN THE LARGE-SCALE NATURE OF THE PRODUCTION AT THE O'REILLY. WITH IMMACULATE, MARIAM HOPES TO USE HER EXPERIENCE IN OXFORD DRAMA AND HER ROLES AT VARIOUS OTHER SOCIETIES (OXWIB & OAS) IN ORDER TO FULLY MAXIMISE HER CONTACTS AND RELATIONSHIPS AT THE UNIVERSITY TO ENSURE A SOLD-OUT RUN AND UNFORGETTABLE PLAY AT OXFORD.

MITRA STAINSBURY- SET DESIGNER

MITRA (SHE/HER) IS A SECOND YEAR ECONOMICS AND MANAGEMENT STUDENT AT BRASENOSE COLLEGE. AT SCHOOL SHE DIRECTED A SHORT VERSION OF CHICAGO: THE MUSICAL AND WAS INVOLVED IN WRITING AND PERFORMING IN AN ORIGINAL PIECE EXAMINATION AS TABITHA, THE LEAD INVIGILATOR, WITH THE ITALIA CONTI YOUTH COMPANY. IN HER FIRST YEAR AT OXFORD SHE GAINED AN INSIGHT INTO THE OXFORD DRAMA SCENE IN MICHAELMAS TERM AS THE WELFARE REP FOR THE IMPORTANCE OF BEING NIHILISTS AND INCREASED HER INVOLVEMENT IN STUDENT THEATRE IN TRINITY TERM AS COSTUME SUPERVISOR FOR THE LITTLE SHOP OF HORRORS AND COSTUME DESIGNER FOR TOP GIRLS ALONGSIDE PERFORMING IN JESUS COLLEGE'S TAMING OF THE SHREW. DISCOVERING HER PASSION FOR THEATRE DESIGN, SHE HAS FURTHERED HER FORMAL UNDERSTANDING OF DESIGN THROUGH PARTICIPATING IN A COSTUME AND SET DESIGN WORKSHOP RAN BY E.M. PARRY AS A PART OF A SERIES OF INDUSTRY PROFESSIONAL-RAN WORKSHOPS ORGANISED BY OUDS AND THE UNIVERSITY COLLEGE PRODUCTION OF GABRIEL. OVER THE SUMMER, MITRA WAS THE COSTUME DESIGNER FOR THE GONDOLIERS FOR THE UNIVERSITY'S ENTRY IN THE INTERNATIONAL GILBERT & SULLIVAN FESTIVAL COMPETITION AND THIS MICHAELMAS DESIGNED THE SET FOR MAURICE. HER LATEST THEATRE ENDEAVOUR PRESENTED HER WITH THE CHALLENGE OF SOURCING A KITCHEN SET FOR BETTER YESTERDAY STAGED IN IN THE BT THIS TERM AND SHE LOOK FORWARDS TO CONTINUING TO FURTHER REFINE HER SET AND COSTUME DESIGNING SKILLS INTO NEXT TERM.

LAUREN HOMAN- WELFARE REPRESENTATIVE

LAUREN HOMAN IS A SECOND YEAR BIOLOGY STUDENT AT ST PETER'S COLLEGE. SHE IS CURRENTLY ONE OF THE WELFARE REPRESENTATIVES AT THE COLLEGE, PROVIDING SUPPORT TO STUDENTS AND BEING THE INTERMEDIARY BETWEEN COLLEGE FACULTY AND THE JCR. LAUREN'S EXPERIENCE IN THIS ROLE MEANS SHE IS VERY EQUIPPED TO PROVIDE WELFARE TO THE CAST AND CREW, AS WELL AS HAVING BEEN INVOLVED IN A WEST END PRODUCTION OF CHARLIE AND THE CHOCOLATE FACTORY AS A CHILD ACTOR (2013).

LUCAS IPKENDANZ- LIGHT AND SOUND DESIGNER

LUCAS IS A THIRD YEAR CHEMIST AT EXETER. HE'S WORKED AS A LIGHTING DESIGNER ON SEVERAL PLAYS WHILST AT OXFORD INCLUDING: THE EFFECT (WITH OUDS NATIONAL TOUR: BT, KING'S HEAD THEATRE, OLD FIRE STATION), BRAIN FREEZE (BT), MOJO (PILCH), NO EXIT (BT), HANDS AND FLOWERS (EDINBURGH FRINGE), A MIDSUMMER NIGHT'S DREAM (PILCH), AFTER LIFE (PILCH) AND THE TEMPEST (OXFORD PLAYHOUSE).

MIA BEECHEY- COSTUME DESIGNER

MIA IS IN HER SECOND YEAR STUDYING HISTORY OF ART AT CHRIST CHURCH. SHE HAS PREVIOUSLY DONE COSTUME DESIGN FOR NOCTURNE PRODUCTIONS' MOJO (TT22) AND FETID (MT22), AND A2 PRODUCTIONS' RUN OF BLITHE SPIRIT (MT22). SHE WILL ALSO BE WORKING ON HAIR AND MAKEUP FOR THE UPCOMING FEATURE FILM BREAKWATER, SHOOTING IN THE EASTER VAC. MORE RECENTLY, MIA HAS EXPLORED DIFFERENT ROLES IN HER CAPACITY AS ASSISTANT DIRECTOR AND SOUND RECORDIST FOR GREEN DOOR PRODUCTIONS' SHORT FILM THE ESSAY. SHE IS LOOKING FORWARD TO WORKING ON THIS PRODUCTION AND HELPING TO BRING THE STORY TO LIFE THROUGH COSTUME.

DIRECTOR'S STATEMENT

'LAUGHTER IS THE BEST MEDICINE'- A TOE-CURLING CLICHE, AND YET, TRUE. A SHARED JOKE, A COMICALLY CHARGED GLANCE ACROSS A CROWDED ROOM, STOMACH-CRAMPING, 'I CAN'T BREATHE' BELLY-LAUGHING; ALL SOME OF THE MOST PROFOUND WAYS IN WHICH WE CONNECT WITH OTHERS. AS DIRECTORS, WE FEEL THERE IS SOMEWHAT OF A GAP IN THE OXFORD DRAMA SCENE THAT COULD BE FILLED WITH A COMEDY, AND WE HOPE THAT IMMACULATE CAN PROVIDE THAT. OXFORD LIFE CAN PROVE STRESSFUL, AND THE OPPORTUNITY TO BRING 90 MINUTES OF LIGHTNESS OR EVEN A SLIGHTLY LOUDER-THAN-NORMAL EXHALE OF AIR THROUGH THE NOSE, IS ONE THAT WE WOULD LEAP AT.

WHY IMMACULATE, AND WHY NOW? WE'VE ASKED OURSELVES WHAT WE ARE TRYING TO SAY THROUGH THIS PRODUCTION, AND TO WHAT END. ULTIMATELY, WE FEEL THAT DESPITE BEING A COMEDY, IMMACULATE SPEAKS TO CONTEMPORARY ISSUES AS RELEVANT IN 2023 AS THEY WERE IN 2006. THE PREMISE OF THE PLAY FOLLOWS MIA, WHO HAS BECOME IMPREGNATED WITHOUT HER CONSENT, AND THE AUDIENCE WATCHES AS SHE CONTENTS WITH VISITORS WHO EACH CLAIM PARENTAGE OF THE BABY. THE NARRATIVE STRUCTURE OF THE PLAY ALLOWS THIS TO PLAY OUT IN A WAY WHICH IS, AT TIMES, HYSTERICAL. AT THE SAME TIME, WHEN THE ACTUAL SUBJECT MATTER IS TAKEN INTO ACCOUNT WE SEE THAT MIA'S LIFE HAS BECOME COMPLETELY OUT OF HER OWN CONTROL, AND THIS IS AN EXPERIENCE FELT BY WOMEN GLOBALLY. EQUALLY, THE RELIGIOUS NARRATIVE ALLOWS US TO EXPLORE THE RELEVANCE OF RELIGION IN SECULAR LIFE, THE IMPACT THAT IT HAS ON CULTURE AND MINDSET, AND EQUALLY THE EXTENT TO WHICH RELIGION IS FALLIBLE.

IS RELIGION A SACRED COW OR ARE THERE CRITICAL LINES WHICH SHOULD NOT BE CROSSED? AS A STUDENT OF THEOLOGY, THESE QUESTIONS ARE PARTICULARLY PROFOUND FOR KATIE, WHO HAS A KEEN INTEREST IN DIALOGUE SURROUNDING THE NATURE OF RELIGION.

IMMACULATE IS, AT ITS HEART, A COMEDY. IT AIMS TO MAKE ITS AUDIENCE LAUGH, AND SPECIFICALLY TO LAUGH AT THE STATE OF THE CONTEMPORARY WORLD WE FIND OURSELVES IN. WE HOPE THROUGH AN IMMERSIVE SET WHICH THE CHARACTERS WILL WALK THROUGH, ENTERING FROM ALL SIDES OF THE THEATRE, THE AUDIENCE WILL FEEL AT ONCE ABLE TO LAUGH AT THESE STOCK CHARACTER CLICHES, AND BE CONFRONTED WITH THE HOLD THEY STILL HAVE ON MODERN LIFE. IN MOMENTS OF HYPER-REALITY, CHARACTERS WHO INITIALLY FUNCTION AS COMICAL PARODIES, EXIT THE WORLD OF THE PLAY MOMENTARILY TO SPEAK DIRECTLY TO THE AUDIENCE. DURING THESE SHIFTS, WE'D LIKE TO PLAY WITH THE FLEXIBILITY OF THE PILCH SPACE. USING A THRUST CONFIGURATION WE'LL LEAVE AISLES THE ACTORS CAN WALK THROUGH TO INTERACT WITH THE AUDIENCE (AS IF LITERALLY SPREADING THE 'WORD') AND PERHAPS A RESERVED SEAT AN ACTOR DISGUISED AS AN AUDIENCE MEMBER CAN SUDDENLY EMERGE FROM 'AS IF BY SOME MIRACLE'.

OUR DESIGN VISION AIMS TO MATERIALISE THIS TENSION BETWEEN THE RIDICULOUS FARCE OF THE PLAY AND THE EARNEST QUESTIONS IT RAISES. WHY CAN'T, AS LANSLEY PUTS IT, 'A 'LADY OF THE NIGHT, A MISTRESS, A DOMINATRIX' BEAR THE HUMAN INCARNATION OF GOD? WITH DIM RED LIGHTING OVER A CHAISE LONGUE COVERED WITH RED VELVET, AND THE MAIN SET PIECE OF A LARGE RED VELVET CURTAIN (LIKE THAT OF AN ICONOSTASIS), THE VISUAL WORLD WOULD BLEND RELIGIOUS ICONOGRAPHY WITH A PRIVATE ESCORT ROOM IN A STRIP CLUB. FOR FURTHER VISUAL GAGS, AS WELL AS TO ENHANCE THE REPRESENTATION OF MIA'S CHARACTER THROUGH HER FLAT, SCATTERED AROUND THE SET WILL BE TACKY RELIGIOUS MERCHANDISE (AN I HEART THE POPE MUG, A ROSARY FROM A HALLOWEEN COSTUME ETC). OTHER THAN THESE TWO MAIN PIECES OF SET FURNITURE, WHICH WE CAN ACQUIRE FROM THE OUTTS STORE, THE SET WILL BE QUITE MINIMAL, WITH PROPS WE WILL BE ABLE TO SOURCE FROM OUR OWN POSSESSION SUCH AS CUPS AND PHONES.

WE HOPE THIS CLASH BETWEEN A TRADITIONAL CONCEPT, ENHANCED BY OPERATIC MUSIC AND HYMNS, AND AN ALMOST AGGRESSIVELY MODERN SET AND COSTUME DESIGN WILL GROUND THE INHERENTLY COMEDIC NATURE OF THE PLAY, WHICH, IN THE WORDS OF MICHAEL IN ACT 2, ASSERTS THAT 'OF COURSE THESE ARE ANGELS, AND SHE'S THE VIRGIN MARY, AND GARY GOODMAN'S A HUMBLE CARPENTER AND THEY ALL CAME HERE VIA A LITTLE FUCKING DONKEY'.

WITH A CREW OF TEN, SOME OF WHOM HAVE PREVIOUSLY WORKED IN DIFFERENT POSITIONS, WE HOPE TO MAKE THIS A COHESIVE AND COLLABORATIVE PRODUCTION, WITH OVERLAP BETWEEN SPECIFIC ROLES. AS EVERYONE WILL HAVE THEIR OWN CONNOTATIONS WITH THE CONCEPT OF THE IMMACULATE CONCEPTION WE HOPE TO FOSTER AN ENVIRONMENT WHERE EVERYONE CAN THROW IN BIG, EVEN RIDICULOUS IDEAS (WHICH CAN THEN BE FILTERED DOWN TO REALITY) TO CONTINUOUSLY MAINTAIN THE SHOW'S FARFICAL MELODRAMA. AS OUR CREW IS SPREAD OUT ACROSS DIFFERENT COLLEGES, OUR MARKETING WILL BE BOOSTED EVEN BY WORD OF MOUTH ALONE, AS WELL AS ALLOWING THE POSSIBILITY FOR MORE FINANCIAL MOTIONS.

WE AIM TO START HOLDING AUDITIONS THROUGHOUT THE END OF THE EASTER VAC AND OTH WEEK OF TRINITY TERM, ALLOWING FOR AN OPTION OF SELF TAPE AND IN PERSON AUDITIONS TO ACCOMMODATE FOR ACTORS' COMFORTABILITY. WE HOPE TO KEEP THE CASTING PROCESS AS INCLUSIVE AS POSSIBLE WITH SOME CHARACTERS PROVIDING THE OPPORTUNITY FOR GENDER-BLIND CASTING AND PUBLICISING AUDITIONS ON MULTIPLE PLATFORMS TO ENCOURAGE NEW AND FIRST-TIME ACTORS TO GET INVOLVED.



PRODUCER'S STATEMENT

I AM VERY EXCITED TO WORK ON THIS PRODUCTION, WHICH I THINK WILL BE A HIGHLIGHT OF THE OXFORD DRAMA SCENE NEXT TERM. OLIVER LANSLEY'S 'IMMACULATE', A MODERN AND COMEDIC TAKE ON THE SECOND COMING, IS A LIGHT-HEARTED AND WITTY PLAY THAT IS SURE TO PROVIDE ENTERTAINMENT TO ANY AUDIENCE, NOTABLY ONE OF STUDENTS COMBATting 5TH WEEK BLUES. AT ITS CORE, THIS SHOW IS ONE OF PURE, UNFILTERED COMEDY – SOMETHING WHICH HAS OFTEN LACKED IN THE OXFORD SCENE AND PROMISES TO ATTRACT A LARGE AUDIENCE. WE ARE CONFIDENT THAT WE CAN SUCCESSFULLY MARKET THE POPULARITY OF THIS SHOW – BOTH THE DIRECTORS (DARCEY AND KATIE) AND MYSELF HAVE WORKED ON SELL-OUT SHOWS BEFORE, BE IT AS ACTORS OR AS CREW MEMBERS, AND HAVE COMPILED THE ADVERTISING METHODS WE FEEL ARE THE MOST EFFECTIVE. AS WELL AS CREATING COLOURFUL, FUN POSTERS FOR THE SHOW, WHICH WE WILL SCATTER AROUND THE CITY TO ATTRACT ATTENTION FROM ALL DEMOGRAPHICS, OUR MARKETING MANAGERS WILL ALSO USE SOCIAL MEDIA HEAVILY TO APPEAL TO THE STUDENT POPULATION – OUR TARGET AUDIENCE.

ON THE FINANCIAL SIDE OF THINGS, I HAVE TAKEN MEASURES TO ENSURE THE STABILITY OF OUR PRODUCTION. FOR INSTANCE, WE ARE AIMING TO ACQUIRE OVER HALF OF OUR BUDGET FROM COLLEGE GRANTS, WHICH MEANS THAT WE CAN GUARANTEE A SAFE REIMBURSEMENT OF LOANS TO OUDS, THE EGLESFIELD PLAYERS AND THE MERTON FLOATS, ALONGSIDE THE INTEREST THAT WE WILL OWE THESE FUNDING BODIES. IN ADDITION, WE ARE CURRENTLY IN THE PROCESS OF APPLYING FOR A CAMERON MACKINTOSH DRAMA FUND GRANT, WHICH WOULD ENSURE OUR STABILITY EVEN FURTHER. OUR BREAK-EVEN IS CURRENTLY LOW, AT 50.7%, AND WE ARE ALSO LIKELY TO ADD A MATINEE PERFORMANCE TO OUR SCHEDULE, WHICH WOULD INCREASE THE OVERALL NUMBER OF TICKET SALES, ALLOWING FOR EXTRA PROFIT. INDEED, THERE IS LITTLE TO NO RISK OF RUNNING OVER BUDGET, SINCE OUR MODERN-DAY SETTING MEANS WE CAN SOURCE MOST OF THE PROPS, SET DRESSING AND COSTUMES THAT WE NEED FROM THE CAST AND CREW THEMSELVES, MAKING OUR PRODUCTION COSTS EXTREMELY AFFORDABLE.

WHILST THE SET WE HAVE IN MIND REQUIRES NO COMPLICATED CONSTRUCTIONS, WE WOULD LIKE THE STAGE TO BE ABUNDANTLY FILLED WITH LOUD, TACKY ICONOCLASTIC DECOR, TO PLAY INTO THE COMEDY. NOTABLY, WE ARE AIMING TO HIGHLIGHT THE IRONIC DISTINCTION BETWEEN THE SERIOUS, RESPECTED INSTITUTION OF RELIGION AND THE INDIFFERENT MODERN CONTEXT IT IS UNCOMFORTABLY BEING PLACED IN, USING A RED CURTAIN TO CREATE A SPACE REMINISCENT OF AN ESCORT'S PRIVATE ROOM, AND PAINTINGS AND ORNAMENTS THAT DEPICT RELIGIOUS SCENES, HINTING AT THE IRONIC VIRGIN MARY-DOMINATRIX HYBRID THE PROTAGONIST COMES TO EMBODY. GIVEN THE HEAVY USE OF SUCH SET DRESSING, STAGING THE SHOW AT THE MICHAEL PILCH STUDIO WOULD BE VERY CONVENIENT AS WE WOULD OCCUPY THE ONLY SLOT AVAILABLE, MEANING THAT WE WOULD NOT HAVE TO CLEAR EVERYTHING ON AND OFFSTAGE EVERY NIGHT. WE WOULD ALSO GREATLY BENEFIT FROM A THRUST STAGE AS THIS CREATES A MORE IMMERSIVE PERFORMANCE, BRINGING THE AUDIENCE MEMBERS INTO CONTACT WITH THE CHARACTERS AND WITH THE SET – THIS WOULD HELP US TO EMPHASISE THE CASUAL, EVERYDAY BACKDROP, IN TURN HIGHLIGHTING THE COMEDY IN THE FACT THAT SUCH AN UNEXTRAORDINARY LOCATION HAS BEEN CHOSEN FOR THE SECOND COMING.

WE AIM TO MAKE THE EXPERIENCE OF WORKING ON IMMACULATE AS ENJOYABLE AS WATCHING IT. FOR THIS REASON, WE HAVE A WELFARE OFFICER, TO ENSURE EVERYONE IS COMFORTABLE. WE WANT TO EXIST AS A FRIENDLY, WELCOMING COMPANY AND ARE THEREFORE ADOPTING AN OPEN APPROACH WITH REGARDS TO THE CASTING PROCESS: ALTHOUGH THE PLAY IS ORIGINALLY WRITTEN WITH TWO FEMALE AND FOUR MALE CHARACTERS IN MIND, WE WILL BE CASTING GENDER-BLIND (EXCEPT FOR THE PROTAGONIST, WHOSE ROLE IS OPEN TO ANYONE WHO IDENTIFIES

AS FEMALE, GIVEN HER PREGNANCY) AND CHOOSING ACTORS BASED ON HOW WELL THEY FIT THE ROLES, REGARDLESS OF ETHNICITY, BACKGROUND OR EXPERIENCE. MOST IMPORTANTLY, WE WANT OUR ACTORS TO FEEL COMFORTABLE AROUND EACH OTHER, AS MUCH OF THE PLAY'S COMEDY RELIES ON QUICK, SARCASTIC DIALOGUE AND WE WOULD LIKE THIS TO FEEL AS NATURAL AS POSSIBLE, FOR ALL THOSE INVOLVED. THIS IS WHY STAGING IMMACULATE IN 5TH WEEK WOULD BE VERY USEFUL; ONCE WE CAST OUR ACTORS, WHICH WE AIM TO DO BY THE END OF HILARY, WE WILL HAVE ENOUGH TIME NEXT TERM TO ORGANISE CHARACTER ANALYSIS AND CHEMISTRY WORKSHOPS BEFORE REHEARSALS, AFTER WHICH WE CAN POLISH AND PERFECT MOMENTS AND TRANSITIONS, IN ORDER TO CREATE A REALLY IMPRESSIVE PRODUCTION.

BUDGET

STEP 1

PROJECTED EXPENDITURE

Rights

Cost per Performance £102.00

Number of Performances6

Subtotal £612.00

Venue

Venue Hire £400.00

Technician Fee £

Subtotal £400.00

Production Costs

Scripts £-

Construction £

Set Dressing £130.00

Lighting £

Sound £

Costume £50.00

Hand Props £20.00

Insurance £81.00

Transport £

Technical Costs £

Subtotal £281.00

Marketing

Print £50.00

Online £

Venue Brochure Entry £

Programmes £

Events £

Trailer £


Subtotal £90.00

Subtotal £1,343.00

Contingency %10%

Contingency £134.30

PROJECTED EXPENDITURE £1,477.30



STEP 2

PROJECTED REVENUE

Seats

Venue Capacity70

Total Performances6

Total Complementary Tickets10

Maximum Occupanc410

Sales

CategoryAudience SplitTicket Prices

Concession85%£5.00

Full Price15%£6.00

Average Ticket Price£5.15

Gross Ticket Revenue £2,111.50

Box Office Commission0%

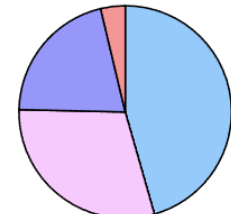
VAT on Box Office Commission0%

Credit Card Commission (Box Office Only)0.0%

Net Ticket Price £5.15

Net Ticket Revenue £2,111.50

Projected Expenditure By Category



■ Rights

■ Venue

■ Production Costs

■ Marketing

PROJECTED INCOME £2,911.50

BREAKEVEN %50.7%

Total Sales Required132

Sales Per Night Required22

STEP 3

FUNDING

Loans

Funding BodyUpfrontAgainst LossTotal% Fund

OU DS £300.00£300.0020.31%

Merton Floats £200.00£200.0013.54%

Egglefield Players £200.00£200.0013.54%

Funder 4£-£-0%

Funder 5£-£-0%

Funder 6£-£-0%

Funder 7£-£-0%

Funder 8£-£-0%

Funder 9£-£-0%

Total £700.00£-£700.0047%

Grants

Funding BodyGrant% Support

John's JCR £350.0024%

Peter's JCR £100.007%

Exeter JCR £50.003%

Chch JCR £50.003%

Actors' JCRs £250.0017%

£800.0054%

Immaculate

On The Nose Productions

Michael Pilch Studio

Trinity Term Week 5

TOTAL FUNDING £700.0047.4%

Overage/Deficit £777.3052.62%

Total financial support (Upfront) £1,500.00101.54%

MARKETING SCHEDULE

MARKETING TIMELINE

HILARY 23

ONGOING ~ HILARY VAC

AUDITIONS

POSTER DESIGN

GRAPHIC DESIGN

REVIEW FOR SOCIAL MEDIA PRESENCE/PUBLICATION

VAC

POSTER DESIGN

TRINITY 23

0TH WEEK:

(EARLY 0TH WEEK) POSTERS AND FLYERS TO BE ORDERED SO THAT POSTERS CAN BE PUT UP TOWARDS THE END OF 0TH WEEK/EARLY 1ST WEEK

1ST WEEK:

CAST + CREW PHOTOSHOOT

CONTACT THE ISIS, CHERWELL, OXFORD BLUE, OXSTU

CAST + CREW PHOTOS RELEASED

CREATE FACEBOOK EVENT

HAND OUT POSTERS + FLYERS

2ND WEEK:

INTERVIEWS WITH CAST AND CREW

INSTAGRAM TAKEOVERS BY THE CAST AND CREW OF THE REHEARSAL PROCESS OF THE PLAY

3RD WEEK:

OUDS INSTAGRAM TAKEOVER

POST ON THE OUDS PORTAL

CONSECUTIVE/DAILY INSTAGRAM STORIES AND POSTS TO PUSH TICKET SALES

COSTUME STATEMENT

WE WOULD LIKE THE COSTUMING OF IMMACULATE TO REFLECT THE TONGUE-IN-CHEEK HUMOUR OF ITS PLOT. THE COSTUMES WILL CONSIST OF EASILY SOURCED MODERN PIECES WITH AN EMPHASIS ON THE FLASHY, KITSCH EARLY 2000S STYLE. IN A PLAY THAT SUBVERTS ONE OF THE MOST INFAMOUS STORIES IN WESTERN HISTORY, WE WOULD LIKE THE COSTUME TO DO THE SAME. WE HOPE THE UNLIKELY PAIRING OF IMMACULATE CONCEPTION AND RHINESTONE TRACKSUITS WILL HELP TO ACHIEVE THIS. IN REGARDS TO THE CHORUS AND ANGELS, WE AIM TO GIVE THEM A UNIFYING AND ANDROGYNOUS LOOK, PERHAPS THROUGH SIMILAR SUITS WITH SMALLER UNIQUE IDENTIFYING DETAILS. FOR GABRIEL, THINK VINTAGE JAMES BOND IN A SUAVE CREAM SUIT. FOR THE CHORUS, WE WOULD LIKE THEM TO REFLECT A MORE MODERN KIND OF STORY TELLING, PERHAPS JOURNALISTS OR TWITTER NEWS WARRIORS.

SET STATEMENT

A YOUNG WOMAN WAKES UP TO FIND HERSELF IN A SITUATION SO UNBELIEVABLE THAT SHE MAY AS WELL STILL BE DREAMING. THIS FEELING OF DISCONNECT FROM REALITY IS SOMETHING THAT WE ARE KEEN TO EXPLORE IN OUR SET DESIGN AND, WITH THIS IN MIND, WE FELT AS THOUGH THE PILCH – A BLACK BOX THEATRE – PROVIDES US WITH THE BLANK CANVAS THAT WILL ENABLE US TO CRAFT THIS. THE BLANK WALLS WOULD ALLOW US TO PLACE HEAVENLY OIL PAINT IMPRESSIONISTIC CLOUDS AROUND THE THEATRE JUXTAPOSING THE VISUAL GAGS OF RELIGIOUS MERCH (E.G. I HEART THE POPE MUGS, VATICAN TEA TOWELS, ETC) THAT WOULD BE LITTERED AROUND THE STAGE AND IN THE AUDIENCE SEATING. THE “UNBELIEVABILITY” OF THE PLOT WHICH THE COMEDIC EFFECT OF THE PLAY LEANS ON, IS FURTHERED BY EXCESSIVE AND OVERSIZED PROPS SUCH AS THE PREGNANCY TEST.

MOREOVER, IT IS IMPORTANT TO US THAT THE PLAY’S ABSURDITY DOES NOT ONLY START WITH THE FIRST LINE SPOKEN OR BE PHYSICALLY LIMITED TO STAGE BOUNDARIES, BUT RATHER THE AUDIENCE IS WHOLLY IMMERSSED IN IT. TO THIS EFFECT, WE WOULD LIKE TO STAGE THIS AS A THRUST TO ALLOW THE CHARACTERS TO WALK AMONGST THE AUDIENCE, BRINGING THE PLAY PHYSICALLY INTO THE AUDIENCE. IN TURN, THE AUDIENCE IS BROUGHT INTO THE PLAY BY VELVET DRAPERY ACROSS THEIR CHAIRS AND THE SCATTERED RELIGIOUS MERCH MENTIONED PREVIOUSLY. FINALLY, A THICK RED VELVET CURTAIN HUNG ACROSS THE ENTRANCE TO THE PILTCH THAT THE AUDIENCE MEMBERS MUST PULL ACROSS TO ENTER, WILL CREATE A PHYSICAL IMMERSION OF THE AUDIENCE MEMBERS FROM THE MOMENT THEY FIRST STEP INTO THE THEATRE TO THE MOMENT THEY RE-IMMERSE WHEN THEY LEAVE THE THEATRE THROUGH THE SAME CURTAIN – AS THOUGH GOING TO SLEEP AND WAKING UP FROM A STRANGE DREAM.

WITH REGARDS TO THE PRACTICALITY OF SOURCING THE SET, WE WOULD BE ABLE TO SOURCE A CHAISE LOUNGE, PURPLE VELVET DRAPERY AND THE RED VELVET CURTAIN FROM TAFF. THE CLOUDS WILL BE HAND PAINTED ON CARD BY THE CREW AND THE OVERSIZED PROPS WILL SIMILARLY BE MADE FROM PAPER MÂCHÉ AND PAINTED. THE COLLECTION OF “RELIGIOUS MERCH” WOULD POSE THE GREATEST CHALLENGE; HOWEVER, WE ARE CONFIDENT THAT WE CAN AFFORDABLY SOURCE THESE BY: HIRING THE ‘PRIEST VESTMENTS’ AND CANDLE HOLDERS FROM TAFF; SEARCHING BRICK AND BRAC SECTIONS IN CHARITY SHOPS; AND MAKING EFFECTIVE USE OF EBAY, GUMTREE AND FACEBOOK MARKETPLACE.



LIGHTING STATEMENT

AS THE WHOLE PLAY, WITH THE EXCEPTION OF THE CLUB FLASHBACK AT THE BEGINNING OF THE SECOND ACT, TAKES PLACE IN ONE ROOM, THE LIGHTING DESIGN WILL BE FOCUSED ON: SEPARATING SPEECHES TO THE AUDIENCE FROM THE DRAMA OF THE PLAY AND UNDERSCORING MOMENTS OF VISUAL COMEDY IN THE PLAY.

THE MAIN LIGHTING STATE WILL BE THE LIVING ROOM OF MIA, THE MAIN CHARACTER. SHE WORKS AS A “MISTRESS” AND IS ANTICIPATING A CLIENT SO I IMAGINE THE LIGHTING TO BE A BIT DINGY WITH THE CURTAINS DRAWN AND DARK ORANGES AND YELLOWS AS A GEL PALLET. I IMAGINE THIS COULD BE INCORPORATED INTO THE TACKY RELIGIOUS ICONOGRAPHY OF THE SET DESIGN E.G. ADDING LED TEA LIGHTS INTO PRAYER CANDLES. HOWEVER, THE LIGHTING WILL SHIFT TOWARDS MORE STARK AS ALL THE CHARACTERS FROM MIA’S LIFE BEGIN APPEARING WITH THIS CRESCENDO-IN AT THE ARRIVAL OF GARY GOODMAN (PEAK EMBARRASSMENT FOR MIA).

THROUGHOUT, THE CHARACTERS GIVE SPEECHES TO THE AUDIENCE REVEALING THEIR INNER THOUGHTS. IN THESE MOMENTS THERE WILL BE FOCUS ON THE FORE-STAGE WITH THE REST OF THE CAST FROZEN IN TABLEAU BEHIND. THIS FOCUS WON’T BE SPOTLIT BUT WILL BE MORE GENTLE AND MULTI-DIRECTIONAL TO REFLECT THE, AT TIMES SURPRISING, VULNERABILITY OF THESE SPEECHES (PARTICULARLY LUCIFER’S SPEECH). THESE INTIMATE SPECIES ARE THEN CONTRASTED BY THE BITTER FIGHTS AS WE JUMP BACK INTO THE SCENE, OFTEN WITH NO CONTEXT HIGHLIGHTING THE COMEDY.

ANOTHER RECURRING THEME IS THE SPEECHES GIVEN BY THE CHORUS, FOR THESE I WILL USE LOCALISED, HIGH-ANGLE LIGHTING TO CAST SHADOWS OVER THEIR FACES. THIS HAS TWO FUNCTIONS: FIRSTLY TO DISTINGUISH THE ACTOR AS A PART OF THE CHORUS FROM IN THEIR ROLE AS A CHARACTER AND SECONDLY TO GIVE A SENSE OF OMINOUS OMNISCIENCE TO THEM.

SPECIALS WOULD BE SPARINGLY USED AND OFTEN TO HIGHLIGHT THE VISUAL COMEDY. EXAMPLES INCLUDE: A TIGHT FOCUSED WHITE LIGHT UPSTAGE TO REPRESENT THE LIGHT OF A TELEVISION THAT THEY CROWD AROUND, A SPOTLIGHT ONTO THE TAPE-RECORDER THAT LUCIFER BRANDISHES, AND BACKLIGHT ON GABRIEL AS HE ENTERS TO SHOW HIS ANGEL STATUS THAT MIA COMPLETELY IGNORES.

SOUND STATEMENT

THERE ARE SEVERAL INTEGRATED SOUNDS INTO THE PLAY MOSTLY CONSISTING OF: RINGTONES, KNOCKS AT THE DOOR, A VOICEOVER SEQUENCE OF A CHARACTER’S INTERNAL MONOLOGUE, AND A NEWS BROADCAST IN THE FINAL SCENE.

FOR THE DOORBELL, I’D USE A SLIGHTLY ECHO-Y AND MORE TWEE OF THE FOUR NOTE DIES IRAE TO CREATE A SENSE OF FOREBODING WHENEVER THERE’S A NEW PRESENCE AT THE DOOR.

THE PRE-RECORDED ELEMENTS WILL ALL BE LAYERED WITH BACKGROUND SOUNDS. IN THE FINAL SEQUENCE THIS WILL INCLUDE: CLAMOURING REPORTERS, THE SOUND OF SIRENS, HELICOPTER BLADES DISTANTLY WHIRRING TO BUILD ATMOSPHERE FOR THE TELEVISION BROADCAST.

HOWEVER IN THE CASE OF THE INTERNAL MONOLOGUE, THE ABSENCE OF ANY BACKGROUND SOUND AS THE OTHER CONTINUE TO QUITE VICIOUSLY FIGHT IN THE BACKGROUND WILL ADD TO THE COMEDY.

THE RINGTONES ARE ALWAYS MOMENTS OF HUMOUR IN THE PLAY, OFTEN USED TO MAKE FUN OF THE CHARACTER THEY BELONG TO. SO FOR THE CHARACTER OF MICHAEL, THE EX-BOYFRIEND, IT BE SOMETHING A BIT DOUCHEY.

THE OTHER ASPECT OF SOUND DESIGN WILL BE THE SCORE FOR THE PLAY. I’LL USE MINIMAL SOUND DURING THE SCENES NOT TO DISTRACT FROM THE DRAMA UNLESS THE SCENE CALLS FOR IT: E.G. A ROUSING SONG IN THE BACKGROUND OF ONE OF GABRIEL’S OVER-REHEARSED MONOLOGUES AND CLUB MUSIC IN THE BACKGROUND OF THE FLASHBACK SCENES. HOWEVER, DURING THE CHORUS’S ADDRESSES, A LOOPED AND PITCHED DOWN SECTION OF FATA VIAM INVENIENT BY KARL FRID WILL PLAY WHICH HAS RELIGIOUS THEMES IN MORE POP-Y PRESENTATION, TO KEEP IN CONTINUITY WITH THE PLAYS LIGHTEARTEDNESS.