

51216



Triple Cheque Productions Presents

# bare

Book by JON HARTMERE  
and DAMON INTRABARTOLO  
Music by DAMON INTRABARTOLO  
Lyrics by JON HARTMERE

Keble O'Reilly Theatre  
Hilary Term, Week 7

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# PRODUCTION SUMMARY

Production: Bare

Keble O'Reilly, HT 7th week

Production Company: Triple Cheque Productions

Cast: 15 (7M, 8F)

Rights: Secured from TRW and material cost paid

Projected Expenditure: £4731

Projected Income £8188

Breakeven: 57.8%

Primary Contact: Max Falk (producer)

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Secondary Contact: Mina Moniri (director)

[mina.moniri@st-hildas.ox.ac.uk](mailto:mina.moniri@st-hildas.ox.ac.uk)





The top and bottom corners of the page are decorated with abstract geometric patterns. These patterns consist of various triangles and polygons in shades of blue, teal, and green, arranged in a way that suggests a stylized, modern architectural or natural design. The patterns are set against a dark blue background with a subtle, darker blue speckled texture.

# PRODUCTION TEAM

Production: Bare

DIRECTOR ..... MINA MONIRI  
ASSOCIATE DIRECTOR ..... FELIX WESTCOTT  
PRODUCER ..... MAX FALK  
CO-MUSICAL DIRECTOR ..... LAURA FLETCHER  
CO- MUSICAL DIRECTOR ..... ADAM NAJMUDIN HALL  
PRODUCTION MANAGER ..... FINLEY BETTSWORTH  
LIGHTING DESIGNER ..... STAZI TOWERS  
SOUND DESIGNER ..... ARON WEST  
MARKETING DIRECTOR ..... FRANCIS LAWSON  
COSTUME DESIGNER ..... SOPHIA BANNER  
SET DESIGNER ..... JULIA MOON  
GRAPHIC DESIGNER ..... PHEBE MCMANAMON  
WELFARE OFFICER ..... LILY CARSON

# SYNOPSIS

## ACT ONE

The musical follows students at St. Cecelia's, a Catholic boarding school. In the opening scene, Peter falls asleep during Mass and has a nightmare where he is outed as gay and universally condemned ('Epiphany'). When he wakes, he talks to his roommate, Jason, a popular athlete who he has a secret relationship with ('You and I'). Peter suggests they audition for the school play, *Romeo and Juliet*, but Jason again refuses, and Peter reflects on their relationship alone ('Role of a Lifetime'). Jason, however, shows up at the last minute to the auditions. After competing with Matt for the role, Jason is cast as Romeo, Matt as Tybalt, Peter as Mercutio, Ivy as Juliet and Nadia (Jason's sister) as the nurse ('Auditions'). Nadia is unhappy with her role ('Plain Jane Fat Ass'). Matt is trying to organise a small surprise birthday party for Ivy, who he has a crush on, when Lucas (another student) organises a trip to a rave and brings ecstasy and other drugs ('Wonderland'). The students go, except Nadia who stays behind ('A Quiet Night at Home'). At the rave, Ivy and Matt dance with each other and so do Peter and Jason ('Rolling'). But when Peter tries to kiss Jason, they go outside and argue about their relationship; Peter wants to make it public but Jason is afraid ('Best Kept Secret'). Matt watches them and sees them kiss. At Confession the next morning, Peter and Matt ask the priest for guidance, Peter about his sexuality and Matt about having witnessed the kiss ('Confession'). Later that day, Ivy becomes concerned about her reputation after Nadia jokes about her promiscuity ('Portrait of a Girl'). Nadia also turns Ivy's birthday party into a wild, riotous event ('Birthday, Bitch!'). At the party, Ivy is flirting with Jason but after accidentally eating pot brownies, Peter does the same. Jason chooses Ivy over Peter in order to avoid suspicion, and so he kisses her ('One Kiss'). Peter and Matt discuss their similar unrequited positions and, drunk, Peter tells Matt about his relationship with Jason ('Are You There?'). Later, Peter sees a vision of the Virgin Mary telling him to come out to his mother ('911! Emergency!'). The next day at rehearsal, Matt goes off script and tackles Jason, calling him a homophobic slur ('Reputation Stain'd'). Peter afterwards asks Jason to stay with him over the vacation but Jason panics and breaks up with Peter ('Ever After'). Peter then leaves without speaking to Jason ('Spring'). Ivy finds Jason and apologises, but confesses she likes him and the two sleep together ('One').



# SYNOPSIS

## ACT TWO

After the vacation, Peter dreams of his and Jason's wedding, but it quickly becomes a nightmare as it changes into Ivy and Jason's wedding ('Wedding Bells'). Class ranks are posted and Jason is valedictorian, beating Matt yet again ('In the Hallway'). Ivy confesses to Jason that he is her first true love but when Jason realises that this is the way he feels about Peter, he breaks up with her ('Touch My Soul'). Peter tries to come out to his mother, Claire, and although she evades the topic, he suspects she knows the truth ('See Me'). Claire hangs up and is shaken but realises her love for him overpowers her religious principles ('Warning'). At a rehearsal, Peter has to step in for Ivy, who isn't there. He dances with Jason ('Pilgrim's Hands') and afterwards, Sister Chantelle says she knows what has been bothering him - his sexuality - and that God made him as he intended him to be ('God Don't Make No Trash'). Ivy tells Nadia that she is pregnant with Jason's child ('All Grown Up') and then tells Jason this as he is practising his graduation speech. Matt overhears and reveals to Ivy that Jason is in love with Peter. As Peter arrives, he, Matt and Jason argue in front of the other students ('Promise'). Distraught, Jason reflects on his relationship with Peter and realises it is his only comfort ('Promise'). He turns to religion and asks the priest if God can forgive him for being gay. The priest tells him he must deny his feelings ('Cross'). Later, before the play, Lucas passes out drugs to students backstage. Jason asks Peter to run away with him but, tired of hiding, Peter refuses ('Two Households'). Jason believes he has lost Peter forever and takes a fatal dose of GHB, an antidepressant. As the play begins, Jason takes Peter aside and tells him he's loved him since they met. Peter tells him he loves him too and that their parting is not permanent ('Bare'). On stage, Jason becomes more and more disoriented and begins to hallucinate ('Queen Mab'). This continues until, during the masked ball scene, he collapses into Peter's arms and dies ('A Gloomier Peace'). Peter confronts the priest about Jason's last visit, and the priest asks for forgiveness, which Peter gives ('Absolution'). At graduation, the students reflect on Jason's death and whether they could have prevented it. They leave the school with many questions left unanswered ('No Voice').


# DIRECTOR'S STATEMENT

*'Once upon a time, I first held your hand  
and love was not a crime.'*

Through an array of 36 musical numbers, all knitted together within a punchy rock score, *Bare* tackles an almost insurmountable variety of themes; from body image, to sexuality, to familial relations, all under the inescapable umbrella of religion. *Bare* - a title that works both as a verb and a noun - tackles all of these effectively for the simple reason that it lays bare its characters, their insecurities and their fears, and doesn't shy away from the moral grey area it knows they all occupy. Following Peter and Jason's clandestine relationship in their final year of school, the musical takes its time to explore everyone else in their lives as well - there are no 2 dimensional characters here, and that's what makes it so approachable and engaging to almost anyone.

It is rare to see a musical of this scale on an Oxford stage wherein the central love story revolves around an LGBT couple; they are not a punchline, and they are not a side story - Peter and Jason take centre stage in every scene and force the audience to witness their struggle to choose to simply be themselves or to continue conforming to the rigid religious rules they have grown up with. One of our main aims with this particular staging is to expand this religious control to further than just Catholicism - almost every major religion has followers that are expressly homophobic, and who use that religion to justify it. By moving the setting of the story to a generic private boarding school and removing the Catholic imagery and opting for an explicitly stripped down set we hope to move away from the concentration on Catholicism and expand the relatability of the show to a larger audience. It is however important to note that our focus on this production is never going to be to vilify or criticise religion as a concept, but rather the people that choose to use religion as a shield for their intolerance. We will actively strive to make this clear in our staging, our choreography, and lyric delivery to elucidate that the frustrations expressed are squarely being aimed at the people in power, not religion itself. For example, the priest, being representative of the general intolerance will never be placed on a raised surface and will always be on the stage left side, where a lot of the students' frustration will be directed - reflected in both line delivery and choreography in songs such as 'Confession'.






It is inescapable that *Bare* was written about 20 years ago - and lends itself to a host of arguably problematically stereotyped characters. We are acutely aware of this, and thus with this production are attempting to reimagine and reinvent many of them - something that no iteration of this musical has yet attempted to do. As an example, the character of Nadia has always been played by a visibly overweight actor, making her weight a significant character trait. We chose to cast Nadia completely blind to this physical attribute, and attempt to focus more on the idea that she is instead dealing with the mental struggle of having a form of body dysmorphia. We hope to achieve this by some subtle changes to staging and her interactions with her brother Jason, and some methodical placement of relevant props such as dieting books, etc. The character of 'Sister Chantelle' is also one that has been traditionally played as a stereotyped 'sassy black woman' - a role we are looking to change by bringing out the softer and more caring side of the character, which exists implicitly in the text but has never been explored fully onstage. Discussions pertaining to these problematic portrayals were had with auditionees from the call-back stage and are continuing into rehearsals in order to ensure everyone is comfortable and is not depicting any problematic or offensive trope.

There is not a shortage of coming-of-age musicals in the past decade or so; all striving to get to the nitty gritty of adolescent life while aiming to simultaneously present high enough stakes to get an audience engaged - *Bare* achieves all this and more, and we are excited to introduce it to a larger audience from a new and yet unseen perspective.

### **INTIMACY STATEMENT**

'Bare' is a show that tackles sexuality head-on, and it does not shy away from depicting encounters of such a nature on stage. We are aware of the requirement for careful and considered intimacy coordination and choreography - characters who would be having some sort of intimacy on stage were made clear to the auditionees in callbacks. Our director has intimacy coordination training from both the NFTS (National Film and Television School) and IDI (Intimacy Directors International) - which means all relevant scenes will be choreographed following industry guidelines, making sure all actors feel comfortable and confident on stage.





# PRODUCER'S STATEMENT

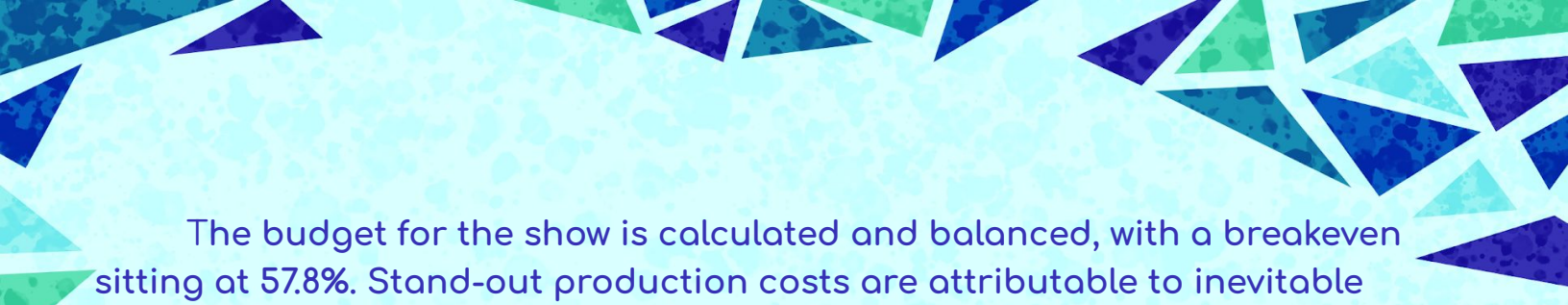
Its queer-centric storyline, catchy pop-rock score, and multifaceted, yet relatable thematic content are just three of the many reasons I leapt at the opportunity to take this project on when Mina pitched it to me earlier this year. *Bare* is not the most widely known musical, but the infectious likeability of the score established it as a cult favourite during its initial runs and, as producer, I am thrilled to be able to take on the challenge of recapitulating this on the Oxford stage.

The Keble O'Reilly is the perfect venue for our ambitions. The end-on capacity makes the inevitably high production costs of a musical feasible, and the adequate stage space permits showstopping ensemble numbers, yet is intimate enough to transmit the raw emotion that percolates Act II. This is all the more emphasised by the O'Reilly's ability to cater for our 8 piece live band, the placement of which, crucially, the venue's technical capacity allows flexibility for. Potential audiences aren't constrained by exams or off-site projects in Hilary, and similarly, cast and crew members have sufficient availability for rehearsals and production demands.

Our production pipeline is thorough and considered. We have already filled the majority of our crew's main and assistant roles, and the cast are well into character and dance rehearsals, with music rehearsals starting imminently. Despite the ensemble cast size, each person involved is unified by a radiating drive for the project, and I am confident that, with the winter break affording an opportunity to assimilate lines and direction, our preparations put us in great stead for next term. Cash-flow constraints of ongoing productions as well as significant crew clashes make 7th week our only feasible Hilary slot but, for the funding, pipeline and marketing reasons elaborated on below, is one I am *optimally* confident with.

Our suitably funded (~10% expenditure) marketing strategy focuses on the fact that *Bare* isn't a musical with a household name, and plans to use the novelty of such a punchy score as an interest-generating tool. Indeed, we have already advertised Spotify links, released a production-pack on our social media, and have spread general show awareness via running auditions workshops and releasing rehearsal footage. With the upcoming filming of our trailer, flyering campaigns, and a planned pre-show talk, I am confident we can build on this awareness throughout Hilary term and generate a large ticket demand to a range of target audiences.



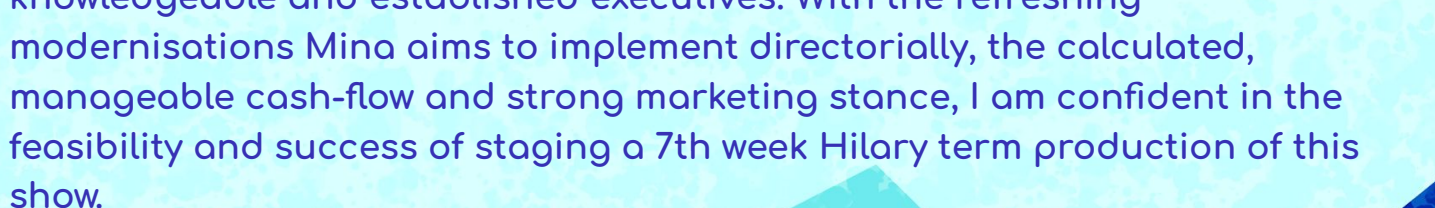


The budget for the show is calculated and balanced, with a breakeven sitting at 57.8%. Stand-out production costs are attributable to inevitable Theatrical Rights Worldwide licensing fees and the hiring costs of 8 radio mics, which, in addition to the 4 owned by OUTTS, enables a fully mic-ed main cast. Our set showcases a staircase centrepiece, to which the majority of the construction budget will be attributed, and the rest of the stage will be decorated with multi-purpose chairs, and atmospheric lighting effects. Triple Cheque production history has allowed the large upfront rights fee to already be paid, and ticket sales from 8th week's Dead Man's Suitcase, as well as loan applications from OUDS and ADP this term, allows a clean cash flow for all pre-Hilary production costs. The rest of the upfront costs will be funded by a combination of JCR and CMDF grants, as well as approaching Merton Floats and Magdalen Players for further pro rata loans in Hilary Term to mitigate risk. The large team involved permits a breadth of JCR targets and, in combination with strategic term-spanning targeting to avoid clashing with other shows, I predict in this way to establish a strong production company cash base. A full budget is found attached at the end of the document

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I have worked with Mina before, and am familiar with her directorial style. I'm therefore confident in the translatability of the production costs to her creative vision and technological requirements. Overall the production aims to champion such collaborative working, and regular PMs are being held to communicate diverse and novel creative inputs. I also hope to bring some element of cohesion to the fragmented production company system here at Oxford, and have established contacts at 00, Musketeer and Rose Lane productions with whom we hope to share resources and run co-marketing campaigns.

Since entering the Oxford drama scene, I have developed confidence in producing musical theatre such as through Tick, Tick..Boom and Dead Man's Suitcase. I hope to capitalise on this experience to lead a larger Keble O'Reilly team, and am convinced I can do so alongside the support of extremely knowledgeable and established executives. With the refreshing modernisations Mina aims to implement directorially, the calculated, manageable cash-flow and strong marketing stance, I am confident in the feasibility and success of staging a 7th week Hilary term production of this show.








# MUSICAL DIRECTOR'S STATEMENT

*'What happens when the music stops?  
In the silence will he stay?  
One day he'll realize that these feelings  
aren't going away'*

From the opening choral hymn of *Bare* the audience are aware of a choir's power to bring communities together but also obscure individual voices and identities. As the show fractures into the individual voices of Peter, Jason, Ivy, Nadia, and Matt, we see their struggle to reconcile collective identities in family, religion and their peer groups, with their own sense of individualism. *Bare* is a show that powerfully uses the musical form to express the characters' inner desires and needs, exploring sexuality, gender, and self-image through compelling solos and ensemble numbers.

The audition process revealed how many students resonated with the storyline of *Bare*, with students sharing the ways they related to the plights of the characters. This also came through in their solo performances, giving us a taster of what will be a very moving show. Whilst Damon Intrabartolo's impressive score is often described as a rock one, its sense of playfulness with other genres is what has made the project so exciting. From the uplifting sounds of Sister Chantelle's solo 'God Don't Make No Trash' to the Bach Cello Suite inspired 'Spring' and the hybrid rock-hymn 'Epiphany', the show has much scope for musical experimentation. Literary critic Adam Hansen argues that Shakespeare was one of the first producers of commercial popular music, challenging the conception that figures of authority should control musical output. This show celebrates genres of popular music that have come since, showing how music and storytelling can adapt to its time.

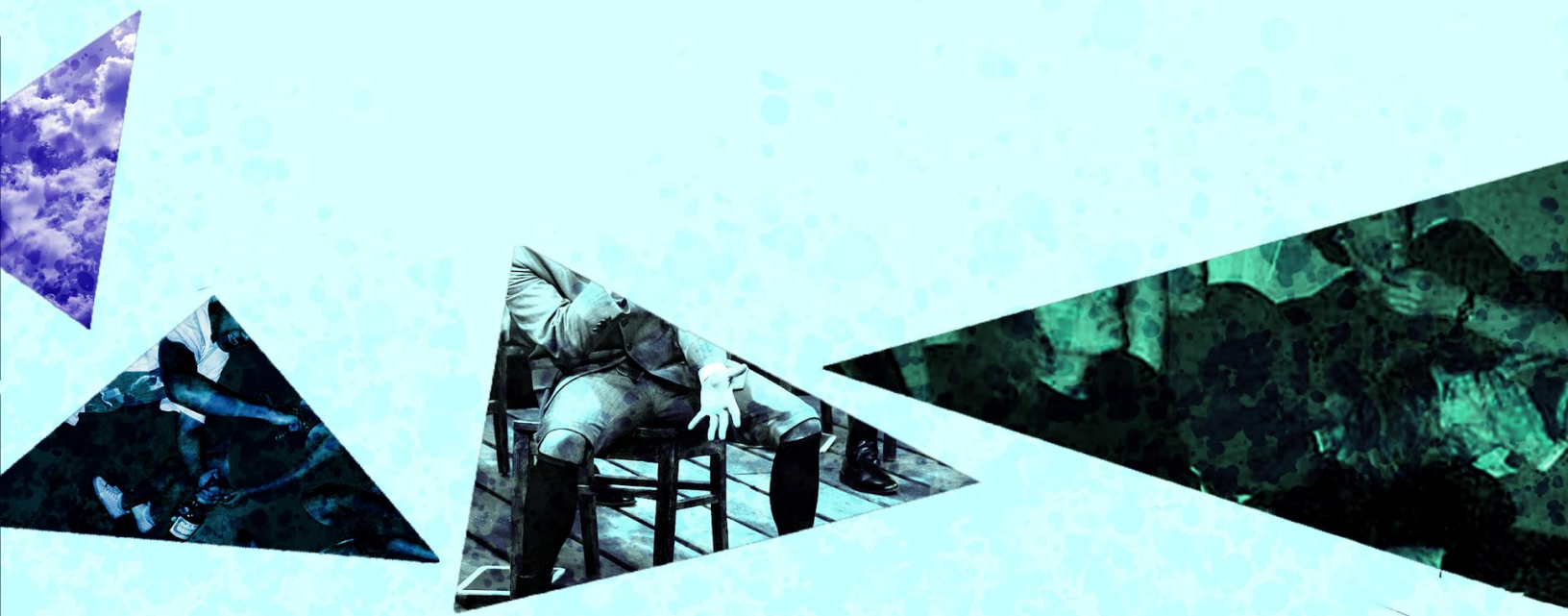




*Bare* is a sung-through show, which means there is substantially more music than there would be in a typical musical. We've prepared for this by beginning music rehearsals well in advance of the planned dates for the show, with the auditions already complete and the cast selected. Further, there are two Musical Directors working on the show, as well as callouts for Assistant Musical Directors underway. This means that music rehearsals can be done often without overburdening any one person, allowing the music to be taught at a faster rate than it otherwise could be. This is particularly important with the high cast number for the show. Scheduling for music rehearsals is planned with choreography rehearsals in mind, to ensure that the two aspects of each number are prepared in tandem.

Similarly, we have had interest from more than enough people to form a band of the required size, and intend on beginning band rehearsals in Michaelmas term as well, culminating in a mid-term Sitzprobe. Both of us are experienced MDs, having worked together on *Tick, Tick... Boom!* last Trinity, and so are aware of the challenges that may arise. Our experience in rehearsing both pop and classical ensembles will serve us well in bringing together the classic rock band with the cello and flute.

We are so excited to get started on this show - one that means so much to the amazing team working on it.






# CHOREOGRAPHY STATEMENT

*Dig down deep and save your soul,  
grave mistakes will take their toll...*

Bare has not historically been a dance heavy show, despite the pop-rock score with its driving syncopated rhythms, powerful electric guitars, and thrilling vocals. In light of this, It is an incredibly exciting opportunity to be able to reinvent the show to highlight the above, as well as place a much larger emphasis on movement than seen in previous productions. There is so much potential from not only the music, but also the wide ranging themes covered in the show; issues of sexuality, body dysmorphia, and drug abuse are all concerns I am eager to portray through movement.

The choreographic style is inspired by traditional hip hop styles such as locking, house, and breaking – styles that are performed by teenagers in real life situations. With my own experiences of these vernacular dance genres I have been able to create an authentic and original movement language for numbers such as 'Wonderland' and 'Confession'. So far during the choreographic process, I have been drawn to creating in a similar style to Andy Blankenbuehler, famous for his choreography on shows such as 'Hamilton', 'In The Heights', and 'Bring it On'; like Blankenbuehler I always place an emphasis on athleticism, and the strength within and behind each movement. Far more importantly, especially for Bare, is the necessity for the movement to tell a story – to develop the narrative with every step. Drew McOnie's choreography in 'So you wanna be a boxer' from 'Bugsy Malone' inspired me to layer movement in 'Auditions', each vocal line having specific motions that are performed simultaneously, culminating in a wild hive of anticipation, nerves, and competition as the students battle for a place in the school play.





I wanted to make use of the optional ensemble members in the script as I am determined on allowing as many people as possible, especially first timers, to access drama at Oxford. In addition a large cast helps to create a realistic school corridor atmosphere, for example during the transition into 'You and I' from 'Epiphany'. What is most rewarding about choreographing a show such as 'Bare', is being able to introduce actors of all dance ability to a new genre and allowing them to grow confident in dancing to a high level. However I am entirely aware of how daunting learning to dance for the first time can be, having started dance very late myself. With this in mind, I am holding regular hip hop technique lessons prior to the actual choreography rehearsals and these will continue as warm up exercises next term, both to build the cast's confidence, and also get each actor to the same standard so that any and everyone is able to happily execute advanced steps. I have planned ample rehearsal time and with 9<sup>th</sup> week rehearsals as well we should complete all the choreography by the end of 3<sup>rd</sup> week Hillary at the latest.

Another significant part of the choreographic vision is the use of chairs as a tool to highlight another important theme – religious ambiguity. During the *Hear my voice* refrain, I've incorporated movement qualities from many religions' prayer practices into the choreographic language, for example swaying from the Jewish shuckling, crossed arms from Mormonism, prostrating from the Eastern and Oriental Orthodox churches and Islam to name but a few. It is important to note that the actors will at no point actively be praying or executing prayer movements, but that I have drawn on the qualities traditionally performed as a device to blur the sole Catholicism implied within the script. Other numbers include 'Epiphany', 'Wonderland', and 'Wedding bells', which will comprise detailed chairography influenced by pieces such as Ricky Jinks' 'Chairs'.

I would be delighted to work with this team and have the opportunity to create an up to date version of 'Bare', both thematically and choreographically; a reimagined 'Bare' could *save [it's] soul*, and it would be a *grave mistake* to not incorporate striking, genre-spanning choreography into that.




# MARKETING STATEMENT

*Bare* has established a devoted cult following since its debut in 2000, and our comprehensive and wide-ranging marketing programme, to which we have allocated a budget of £450, is designed to capture this excitement surrounding the show and transfer it to a modern Oxford audience.

This term we have already begun work to establish familiarity with the show amongst our target audiences. We have created a short introductory document which provides a synopsis of the show and summary of its themes, as well as featuring our brand palette and aesthetic. This also highlights some ways in which we have sought to make the show more accessible and relevant to a modern audience, such as a move away from the canonical emphasis on Catholicism in favour of a more general discussion of religion. Additionally, Triple Cheque Productions ran a musical theatre auditions workshop earlier in the term, as well as advertising *Bare* at the freshers' fair. With rehearsals underway, we have already begun to upload images and footage from rehearsals to our Instagram page, as well as scheduling the filming of our promotional trailer for Week 8 of this term.

Our digital profile will form a key component of our marketing campaign, with our team including a dedicated social media manager. Facebook continues to be widely used by the student body in Oxford, and so we will create Facebook events to advertise the show and ticket sales, as well as coordinating changes of profile picture for the entire cast and crew. Much of our social media advertising will be based around visual and audio content, and for this we will make use of platforms such as Instagram and TikTok. Features such as sponsored posts and stories on Instagram will allow us to extend the reach of our digital profile beyond the student body. A large part of the appeal of *Bare* to audiences is its catchy pop-rock soundtrack, and so we will feature segments of songs such as *Wonderland* and *Confession* across our digital content. Our online content will also feature introductions to our interpretations of the show's fun and highly-relatable characters, which will also serve to highlight our move away from stereotypes in characterisation as part of our general attempts to modernise the show.

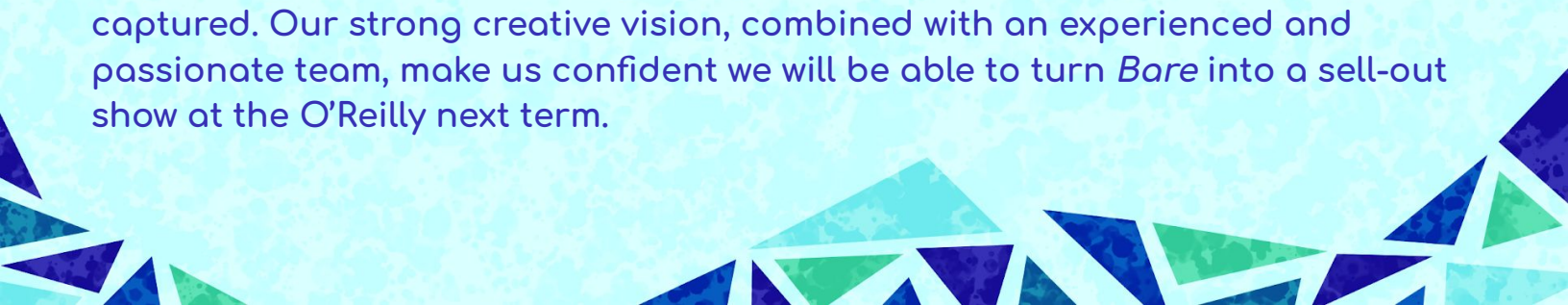




In order to capitalise on the efficacy of QR codes and the visibility provided by posters in prominent public spaces, £120 of our marketing budget has been allocated to our physical campaign. We will display posters both in colleges across Oxford and in other public spaces across the city. Alongside these, we will also produce flyers in order to exit-flyer target shows, particularly musicals, throughout Hilary Term. We also intend to arrange interviews and articles in both student and local media to promote the show and discuss its themes, many of which, such as the relationship between religion and homosexuality, and the impact of family and academic pressures, are highly relevant to a modern Oxford audience. In the weeks prior to the show, we will hold a promotional event, at which members of the cast will perform some of the songs from the show's soundtrack. Given the popularity of the soundtrack amongst fans of the show, this will be a highly effective way to generate interest in our production, as well as promoting awareness of the show and its pop-rock songs.

The large cast and crew involved in *Bare* means that we will be able to reach out to large swathes of the student body through word-of-mouth. This will be supplemented by advertising on the Keble website and in the OUDS newsletter, as well as reaching out to specific societies to whom we think the show and its themes will have particular interest or relevance, such as the LGBTQ+ society. This will involve asking them to circulate information about the show on their social media platforms and in their newsletters. Additionally, we will promote the show on communal Facebook groups, including *What's On Oxon* and *Oxford Theatre*. As *Bare* is a coming of age show, we also intend to reach out to local schools and sixth-forms, as themes such as academic pressures and struggles with body image may be of particular relevance to this age group.

Through a prominent physical and digital presence, as well as a focus on the show's highly-relevant themes and instantly recognisable soundtrack, we will be able to introduce a new audience to *Bare* and incite the same love for our modern adaptation of the show that productions across the globe have captured. Our strong creative vision, combined with an experienced and passionate team, make us confident we will be able to turn *Bare* into a sell-out show at the O'Reilly next term.





# MARKETING SCHEDULE

(assuming show in 7th week)

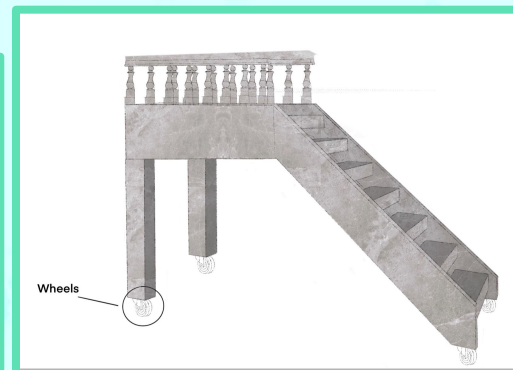
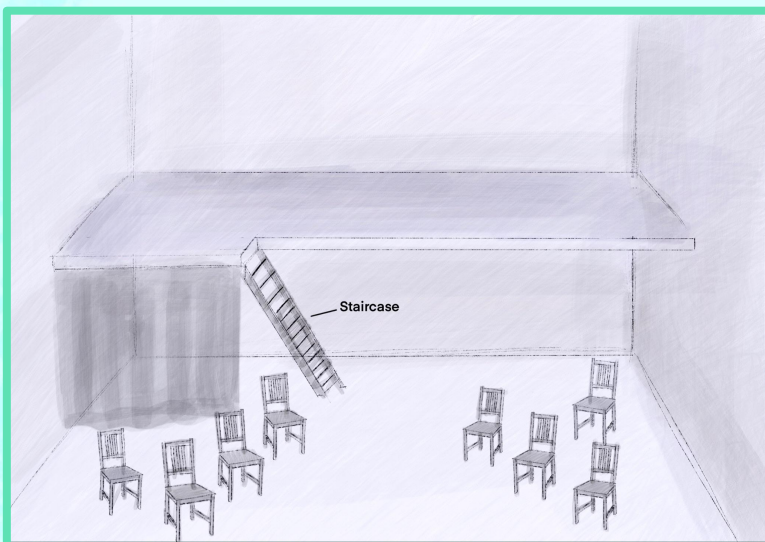
WEEK(S)	DIGITAL	PHYSICAL	EVENT(S)/OTHER
MT5-8	Film trailer (MT8) Posts from rehearsals		<i>Dead Man's Suitcase</i> (MT8)
Christmas Vac + HT0		Design promotional material (posters & flyers)	Contact local + student media to arrange interviews + articles Organise promotional event
HT1	Social media posts/updates from rehearsals		
HT2	Occasional social media posts/rehearsal updates	Finalise designs + print posters and flyers	
HT3	Launch + share Facebook event (for show and ticket sales)	Begin exit-flyering shows	Launch ticket sales Finalise + confirm information for promotional event Contact OUDS college reps Send show info to OUDS newsletter
HT4	Regular social media updates Launch and share FB event for promotional night	Begin distributing posters (starting with JCRs before widening out)	Organise previews and reviews in student newspapers Contact student societies, local societies + schools/sixth forms
HT5	Regular social media updates. Increased rehearsal footage/images	Continue distributing posters Exit-flyering - <i>An American in Paris</i>	Local/student media publications + appearances
HT6	Publish trailer Cast and crew change profile pictures (different days)  Rehearsal images + footage "Meet the cast + crew" posts  Promote to JCR Facebook pages Post content from dress trailer	Print programmes for show week Continue exit-flyering	Local/student media publications + appearances  Promotional event  Dress trailer
HT7 (Show week)	Final push Social media posts Sharing reviews		Publication of reviews



# SET DESIGN

Bare takes place at St. Cecilia's, a religious, traditionally catholic boarding school. Directorial choices have been made to modernize the show and explore religion as a whole however, and we strongly hope to echo this within our set overall design. Large dance-heavy ensemble numbers mean the floor space can't be too crowded, yet we intend the set to be striking and so we have decided to create a simple modernized elegant staircase that can easily connect with the balcony at the O'Reilly Theatre. The staircase will be made out of sturdy scaffolding, meaning actors can safely go up and down the stairs without hesitation. This way it will also be much more portable to get it into the O'Reilly Theatre. Furthermore, due to a time-concerning problem in painting the stairs and having the desire to have a design of marble-stone, we will be printing a marble-stone tile texture onto stick-on paper so the set design team can later stick it onto the scaffolding. Printing on paper is the fastest way to build the set and will provide a more professional finish as it ties back to the theme of modernism. As the stairs are made up of scaffolding, meaning the set design team can easily play around with the stairs, we hope to be able to detach them from the balcony and use it as a centerpiece as part of a certain ensemble number. Finally, such design affords sustainability, with the rented scaffolding returned to hire companies, and printed paper recycled.

Aside from the stairs, the stage will be decorated with identical multi-purpose chairs that will be rearranged in rows to represent the inside of religious buildings, as well as used for 'chairography'-focused dance moments. The use of lighting techniques as well as projections will create the statement stained glass effect, that we aim to complement in the set by using coloured drapes over the staircase.





# COSTUME DESIGN

In this production of BARE I wanted to look into how we, when confined to a uniform, are able to show our individuality and own personality. As the musical takes place in a modern school environment all the characters will have the unifying theme of ties, a white shirt and navy trousers or skirts to simulate a school uniform. However, the way they wear this uniform, the accessories they add and how they embellish the pieces themselves will give the audience a window into their true personality. To ensure that the main characters stand out, the rest of the school children will be in plain white shirts with dark school trousers and matching ties that we aim to embroider with the school crest. This uniformity will also allow for an easy distinction between the children and the adults.

I also wanted to suggest an element of secrecy due to the plethora of secrets held by each of the characters. Small details will be either embroidered or stamped on the costumes of the main characters, such as hearts on the inside of Jason's varsity jacket (symbolizing his love for Peter), or golden boats on Nadia's skirt (A reference to her solo song).

The actors will be kept in their school uniforms throughout the production, using props and accessories to reflect their roles in Romeo and Juliet. This will emphasize the impression of a student-run production and prevent the play from taking the spotlight away from the main story of the characters' interactions.

To prevent clashing with the set a general cool pastel color palette will be used. Accents of red and black will be incorporated sparingly to create emphasis for certain moments or to symbolize connections between the characters. To portray Jason and Nadia as siblings a cool sandy color will be used solely for their jackets, and small elements of leather will be present, thereby linking them.

The majority of these costumes will be sourced from the actors own wardrobes, with a few items being sourced from charity shops or online auctions. By sourcing the majority of the costumes the production will be more sustainable, and any bought items will be sold/donated after the show. These purchases will mainly be for the embroidered school crest to ensure continuity and statement pieces for the main characters, such as Jason's varsity jacket. Any smaller details will be applied by myself, allowing for the budget to be used efficiently.

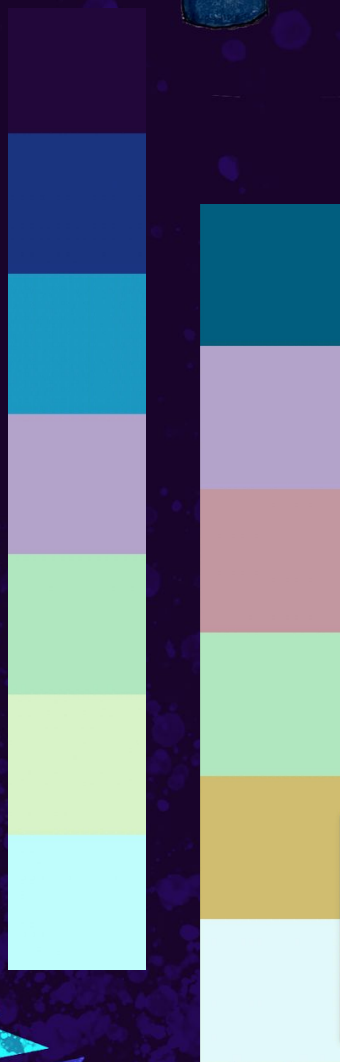




Top Row, L-R:  
Matt, Peter,  
Jason



Bottom Row, L-R:  
Ivy, Nadia





# LIGHTING DESIGN

The themes of the show naturally lead to a colourful aesthetic. This will be achieved by use of in-house and rented LEDs. The use of backlighting facelighting will work around the blocking, giving backlighting on dark moments or characters and more natural facelighting otherwise. When using bright colours to do so, a wash in a complementary colour will enhance the dramatic effect whilst allowing the actors' faces to remain seen. To make use of the wide stage, back and sidelights will form crosses to allow for full silhouetting with wider coverage.

## ROCK AESTHETIC

Certain songs in the show, such as Plain Jane Fat Ass or Confessions, have particularly intense rock vibes. These will be matched by the lighting through the use of LEDs and their sharp cuts on/off, through movers and through dark time projections to create movement, strobe effects and light, and incandescent blinders.

## LONELINESS

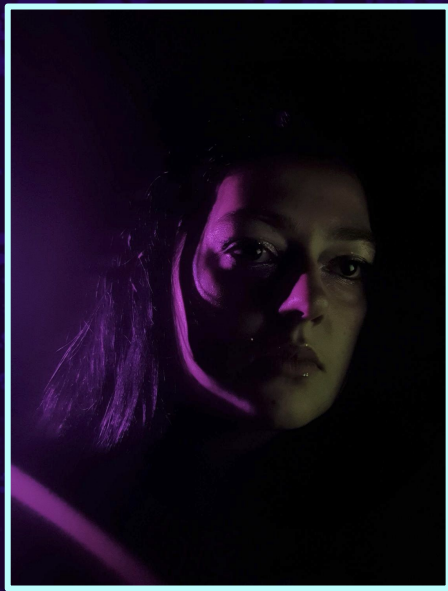
There are many moments in the show where characters are singled out and convey their loneliness. Use of movers and the many in-house incandescent lamps will allow fine control over the size and position of spotlights to make the characters seem cramped and powerless.

## PROJECTIONS

More complex lighting effects will be achieved through the use of projections. One projector will stay mounted in the tech box and one will be relocated above the balcony so it looks down diagonally onto the stage.

Both projectors can be used with stained glass images to produce different effects; projecting flat onto the wall can make it look like there's a stained glass window on the wall whilst diagonal projections onto the floor will create the effect of light coming through stained glass onto the cast. Animation of swirling particles can also be projected to create a dizzying effect during the dimly lit moments during the rave and drug scenes.

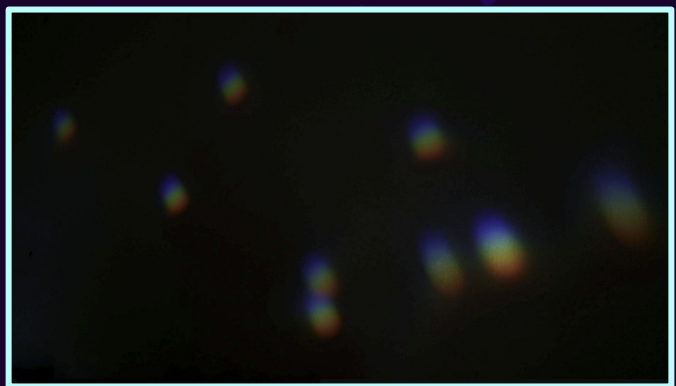




*Coloured backlight with complementary colour facelight*



*Stained glass projection in the O'Reilly*



*Stained Rainbow particles projected onto wall*



*Stained glass projections onto faces*

# LIGHTING DESIGN

## Budget

Light	Quantity	Price	Link
Martin Mac 2K Wash Mover	2	£64	<a href="https://rentle.store/taff/product/gSSwnT7YQIEUrEDdFA1">https://rentle.store/taff/product/gSSwnT7YQIEUrEDdFA1</a>
Martin Mac 2K Profile Mover	1	£45	<a href="https://rentle.store/taff/product/iAKtJtk30ZYMcIBc3JLP">https://rentle.store/taff/product/iAKtJtk30ZYMcIBc3JLP</a>
Viking Quad LED Par	4	£60	<a href="https://rentle.store/taff/product/KgxWJpGGX4w1PjIEM1Zh">https://rentle.store/taff/product/KgxWJpGGX4w1PjIEM1Zh</a>
Atomic 3000 DMX strobe light	1	£22	<a href="https://rentle.store/taff/product/8AxUmSwpl2lInfee3eRj">https://rentle.store/taff/product/8AxUmSwpl2lInfee3eRj</a>
Unique2 Hazer	1	£25	<a href="https://rentle.store/taff/product/KXQQhGXy2zdAusP2Bsl3">https://rentle.store/taff/product/KXQQhGXy2zdAusP2Bsl3</a>
Projector Mount	1	£30	<a href="https://insightlighting.co.uk/hire/production-essentials/stands/">https://insightlighting.co.uk/hire/production-essentials/stands/</a>
Projector Cable	1	£20	<a href="https://www.toolstation.com/proception-hdmi-lead/p13338?utm_source=googleshopping&amp;utm_medium=feed&amp;utm_campaign=googleshoppingfeed&amp;mkwid=_dc&amp;pcrid=&amp;pkw=&amp;pmt=&amp;gclid=CjwKCAjw8JKbBhBYEiwAs3sxN6pYG2MLQJCL1NFILAn2SKD-U305Q-HrK2KQPGFnjiYujfiEaSiQRxoCBC4QAvD_BwE&amp;gclid=aw.ds">https://www.toolstation.com/proception-hdmi-lead/p13338?utm_source=googleshopping&amp;utm_medium=feed&amp;utm_campaign=googleshoppingfeed&amp;mkwid=_dc&amp;pcrid=&amp;pkw=&amp;pmt=&amp;gclid=CjwKCAjw8JKbBhBYEiwAs3sxN6pYG2MLQJCL1NFILAn2SKD-U305Q-HrK2KQPGFnjiYujfiEaSiQRxoCBC4QAvD_BwE&amp;gclid=aw.ds</a>
		<b>£266</b>	




# SOUND DESIGN

'Bare' presents an exciting opportunity for sound design, not least as a production with a live band and vocals. As sound designer, I aim to work with the O'Reilly venue, the production team, and the cast to bring a vibrant and compelling design to complement the set, lighting and costume design of the production. This will utilise my previous experience in designing and operating sound for musical theatre productions, whilst taking advantage of the opportunities available in the O'Reilly.

The cast will be miked with radio mics. Three Sennheiser radio mics receivers already available at the O'Reilly can be used with OUTTS transmitters and receivers, along with four radio mics from the racked set at OUTTS, and eight others rented separately. The mics will be mixed live whilst the sound effects are loaded into Qlab and managed by a sound assistant(s). The assistant(s) could also be trained up in mixing the show live, or acting as A2 and caring for radio mics, according to their interest.


The band, made up of two keys, two guitars (electric and acoustic), bass guitar, drums, cello, and flute, will use wired mics / DIs which will be controlled manually on the mixer, with an emphasis on ensuring high audio quality. Drapes will be used to reduce reverberance, and the band position will equally be set to optimise the sound balance, preventing drowning out of the all-important songs which form the basis of this fully sung-through musical. I will use my previous experience in the O'Reilly to work to overcome acoustic challenges. A video feed and monitor for audio can be provided to the band depending on final position and composition. Live music is truly what sets this musical apart, bringing an authentic and enjoyable experience to the show, and preventing an overly-"recorded sound" feel. This takes full advantage of the O'Reilly's space, in addition to its immense technical capabilities.



The musical 'Bare' tells the story of a clandestine relationship in a religious boarding school, therefore offering ample opportunity to make diegetic sounds to set the environment and emotions relevant to the scene. Entirely sung through, sound effects and scapes will be minimal but aim to be effective in complementing key plot moments without being attention-grabbing in themselves, for example over Peter's phone call home to his mother. Soundscapes will not interfere with dialogue or song, but will instead be used briefly to set the scene. Sound effects will be used as appropriate to the script.

The fixed conference rig of the O'Reilly should provide ample possibilities for sound effects and scenesapes, with the regular front left and front right speakers. Additional Martin speakers can provide additional ability for effects-based sound, including potential 'surround sound' moments during rave scenes. There is also the possibility of renting a Yamaha DXS Powered Subwoofer to provide additional bass support should it be needed. The stage box will be placed with the band and used to provide inputs and outputs to the mixer (located at the centre-rear of the auditorium) via CAT5e ethernet cable. The racked Mac connected via USB to the existing Soundcraft mixer's USB interface (or external soundcard to mixer) will have cued the sound effects and soundscapes in Q-lab, such that they require little to no adjustment during the shows.

Overall, the O'Reilly presents an exciting and flexible space that will allow 'Bare', as a musical, to flourish. The musical elements with miked cast and band present an exciting opportunity for sound design and mixing, helping to bring the production to life.







# PRODUCTION MANAGER STATEMENT

Bare is an exciting and technically complex musical, and therefore there is clear need for effective production management through the entire process of bringing it to the stage, particularly in the O'Reilly Theatre, a larger venue that necessitates effective organisation and planning. The nature of a musical requires interaction between all departments of the production, and I will work to allow such discussions to happen efficiently and effectively.

The interface between set and lighting is one I feel will be most critical, as projection and moving set pieces will interact to create a wide range of scenes to allow for effective storytelling. Therefore, facilitating that communication through both the design and logistical phases of the production allows for a well-organised stage that captures the attention of the audience.

Additionally, the acoustic nature of the O'Reilly Theatre makes effective sound planning crucial to the success of a musical production; as Bare is sung-through, this necessity is brought to the forefront. Therefore, effective planning across the sound and set departments will be necessary, as will ensuring that all equipment rigged at height is done safely and in consideration with the overall rig plan.

The health and safety of all members of the production team and audience is of paramount importance, and through effective risk assessment and planning, we will mitigate any potential hazards; in considering large, complex set designs, this oversight will ensure the production is able to take place safely.

With an experienced production team and effective management to ensure the best results, I am confident that Bare will be a resounding success!

# ACCESS AND DIVERSITY

## Inclusion Statement

Through the characters struggles with identity, religion, parental and academic pressure, *Bare* is a musical that covers a range of themes that resonate in some way or another with a wide audience. It is a privilege to be staging a show that heavily focuses on a Queer relationship, and consequently we've aimed to make the show as accessible as possible to allow all those who empathise to the source material to take part.

Directorially, we have decided not to explicitly focus on catholicism, rather open up the show's focus to a more general relationship with religion. Additionally, as part of an overall attempt to modernise the production, visual and choreographic choices have been made to avoid stereotyping racial identities or cultural practices.

During freshers week, a collaborative auditions workshop was held with 00 productions where running simple singing, acting and dancing sessions were run to allow first-time auditionees to comprehensively understand what would take place. Open-auditions were held earlier this term, with the option to book in person slots or submit self-tapes. Auditionees were given the option to reach out with any individual access requirements, and an equal opportunities form was sent out to all applicants to monitor and prevent intrinsic casting bias. Those from traditionally underrepresented backgrounds were actively encouraged to apply, and call-outs were cross-posted on the OxBAME drama facebook group. Call-back material was sent out with plenty of time in advance of the sessions to allow sufficient time to learn the material, and scheduling clashes were dealt with as fairly as possible on an individual basis. This has resulted in a lead cast composed of majority POC actors and actors who are new to the Oxford drama scene, or even acting in general.

Crew-calls have been sent out on OUDS/OUTTS for many of the show's main and assistant roles and consequently this has also allowed representation within the team of both experienced technicians and people who are entirely new to Oxford Drama. It has also ensured that the crew, like the cast, is diverse in terms of represented ethnicities and socioeconomic backgrounds.

We very much intend to keep the accessibility of the show visible throughout the upcoming production process, and, as well as regularly collecting anonymous feedback forms from the team to assess areas for improvement, we have intentions to reach out to the LGBTQ+ society as part of our marketing campaign in order to hold collaborative events and share resources.



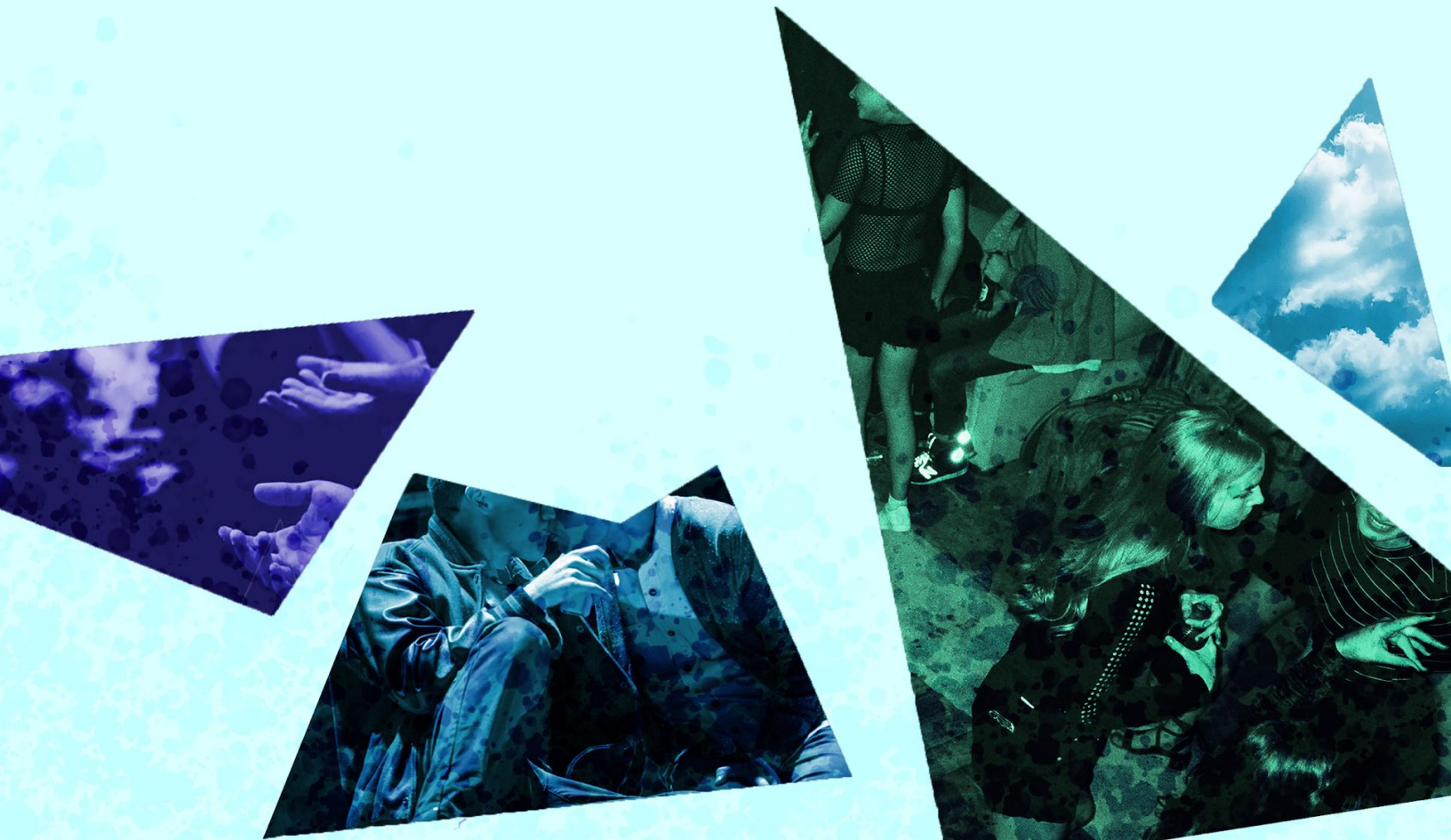
# WELFARE STATEMENT

Because of the darker nature of some of the show's themes, it has been a priority to ensure adequate welfare support for all those involved. Relevant content warnings were advertised from the earliest crew-call stage, and will continue to be made transparent through to show-week.

The production has a large team, and consequently we aim to recruit two welfare officers, both peer support trained, on board: a contact for the cast and crew separately. One will have prior welfare rep experience from other OUDS productions, whilst the other will have no OUDS association to offer a point of disconnect from the tightly knit scene. These reps will introduce themselves visible on our production discord server, and act as point to discuss any concerns privately.

Welfare resources will be shared on the Discord, such as OUDS welfare manifesto, the Oxford University Harassment Support Line and links to the OUDS Complaints Procedure.

We also aim to hold regular socials for the entire cast and crew, and will run PMs in person where possible to help familiarise everyone involved.





# CREW BIOGRAPHIES

## **MINA - (SHE/HER) - DIRECTOR**

Mina (she/her) is a fourth 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, she 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 stage management and 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) to name a few. At Oxford she has recently stage managed Persephone (MT21, OP) and was the company stage manager for its national tour this past summer. 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 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.

## **FELIX - (HE/HIM) - ASSOCIATE DIRECTOR**

Felix (he/him) fell in love with theatre at secondary school whilst studying Theatre Studies A level and being involved in many productions as an actor, writer and director. After leaving, he went on to direct his own play, Walls (2018, OSO Theatre London), in the setting of a professional theatre before coming to Oxford to study medicine. At Oxford he has generally been in directing roles for a number of plays: Young 'Uns (actor, TT19, Common Ground Cafe), A Midsummer Night's Dream (co-director, TT20, online radio play), Joseph K (co-producer, TT21, St Peter's College Garden Play), and musicals: Chicago (assistant director, MT19, O'Reilly), Persephone (associate director and script advisor, MT21, OP), Tick, Tick... Boom! (director, TT22, Pilch), Persephone (assistant marketing manager, UK National Tour), in a variety of venues. He has also prioritised directing his own new writing along the way – What a Night! The Musical (TT19, workshops), Old Fashioned (HT20, BT), Wavelengths (MT20, online radio play), Lost Connection (TT21, filmed at the OP), Dead Man's Suitcase: An Original Comedy Musical (MT22, BT). His directing style focuses heavily on devising and physical theatre and his writing usually incorporates spoken word poetry and rhyming verse. Felix was also on the 2021-2022 OUDS committee as post-graduate and disabilities representative and was the first to introduce relaxed performances to Oxford student theatre. He has extended his already long time at Oxford by doing a DPhil which some speculate may have been to allow him to do even more drama....



## MAX - (HE/HIM) - PRODUCER

Max (he/him) is a third year undergraduate studying Biomedical Sciences at St Edmund Hall. Originally starting as an actor (*Beauty & the Beast*, *The Roses of Eyam*), he discovered producing in a secondary school version of Arthur Miller's *All My Sons*, which he also co-directed. In Oxford he acted in his college cuppers entry (MT19) and has more recently produced *Tick, Tick..Boom!* (Pilch, TT22), and the original musical *Dead Man's Suitcase* (BT, MT22), as well as being an assistant marketing director for the Persephone national tour (Summer '22). He has also written theatre reviews for the Oxford Scientist magazine in the past & was president of OUSBMS (biomedical sciences society) for the 2020-21 academic year.

## LAURA - (SHE/HER) - CO-MUSICAL DIRECTOR

Laura (she/her) is a third year student studying English at Exeter College. She studied the French horn at the Royal College of Music Junior Department, achieving grade 8 distinction, and played in concert and on tour with the London Schools Symphony Orchestra. She also played in musicals in pit bands at school and her local music service. Whilst at Oxford, she has been involved in playwriting groups such as SOTA and was part of a micro-internship writing a musical for a company interested in gut health research and education. She was assistant musical director for a production of *Tick, Tick...Boom!* playing keys in the band.

## ADAM - (HE/HIM) - CO-MUSICAL DIRECTOR

Adam (he/him) is a third year mathematician at Jesus College. He was Musical Director/bassist for *Tick, Tick...Boom!* in TT22, and has been in/worked on a few other shows. He has won 7 Tony awards.

## TIGGY - (SHE/HIM) - CHOREOGRAPHER

Tiggy (she/her) is a second-year music student at Magdalen, despite spending an awful amount of time at Queen's college where she is a choral scholar. She has previously choreographed *Tick, Tick...Boom* (The Pilch, TT22) and *The Skriker* (The Burton Taylor, MT22) and assistant choreographed *Carrie* (Oxford Playhouse, TT22) and *Persephone* (Oxford Playhouse, MT21) in the mighty playhouse! She has also enjoyed working as a movement director for Grace Olusola's *Vessel* (The Old Fire Station TT22), and for Peter Todd's *Skin* (The Keble O'Reilly MT22). She also loved choreographing the Oxford Gargoyles' Edinburgh Fringe show this summer, and adores performing and choreographing with OUCD - Oxford's competitive dance team.



## CAITLIN - (SHE/HER) - ASSISTANT PRODUCER

Caitlin (she/her) is a fourth year at Christ Church, who has previously been involved with Oxford drama as an actor rather than a crew member. She recently performed in *Tartuffe: The Imposter* (BT, MT22), and has previously acted in *The Aliens* (BT, MT21), *A Midsummer Night's Dream* (Christ Church Garden Play, TT21), and *All's Well That Ends Well* (Pilch, HT20). Whilst she continues to enjoy acting, Caitlin has decided to turn her hand to roles offstage this term, alongside her performances onstage.

## MAY - (SHE/HER) - ASSISTANT PRODUCER

May (she/her) is a second year English student at Merton. Since being at Oxford, she's acted in *Dangerous Waters* (TT22) and *The Duchess of Malfi* (MT22), was ASM on *Much Ado About Nothing* (TT22) and is currently producing and co-directing *The Real Thing* (MT22). This production will be her first experience of producing on a larger scale, something she's really interested in.

## ROE - (THEY/HE) - ASSISTANT DIRECTOR

Roe (he/they) is a third-year English student at St Catherine's college. Their credits include: *DNA* (Director/Producer, BT, 2018), *Reflections* (Co-writer, 2019), *Bull*, (SM, BT, 2019), *Cuppers* (Writer/Director, BT 2019), *Crave* (Lighting Assistant, Pilch, 2020), *RENT* (AD, BSB, 2020), *Carrie* (ASM, OP, 2022), *VESSEL* (Co-director/Producer, OFS, 2022), *Skins* (ASM, O'Reilly, 2022), *The Addams Family* (AD, BSB, 2023). Roe is currently producer of *Dawn Productions* - a company collaborating on projects to take to the Fringe (and beyond!) in Summer 2023 (@downproductions\_). He has been the producer of a production company founded with National Youth Theatre members ('Packs a Punch Productions', 2016-2017) and has also made local award-winning short films. Roe is an NYT acting member and his acting experience include: *Open Court* (Royal Court Theatre, 2016), *12th Night* (Middle Temple Hall with NYT, 2017) and *Peter Pan*, (OP, 2019).

## BLAZEJ - (HE/HIM) - ASSISTANT DIRECTOR

Blozej (he/him) is a 2nd year student studying law at St John's college. He is new to Oxford theatre and is excited to be working with such a talented cast and crew.

## CHRISTIAN - (HE/HIM) - ASSISTANT DIRECTOR

Christian (he/him) is a first year student studying Law at St John's College. Prior to coming to Oxford, he had performed in multiple shows with the Sheffield People's Theatre, and had performed as Thenardier in a school production of *Les Misérables*. He is very excited to assist the direction of *Bare* and work with such a talented cast and crew.



## **MARI - (THEY/THEM) - STAGE MANAGER**

Mari (they/them) is a finalist studying law at Pembroke. Their stage management experience includes Songs of the Silenced (BT MT21), Skeletons (BT HT22), Little Shop of Horrors ASM (Queens TT22), Carrie ASM (Playhouse TT22), and Troy Story (O'Reilly MT22).

## **SAL - (HE/HIM) - DEPUTY STAGE MANAGER**

Sal (he/him) is a third year student studying PPE at Somerville College. Sal had his introduction to drama in TT22 as he took the role of DSM in Carrie (Oxford Playhouse). Since, Sal has worked in numerous projects, including: Marketing Assistant on Tick, Tick... Boom! (Pilch, TT22) and Persephone (Tour, ST22), Lighting Designer on Maurice (Pilch, MT22), Casting Officer on Dead Man's Suitcase (BT, MT2), and Production Manager on Troy Story: Age of the Hero (O'Reilly, MT22W7). Sal has also played Simon in Skin (O'Reilly, MT22).

## **JULIA - (SHE/HER) - SET DESIGNER**

Julia is a 3rd year student studying Fine Art at St Edmund Hall. She has been involved in theatre from a young age, with experiences acting in the musical Wicked, Urine Town, Joseph and the Amazing Technicolor Dreamcoat, and Annie. A current student at the Ruskin School of Art, Julia spent most of her time engaging with art; focusing on fine details and hence delved into the world of hyperrealism. During her hyperrealism era, she painted the 'Egg Collection' that exhibited at the Gyeonggi Art 2020 as the youngest contestant. Julia looks forward to working on Bare to bring her past experiences to musical theatre.

## **ARON - (HE/THEY) - SOUND DESIGNER**

Aron (he/they) has worked extensively in technical theatre, designing and operating sound setups for professional and amateur productions, amongst other roles. Recently in Oxford, Aron was the associate sound designer and mixer for Carrie the Musical (Oxford Playhouse, May 2022) and Sweeney Todd (Oxford Playhouse, Feb 2022). In other venues, Aron was the sound designer and mixer for Little Shop Of Horrors (Queens College, TT22), Ocean Madness (Keble O'Reilly, Nov 2021), Murder in Argos (Keble O'Reilly, Oct 2021), associate sound designer for Tick, Tick... Boom! (Pilch Theatre, May 2022), a producer of Cuppers 2021 (BT, Oct 2021), and assisted Plus One (Pilch, Mar 2022) and Half Baked (NW, May 2021). Aron operates regular professional livestreams for Christ Church Cathedral (since MT20), and is the president of the Oxford University Technical Theatre Society.

## **STAZI - (SHE/THEY) - LIGHTING DESIGNER**

Stazi (she/they) is a 2nd year student studying Maths and Computer Science at LMH. She has been in the lighting team for Persephone (OP, MT21), Carrie (OP, TT22), and Maurice (Pilch, MT22).



## **PHEBE - (SHE/HER) - GRAPHIC DESIGNER**

Phebe (she/her) is a third year History of Art student at Christ Church. She was a fine arts major at her high school and created posters for several of their exhibitions, concerts, and theatre performances. Last year she was a marketing assistant and created set graphics for both Sweeney Todd (Playhouse, HT22) and Carrie (Playhouse, TT22), and was the graphic designer for Little Shop of Horrors (Queens College Gardens, TT22) and Tick, Tick...Boom! (Pilch, TT22). Outside of Oxford, she created graphics for Casterbridge (London, Spring 22) and Persephone (National Tour, Summer 22). For her final year, she is the graphic designer for Troy Story: A New Musical (MT22), Bare (HT23) and An American in Paris (HT23).

## **SOPHIA - (SHE/HER) - COSTUME DESIGNER**

Sophia (she/her) is a first-year student studying Archaeology and 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.

## **FRANCIS - (HE/HIM) - MARKETING MANAGER**

Francis (he/him) is a 4th year undergraduate studying Spanish and Russian at The Queen's College. New to Oxford drama, Francis discovered his musical theatre passion last term through watching student productions of Little Shop of Horrors and Tick... Tick... Boom!, and is excited to get involved in Bare and ensure the show is a sellout.

## **FINLEY - (HE/HIM) - PRODUCTION MANAGER**

Finley Bettsworth (he/him) is a fourth-year medical student at Brasenose College. His enthusiasm for theatre commenced prior to his arrival in Oxford; 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. He looks forward to seeing Bare come together!!