

EVERYBODY'S TALKING ABOUT
JAMIE
THE HIT MUSICAL FOR TODAY



DRAMA RESOURCE PACK
Background and lesson plans

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INTRODUCTION AND CURRICULUM LINKS

This resource pack is aimed at teachers and students of Drama, Theatre Studies, English (GCSE, AS & A level) and BTEC Level 3 in Performing Arts.

Given the themes in the production it will also be of interest to students and teachers of Citizenship/PHSE as well as covering themes taught through whole-school enrichment and SMSC initiatives.

This pack is aimed to support students who are studying the **production elements of a live performance** for their Drama GCSE, AS or A-Level exam. The interviews with the artistic team give insights into the design and directing processes as well as illuminating the themes in the play as they see them.

In the second part of the pack there are **pre and post show activities** to encourage discussion and debate. Download the [Live Theatre Review PDF](#) to compliment this pack and your visit to the show.

The exploration of some of the themes both informs and encourages discussion and debate. There are exercises at the end of each section guiding further discussion, improvisation and creative writing.

These resources have been built through conversations with secondary Drama teachers and reference the **GCSE and A-Level specifications for teaching from 2016 onwards**.

CONTEXT OF THE MUSICAL

Everybody's Talking About Jamie is inspired by the story of Jamie Campbell and his mother, Margaret Campbell. When Jamie was 15 he wrote to a TV documentary company asking them to make a programme about him. He wanted to wear a dress to his end-of-year prom. He didn't know what reaction he would get, from his fellow class mates, or even the school and teachers, but he wanted to do it to be true to himself. The documentary aired on BBC Three in 2011, telling his story and how he found the courage to do it.

This musical is inspired by Jamie Campbell's story, but set in Sheffield. We see the build-up to the school prom and the challenges he and his family are faced with. And we also discover that it is his true friendships that give him the bravery and loving support to carry out his ambitious drag queen act.

WELCOME



How *Everybody's Talking About Jamie* came to be written and then produced by Sheffield Theatres before arriving here at the Apollo is an almost unbelievable story of chance moments, good will and the community that is the British theatre. Underpinning the journey of this show has been vision, talent, hard work and a lot of risk taking. We tell the story in detail over the next pages. Just turn the page.

It all started when a 15-year-old boy sent a well-written pitch to a documentary company, asking them to tell his story. Firecracker did, director Jonathan Butterell saw it and was inspired to create this musical, carefully choosing his new team of collaborators. The Sheffield production had only four weeks' rehearsal – which is no time at all for a new musical – and only 19 performances. The audiences loved it, then the critics embraced it and together they sold it out on word of mouth. An additional rehearsal period for the Apollo Theatre production has given the creative team the chance to refine, tighten and implement all they learned from their lovely Sheffield audiences. We have lost one song, gained three new ones, added little touches and enhanced the designs.

I loved the show in Sheffield. It is fresh and contemporary and, with an extraordinary mother and son relationship at its centre, has enormous heart. It catches so much about life today: the ups and the downs, the celebration of acceptance and belonging and how good life is when everybody is the best they can be.

Everybody's Talking About Jamie opened in London on 22 November, 2017. We all breathed a huge sigh of relief when, once again, the critics embraced it with fantastic reviews, many of them five star. Our audiences are a nightly delight and we hope we will be here to entertain London for a long time. But it's up to you. So, if you enjoy the show tonight, please spread the word so that everybody is talking about Jamie!

Nica Burns OBE

Producer *Everybody's Talking About Jamie*, Co-Proprietor, Nimax Theatres

CAST

Jamie New	JOHN McCREA
Margaret New	JOSIE WALKER
Ray	MINA ANWAR
Miss Hedge	TAMSIN CARROLL
Pritti Pasha	LUCIE SHORTHOUSE
Hugo Battersby	PHIL NICHOL
Laika Virgin	ALEX ANSTEY
Tray Sophisticay	JAMES GILLAN
Sandra Bollock	DANIEL JACOB
Jamie's Dad	KEN CHRISTIANSEN
Levi	DANIEL DAVIDS
Dean Paxton	LUKE BAKER
Fatimah	COURTNEY BOWMAN
Sayid	JORDAN CUNNINGHAM
Mickey	RYAN HUGHES
Bex	HARRIET PAYNE
Cy	SHIV RABHERU
Becca	LAURAN RAE
Vicki	KIRSTIE SKIVINGTON

UNDERSTUDIES AND SWINGS

Swing/understudy Jamie	LUKE BAYER
Swing/understudy Sayid	MARVYN CHARLES
Swing/understudy Pritti/ Fatimah	CHERELLE JAY
Understudy Margaret/ Ray/Miss Hedge	REBECCA McKINNIS
Swing	CHLOE POLE
Understudy Jamie's Dad, Drag Queens, second cover Hugo	SPENCER STAFFORD

BAND

Musical Director	THEO JAMIESON
Associate Musical Director	BOB BROAD
Trombone	EMMA BASSETT
Trumpet and Flugelhorn	DAVE HOPKIN
Bass and Bass Synth	CIARAN JEREMIAH
Guitar and Keys 2	KEVIN JEREMIAH
Tenor Sax	ALICE LEE
Drums	ALI VAN RYNE
Percussion	MATTHEW WEST

CREATIVES

Director	JONATHAN BUTTERELL
Music	DAN GILLESPIE SELLS
Books & Lyrics	TOM MACRAE
Set/Costume Design	ANNA FLEISCHLE
Choreographer	KATE PRINCE
Musical Director	THEO JAMIESON
Lighting Design	LUCY CARTER
Sound Design	PAUL GROOTHUIS
Video Designer	LUKE HALLS
Catsing Director	WILL BURTON CDG



THEMES

Identity

The idea of finding out who you really are and being true to yourself is an important theme in *Everybody's Talking About Jamie*. The lead character, Jamie, is on a journey to discover who he is and who he wants to be, despite the adversities of his school mates, teacher and his father. It is his inner passion to share his authentic self with the world, and prove that he can stand up and take the criticism and arrogance. We also see his class mates and best friend Pritti discovering who they are, and what they want to be once they leave the confines of their small worlds and move into adulthood. Margaret, Jamie's mum, also reaches a moment where she needs to leave her past-self behind, and move forward with her life, discovering who she is without the burdens of her own past holding her back.

Resilience

This is linked implicitly to the above theme of relationships, and how Jamie uses the positivity of those that care and understand him, to power through the resistance of others. He uses the wise words of his mum, Pritti, Ray and Hugo to build up his confidence through small step, literally when trying on the heels for the first time, then metaphorically through his actions of booking a drag show and then deciding to wear a dress to the prom.

Relationships

The production presents a number of different relationships, from strong friendships between Pritti and Jamie, and Margaret and Ray, to difficult family structures in Jamie's relations with his father, and his parents' past together. There are also insights into adolescent romantic relationships in school, and how teenagers reveal their feelings towards each other. Although some of these relationships are detrimental to the lead character (his dad, Miss Hedge, the school bully Dean), what becomes obvious is Jamie's survival through the negativity when surrounded by people who care and respect him.

Respecting difference/tolerance

Jamie is comfortable with being gay. He has confidence in this and therefore others accept and respect him. The characters of Pritti and Margaret really highlight their understanding and compassion towards their friend and son. Pritti is initially wary about Jamie's choice to wear women's clothes but after seeing how much it means to him and that it won't hurt others, she fully supports him and actively encourages him. Jamie is rarely victimised and not pitied because he is determined to celebrate who he is and doesn't mind being different.

Other themes to consider:

Friendship

Ambition

Breaking down stereotypes

Careers

Being yourself

Diversity

Changing society

Bullying

Religion

SYNOPSIS

Act 1. Scene 1: Mayfield School, Sheffield

A careers lesson for Year 11 students at Mayfield school in Sheffield. The teacher, Miss Hedge, tries to hold the students attention, asking them what they want to be once they leave school. She's unsuccessful and the class is raucous and distracted each time she picks someone new. Jamie New, sits quietly at the back, reading a magazine and daydreaming while his classmates cause a riot.

Song: And You Don't Even Know It

Act 1. Scene 2: ' My first ever heels'

Jamie's house, in the back yard. Jamie's mum, Margaret, and her best friend, Ray, are gossiping and drinking tea whilst putting the finishing touches to Jamie's birthday decorations. Jamie gets a surprise when he walks in and tells them about his disappointing careers lesson. Margaret gives Jamie a card from his father, and then produces a shoe-box containing bright-red patent stilletoes; the present from her. Jamie is ecstatic to try them on, and although stumbles in the heels at first, soon struts around the yard in them. Jamie doubts himself and is unsure about going past the yard wall in case someone sees him. Ray and Margaret disappear inside and then return with a cake and candles.

Song: The Wall In My Head

Act 1. Scene 3: 'Weirdos together'

Mayfield school, an almost empty classroom. Pritti, Jamie's best friend is studying and a group of girls enter looking for prom-planning club. Pritti sends them next door as Jamie comes into join her revision session. Jamie can't wait to show Pritti his new birthday present, and although she is surprised, she's also very excited for him. Jamie reveals he likes dressing in women's clothes. Pritti is shocked at first but after asking lots of questions, concludes that they are just as 'weird' as each other. Dean, the school bully, then barges in and Jamie is quick to hide his shoes. Dean taunts Pritti, but Jamie stands up to him and Dean backs down, enraged with Jamie's courage. Pritti is elated and convinces Jamie that he must wear his new shoes and a dress to prom.

Song: Spotlight

Act 1. Scene 4: Victor's Secrets

Jamie braves visiting a local clothes shop, specialising in dresses for drag queens. He befriends the owner, Hugo, and whilst trying on a red dress, learns about Hugo's past as drag queen legend, Loco Chanelle. Hugo persuades Jamie that he needs to build his confidence performing at a drag nightclub, and he has the right contacts to get him in. Jamie leaves with the red dress on loan from Hugo.

Song: The Legend Of Loco Chanelle

Act 1. Scene 5: 'A real boy'

Margaret meets up with Jamie's Dad, and berates him for not sending him a proper birthday gift again; she says she's sick of lying and covering for him. Jamie's dad says he was embarrassed to take Jamie to the football and that Jamie hated spending time with him anyway. He says he doesn't want anything to do with him and accuses Margaret of living in the past. Margaret is left alone, to wonder what she would have done if she's never met him.

Song: If I Met Myself Again

Act 1. Scene 6: 'It's not been a Daddies Day'

Jamie's house, the kitchen. Margaret is ironing and Ray lets herself in, immediately recognising the look on Margaret's face, and she reveals she's seen his dad. Ray suggests that she tells Jamie the truth about his dad, just as Jamie comes running in from upstairs. He's wearing his new dress, and shows off his wobble-free walk in the heels. Then he reveals his first drag show night is booked, and Margaret is shocked. But quickly she tells him he has her full support, and that he should go for it. Jamie is so excited that he wants to invite his father to the show too. Margaret says she'll ask him, under the watchful eye of Ray, and Jamie disappears back upstairs to tell Pritti the news.

Act 1. Scene 7: 'Me Eyebrows!'

Mayfield School, Pritti is walking through a corridor chatting with other the girls about prom. Suddenly she hears Jamie loudly whispering from the disabled toilet door, and he pulls her inside the cubicle. Jamie is aghast at his reflection; he's painting on his eyebrows for the first time and they are completely misshapen and different heights. Jamie and Pritti bicker about his make-up as there's a loud bang not the door. Miss Hedge has heard the whispering and demands for them open up. Jamie decides to climb out of the window and only gets halfway when Miss Hedge barges in. She demands to see Jamie's face, and despite Pritti's pleas that it's her new art project, Miss Hedge parades Jamie and Pritti through the busy school corridors so all can see his make-up mishap.

Song: Work Of Art

Act 1. Scene 8: 'Minger'

Outside Legs Eleven, the drag club. Three drag queens exit for a cigarette break before warming up for their show. Jamie emerges, beginning to enter the club for his first show but is stopped by Dean, who's lurking in the shadows. Dean threatens and insults him, telling Jamie that all his fellow class mates will be inside, watching his show.

Act 1. Scene 9: 'Break a nail'

Backstage in the dressing rooms of Legs Eleven. Ray and Margaret excitedly enter and meet Loco Chanelle. Jamie is yet to arrive and Margaret is getting worried. Once Jamie does enter he's full of nerves and says he can't go on due to Dean and friends watching. Loco and the other drag queens do their best to encourage Jamie, just as a flower delivery arrives, saying they're from Jamie's dad. Loco also reveals that the dress Jamie bought has also been paid for by his dad. Jamie suddenly finds more confidence and the drag queens continue to help him get ready for the show. In doing so Jamie find his new drag queen name, Mimi Me.

Song: Over The Top

Act 2. Scene 1: ‘You shoulda seen it!’

Mayfield school, a buzzing classroom. The students are gossiping wildly about Jamie’s drag show debut. Just as Miss Hedge manages to silence them, Jamie strolls in wearing over-sized sunglasses and a headscarf. When he takes them off he’s wearing large, elaborate, glittery lashes. Miss Hedge lectures him about not complying to schools uniform rules but Jamie retaliates by saying he doesn’t want to be ‘real’. Once their final lesson is over, the class surround Jamie, asking him if he’s going to go to prom in a dress. Jamie denies it but the girls are elated at the thought. Dean stalks after Jamie and goes to physically threaten him. Jamie doesn’t retaliate but gives Dean a quick peck on the lips. He leaves before Dean has time to question it.

Song: Everybody’s Talking About Jamie

Act 2. Scene 2: ‘I had to step it up a level’

Jamie’s house, Margaret and Ray are gossiping in the kitchen. Margaret starts to question herself about encouraging Jamie to wear a dress to prom, but at that moment Jamie bursts in wearing his customised prom dress from Victor’s Secrets. Jamie shows off all the accessories he’s added and him and Ray get over-excited, dancing around the room together, while Margaret tells him he’s gone over-the-top. Just then the phone rings - it’s the school.

Song: Limited Edition Prom Night Special

Act 2. Scene 3: ‘Freakshow’

Mayfield school, Miss Hedge’s office. Jamie, Margaret and Ray arrive, only to be told that Jamie will not be allowed to attend prom in a dress and that she’s had complaints from a parent. Jamie is told that he must dress as a boy, not as Mimi Me, and Miss Hedge suggests that Ray and Margaret have encouraged him. They abruptly leave and Jamie meets Dean in the corridor on the way out. Dean seems to know exactly what was said in the office and Jamie runs off upset.

Act 2. Scene 4: Beautiful boy

Pritti’s bedroom, Jamie and Pritti are supposed to be revising. Jamie is seething from Miss Hedge’s comments, he paces up and down the room in anger. Pritti is more concerned that her parents will hear that Jamie and that she’s not supposed to have boys in her room. To calm Jamie down, Pritti suggests maybe he should wear something less extravagant; just a dress, not drag. Jamie is convinced he is ugly and recalls when his dad saw him in a dress when he was younger. He said he’s always felt ugly since then. Pritti suggests Jamie should go to his dad’s house to talk to him before the prom. Jamie goes to run off but gives Pritti a kiss on the cheek as he leaves.

Song: It Means Beautiful

Act 2. Scene 5: 'Her? Her who?'

Jamie's dad's house in the evening. Jamie knocks on the front door. His dad answers but refuses to let him in as they have guests round. Jamie thanks him for the dress and flowers and his dad looks confused. Jamie goes on to talk about the show, but his dad doesn't know what he's talking about and looks increasingly annoyed. When Jamie says he paid for the dress, his dad tells him he disgusts him and slams the door in his face.

Song: Ugly In This Ugly World

Act 2. Scene 6: The truth comes out

Jamie's house, the kitchen. Margaret sits sewing additions onto Jamie's prom dress. Jamie enters, distant and physically distraught. They argue about who gave him the dress, and why Margaret lied to protect him over the years. She reveals she sold her gold necklace to buy him the dress. Jamie is so angry he tries to cut up the dress and it rips as they struggle over it. Jamie runs out, telling Margaret she ruins everything, leaving her alone in the room.

Song: He's My Boy

Act 2. Scene 7: The legend of Jamie New

A bus station, outside. Jamie staggers around with a bottle in his hand, clearly drunk on cider. A gang of men see him looking vulnerable and circle him, eventually pushing him on the floor, punching and spitting on him. Hugo suddenly appears and frightens off the gang. Jamie opens up to Hugo and eventually decides to take Hugo's advice and apologise to his mum.

Act 2. Scene 8: 'She's twice the man he'll ever be'

Jamie's house, Ray sits outside as Jamie approaches with his head down, ashamed. Jamie walks in to apologise to Margaret, who's obviously shaken with worry. Jamie and Margaret make up and Margaret tells Jamie that his dad is missing out on so much.

Song: My Man, Your Boy

Act 2. Scene 9: 'Big fish, small pond'

Mayfield school, outside the front entrance. The students arrive, girls in dresses in one gang, and boys in suits and tuxedos in another. Pritti enters in her dress and make-up, and the girls compliment her on how she looks. Dean soon shames her though, firing insults her way, but she stands up to him and tells him exactly what he thinks. Dean is left in shock, as Jamie turns up in a white prom dress. Ray, Margaret and Hugo also turn up to show Jamie support but Miss Hedge comes out of the school and refuses Jamie's admission inside. However, all the students, except Dean, stand outside and chant Jamie's name until Miss Hedge gives in and lets him enter. Jamie waits until everyone's gone in, and then calls Dean out from off-stage. Jamie encourages Dean to be nice just for one night, to which Dean agrees, and they walk into prom together.

Song: The Prom Song

HOW THE MUSICAL, EVERYBODY'S TALKING ABOUT JAMIE, WAS CREATED: THE OFFICIAL STORY (NOT THE FAIRYTALE)

ONCE UPON A TIME in a small, former mining village in County Durham lived a boy called Jamie Campbell. Jamie always knew he was different and from a young age he liked to dress in girls' clothes.

At school, Jamie was mostly able to dismiss the taunts about being gay from the nastier children – “I mean, it was stating the obvious” he says. Besides, the ash of originality in his hairstyles or minor adjustments to the dull uniform they all had to wear – but mostly his exuberant approach to life – had long given the game away that he *was* different, and happily so.

So whilst everyone knew he was gay, Jamie had a big, big secret – his ambition was to be a drag queen and, deep breath, he wanted to attend the school prom in a dress when he and his classmates graduated in 2011. It's surely a sign of how remarkable this young man is that he believed his prom ambition story should be shared with the wider world. “I just wanted to do this thing and when I want to do something I'll do whatever it takes,” says Jamie.

Being a resourceful 15-year-old, Jamie went on the internet and typed “how to get a documentary made” into a search engine, sending an email to all the companies that came up on the results. But none replied, until – only a few months before the prom in 2011 – one, Firecracker, contacted him. It turned out he had sent his email to an account that was checked only sporadically.



Jamie: Drag Queen at 16, directed by Jenny Popplewell and produced by Laura Ellings

THE CREATIVE TEAM

JONATHAN BUTTERELL, DIRECTOR AND CO-WRITER:

Chance intervened again for Jamie: theatre director Jonathan Butterell was channel-hopping that night and came across the documentary. He immediately knew he had to put Jamie's story on stage, and as a musical, but how?



“ *The documentary was my originating inspiration. However, Dan, Tom and I watched it once and once only. We needed to be free as a creative team to tell Jamie's story in our own way. We didn't want to be encumbered by Jamie saying 'It wasn't quite like that' or 'That detail is wrong' so we deliberately did not meet Jamie Campbell and his mum, Margaret, until after the show had been written and workshopped. I moved the setting from Durham to Sheffield, where I grew up, and where the production would be created. I changed Jamie's surname from Campbell to New. I wanted to create Jamie's world and expand the characters in it. In particular we invented the school and Jamie's friends who were not part of the documentary. As you will see, the opening number starts with Jamie in class with his peers, dreaming up his future.*

Casting the right actor to play Jamie was our next challenge and critical to the show's success. Finding a young actor who could sing beautifully, dance and was an actor of great emotional depth is a big ask. Jamie is on stage most of the time and has to carry the show. After John McCrea walked through the door and auditioned I knew instantly we had found Jamie New. The fact that he did walk through the door was down to luck. He had not auditioned through the usual channels, but because a friend had told him about the casting call...

Once we had our Jamie New, we needed a brilliant actor to play Margaret New opposite him. We were fortunate to audition a number of talented women but the outstanding Josie Walker touched our hearts and gelled with John McCrea. She was our Margaret.

The first time Jamie and Margaret Campbell saw the show was on opening night. They loved it. When they came onstage at the end of the show, they just hugged each other and cried. The audience went wild. It was an incredible moment.”

THE CREATIVE TEAM continued



DAN GILLESPIE SELLS, MUSIC:

“*Jamie’s story resonated with Jonathan, Tom and me; we’re from humble backgrounds and were kids with a big dream – we knew that if we were going to do what we wanted to do, it would be a big leap. And we all have very strong connections with our mums and recognised the importance of the relationship between Jamie and Margaret. So knowing those characters allowed me to create a musical voice for them: Jamie’s stuff is modern, pop and funk and driven by what he listens to – what’s in the charts – which is in turn influenced by artists such as Michael Jackson and things that went before. Margaret’s music has a certain soul feel, as she would have grown up listening to singers like Dusty Springfield.*

I’ve always been able to write for other artists but what was liberating for me was having this structure to write within; having a moment, or the rhythm of a scene to write to gives me a lot of direction, and it sets my imagination free to deal with how to get around any problem. Being given that purpose for a scene is like being given a runway to take off from.

This show was the greatest amount of time I’ve worked with a lyricist (as I write a lot of the lyrics for my own songs) and it was an extremely collaborative process – we used a lot of different approaches, whatever worked best in that instance. Sometimes Tom would give me a lyrical hook and I would write a melody around it, or I would write a melodic structure and Tom would set a lyric to it, and everything in between. You have to get there however you get there. ”

TOM MACRAE, BOOK AND LYRICS:

“*This is my first work for the stage after writing for television and film, and I had to learn a different approach; there are things that work on screen that don’t work on stage. In television everything has to be communicated quickly and the camera will telegraph a look or a gesture for you, but that doesn’t work in theatre. This form allowed me to breathe, and I found the confidence to write much longer scenes. Conversely, for the song lyrics, you might have only 10 syllables to communicate a character or set the scene, so then everything has to be condensed to its essential element.*

As a writer, everything is material, and I’m fortunate that I live in London, a diverse city with an energy of its own, so there is always something going on around you. One of the lines in the show – ‘I always dress in designer clothes – Nike, Adidas, Puma, you get me?’ – I heard when I was sitting on the top of a bus in London 15 years ago. I make sure I get public transport a lot... ”

INTERVIEW WITH SET AND COSTUME DESIGNER, ANNA FLEISCHLE

Getting started and inspiration:

What were the early interactions with the director and how did you develop your concept?

After I have read the script I always have a first initial meeting with the director to discuss how we both feel about the piece. After that it is all about firstly researching the subject matter and as well as doing visual research. This is the way I think my way into the piece and start collecting visual ideas which will lead to a first draft of a design and a rough model. Once this design has been approved, I will move onto a final design and model including all the details, colours, textures, different scene changes and props. Along the way, the director and I will keep looking at things together making sure we have considered all aspects of what is required to create the show.

Would you say you have an overall style in this piece? What ties everything together?

I wanted to have quite a contemporary and light feel to the design for Everybody's Talking About Jaime - something which is very versatile and changeable - suggesting just enough of each location but still open and abstract enough to leave the audience to complete the image in their head. The script was quite filmic, quickly going from one location to another. Considering this was a musical, I knew that whatever I was going to do needed to change seemingly effortlessly from one place to another so a lot of thought went into simple but effective ways of moving sections of walls or bigger prop-elements like desks, shop mannequins, the school toilet etc. Even the desks are a whole design in themselves. I wanted them to be used like a light up dance floor - for the actors to be able to put them into different formations to create platforms. To move 11 desks is quite an undertaking already and I knew if we had to also move 11 chairs this would be impossible. So I came up with the idea of creating the seating as stools which are connected to the desk on drawer sliders so the performers can slide them underneath the desk and make two items into one in a very short amount of time.

What are the key colours and symbols of the piece and why?

Looking at the architecture of traditional English school buildings, I was very much reminded of cubism and utilitarian architecture which uses simple geometrical shapes to create a very functional building. I found a similar love for block shapes and colour in night club designs and a lot of music videos. So marrying the stark architecture with the fun and colours of the music and digital world seemed to be an interesting fusion. The colours came very much out of the digital world.

“Marrying the stark architecture with the fun and colours of the music and digital world seemed to be an interesting fusion.”



“Even the desks are a whole design in themselves. I wanted them to be used like a light up dance floor - for the actors to be able to put them into different formations to create platforms.”

Set:

How does the set enhance the themes, ideas, conflicts within the play?

The set very much enhances the feeling Jamie has about the world he lives in. His sense of boredom and entrapment he feels not only about school but also Sheffield itself. But within that there are all the possibilities of his future. I wanted it to feel very much like a canvas which is waiting for him to paint it.

How have you used space and shape to enhance the musical?

I have created something open and accessible which gives a very clear indication of location without being too prescribed and cumbersome. I think what is important in a musical is fluidity - being able to effortlessly move from one setting to another. But equally you need to be able to hit the big moments. It's a bit like writing music - you need to accommodate the quiet and emotional moments as well as a crashing and powerful crescendo.

How does your design reflect the cultural, social, political, historical context of the play?

I looked a lot into school buildings in Britain, their structure, layouts, materials used etc. I was interested in utilitarian architecture - what happens when things are done not because they are nice or what we personally like but because it is functional and has to fulfil a purpose. These kind of building say a lot about how we function as a society. In our case they show how we structure the upbringing and educating of children - with a focus on making things work on the simplest most affordable level. Functionality outweighs any sense of personality. This then sits in contrast to locations like the home or a shop or a night club. Places which have personality - they have been created with care and attention even if not much money is available. They are spaces which say more about the individuals living there rather than a greater idea of society. It was important to me that the set would have the ability to show the difference between those places as they are the contrasting worlds which the students in our musical navigate every day.

What were the biggest challenges or restrictions?

The biggest challenges were to keep things moving smoothly from one setting to the next so not to stop the flow of the show with difficult scene changes. As there is a lot of dancing and moving desks over the stage floor I had to make sure that even though we had moving set elements, there were not big obstructions in the floor.

How have you used contrast/juxtaposition within the design?

I used something that Jamie says in the show as a fundamental element of the design. He describes his life and surroundings as grey and that he would like to be the person introducing colour into the grey. So the general set is in grey shades which give a good neutral background but also allow things to go any colour you want using light and projection. When we go into his house, the shop or the club, which are the warmer more exciting parts of his life, I used a lot of colour. Equally I wanted to be able use the set to express the students' imaginations - like visions of music videos illustrating their dreams of how they would like their lives to unfold and take on brighter more positive qualities.

Costume:

“ It was very import to me that they all felt like individuals. ”

How do the costumes reflect the inner/outer characterisation?

The costumes were an interesting task as for most of the time we see the kids only in their school uniforms. Even Jamie. But I loved finding all these little ways that students manage to personalise what is meant to be a strict dress code. How they bend the rules just enough to still get away with showing their individuality. It was very import to me that they all felt like individuals. For example Jamie has little beads on the laces of his shoes or some of the kids have specific ways of tying their tie or trying to not have it at all.

The other task then was to see who they each would want to be at the prom - what would be their dream prom outfit keeping in mind that they would have very little money to achieve their desired look.

The drag queens where a whole other story: here it is purely about what the persona is that they have chosen as their drag personality and then push this idea as far as you can. I loved that we don't get to see them in their 'performing' costume until the very end but that I needed to express who they are mainly thought the state of semi-dress / underwear that they are in when we meet them in the dressing rooms of Legs Eleven.

Career:

“ Equally I wanted to be able use the set to express the students' imaginations - like visions of music videos illustrating their dreams. ”

What inspired you to follow this career? Who have been key influences?

Growing up I had so many interests but all very much in the design field. Fashion, architecture, interior design etc. But i also loved reading and imagining stories. So all these things are perfectly fused in theatre design as I get to do all of them. My sister in law who is a bit older than me was already a working designer when I was studying and I got to see a lot of what she was doing on an everyday basis and I loved what I saw. She was a great inspiration to me. I generally was very intrigued by a life where each project is entirely different to the next. Working in this profession means that things are forever changing - it keeps you on your toes and there is no chance of getting bored. This is what I love about it but it is not for people who want a regular and quiet life.

What would be your main tips to a young designer?

Get as much experience as you can. There is nothing like learning on the job. There is a lot you will learn at college but there is equally as much which you will only learn by being part of it. Having seen a few productions and the design process from beginning to end will give you confidence in how things work and you will start making connections with people who will all be willing to give you advice when needed in the future.

Turn over to see some of Anna's original costume design and working notes.



COSTUME DESIGN

Prom Night Special costume sketch

We went through different versions of this costume. The drawing here is not the final one but it shows the process and thinking about the design. This is more of a working sketch made for the costume supervisor and the maker. The idea was that Jamie, having worn the dress he was given by Hugo for his big night at Legs Eleven, had now adapted it for the prom as you can't possibly wear the same dress twice. I went with a colour blocking idea so each 'extension' of the dress has a different colour. It was all about what Jamie would be able to do himself in his bedroom and which materials would be available to him.





Original Red Dress for Legs Eleven



Adjustments are being made for the final version of the dress

COSTUME DESIGN continued

Costume sketches for the three drag queens:
Laika Virgin (Alex Anstey)



WIG
IDEA

pink hair with
sculpture made from
1900's plastic cards and
possibly some fabric
flowers.



First Fitting.

basic structure. Add
puffed breasts and
possibly bows and flowers.

pastel
colours



ALEX
FINAL COSTUME

Costume sketches for the three drag queens: Tray Sophisticay (James Gillan)



← balloon wig



James Gillian
in final drag.

COSTUME DESIGN continued

Costume sketches for the three drag queens:
Sandra Bollock (Daniel Jacob)



Costume sketches



Mayfield school uniform

School badge



School tie

The school uniform needed to be simple but bright and interesting in colour in order to be strong on stage. I wanted the bottoms to be black so we could go for many different options for the various characters of the students. The blazer is a light blue - the tie blue with yellow stipe. We created our own Mayfield School logo which was embroidered onto the jackets. Above are some original references I used in order to find individual ways for the kids to wear their uniforms.

SET DESIGN

This is the original image that the main structure is based on



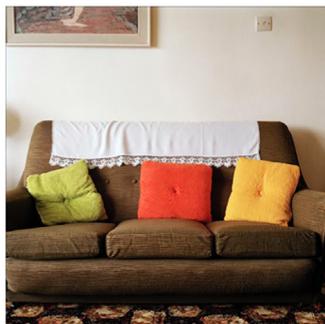
This is how I transferred the artwork onto the individual set pieces



Model image for the school



Model image for the kitchen



References for the kitchen

Designer's concept research for set designs

Exteriors - Jamie's home



Interiors - the kitchen



Exteriors - the school



SET DESIGN continued

Interiors - the desks and classroom



Interiors - the drag club and dressing room



PRE-SHOW LESSON - PREDICTIONS, EXPECTATIONS, DISCUSSION

Show trailer: <https://www.youtube.com/watch?v=0kfFvizbpf0>

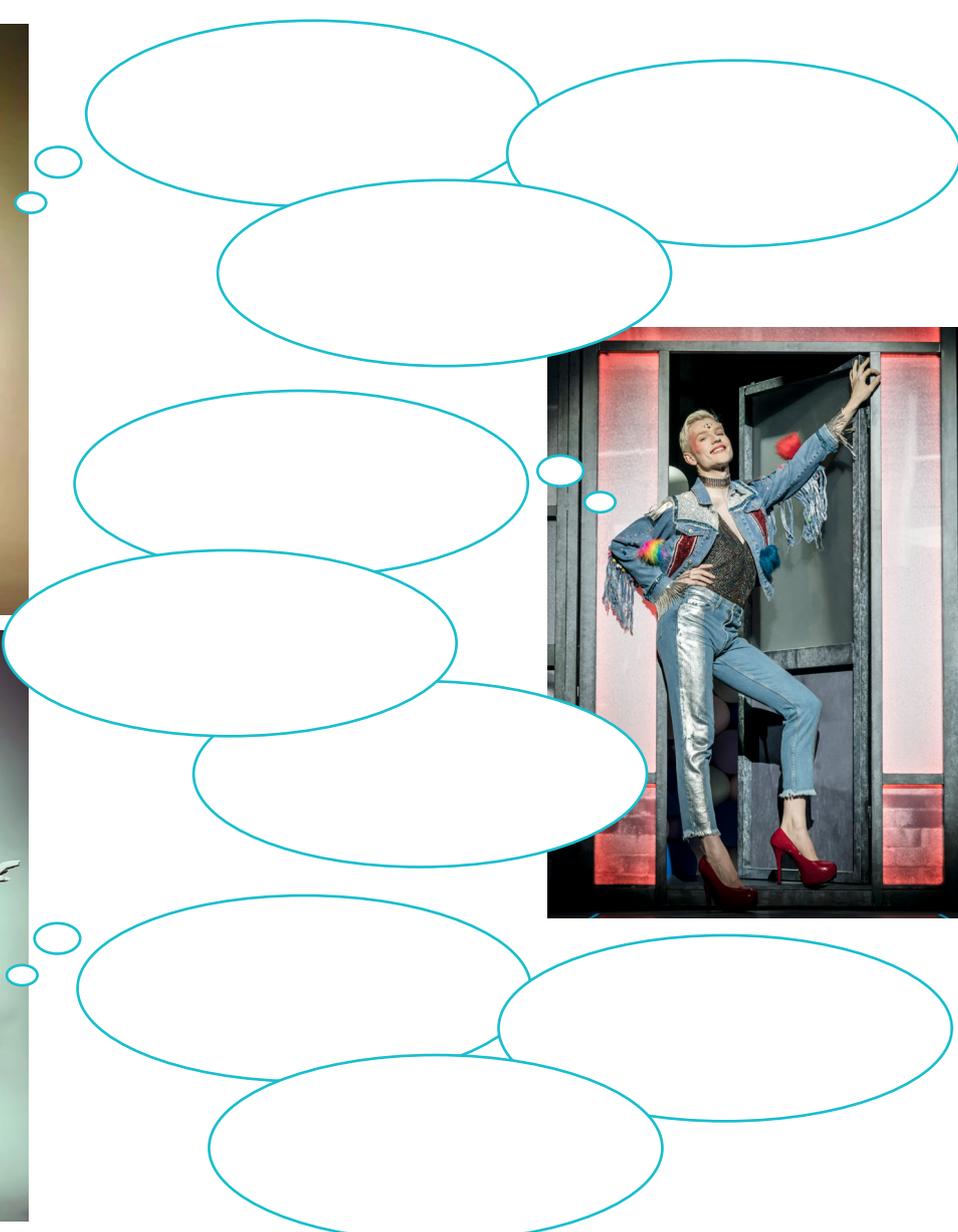
OBJECTIVES:

- To outline expectations, ideas and elements found in *Everybody's Talking About Jamie*.
- To use cross-cutting to explore one of the central themes of the show.

RESOURCES: Worksheet 1 – Pre-show character questions

TASK 1: Look and respond

Look at each image below. Add three questions you have about each one, in the thought-bubbles below.



Photos by Victor Hensel-Coe

PRE-SHOW LESSON - PREDICTIONS, EXPECTATIONS, DISCUSSION continued

TASK 2: What is a Drag Queen?

Discuss or write your assumed definition of what a 'drag queen' is. Compare assumed meaning with the accurate definition.

Challenge: how is it different from a panto dame or a transsexual?

Drag Queen

Noun informal. A male who dresses as a woman and impersonates female characteristics for public entertainment.

Origins: 1960-65;

'*Drag*' (in the sense of 'wearing clothes characteristic of the opposite sex')

+

'*Queen*' (in the sense of 'flamboyantly effeminate male homosexual')

10 Myths about Drag Queens:

https://www.huffingtonpost.com/tom-bartolomei/10-myths-about-drag-queens_b_2979249.html



STARTER: ASPIRATIONS & AMBITIONS VS BARRIERS & OBSTACLES

TASK:

- 1) List and describe your aspirations, hopes and ambitions.
- 2) Identify possible barriers and obstacles to achieving those goals.

BONUS: try to be as detailed and specific as you can.

Aspirations & Ambitions

What do you dream of doing in your life?
(this could be anything – think about things like jobs, travel, hobbies, family...)

Barriers & Obstacles

What are all the possible things that could stop you achieving those goals?
(eg. family, money...)

Challenge: How will the barriers impact the potential? Describe or list what the likely reality of your future will be if the barriers were to win.

MAIN LESSON: CROSS CUTTING BETWEEN HOPES AND REALITY

GROUP SIZE: 5/6

TASK:

Use your lists, your **role-play** skills and your **devising** skills to...

- 1) Create 2 short scenes that show different 'hopes' for the future.
- 2) Create 2 short scenes that show the possible 'reality' of the future.
- 3) Use cross-cutting to go back and forth between the 'hopes' and 'reality' scenes to show the contrast.

Support: Start with tableaux instead of scenes. Count down from 10 seconds for a still image of the 'hope', then do the same for a still image of the 'reality'.

Challenge: Use physical theatre skills to portray the 'barriers' in an abstract way. Consider how barriers are something to get over or something that hold you back and weighs you down.

TECHNIQUE ALERT: Cross-cutting (also called split screen)

'Cross-cutting' is when you change the drama from a linear narrative (in time order) to a non-linear narrative (out of order). You can **flash-forward** or **flash-back**, (or even stay in the same time frame but show different locations). This breaks up the action to create **tension**. It is useful to show **contrast** and **juxtaposition**. It is similar to how films use editing to 'cut' between scenes.

Success criteria for cross-cutting:

- Be clear on when and why you are cross-cutting and for what *purpose*. What is the **impact** of cutting at that moment and in that particular way?
- Use a slick and interesting freeze frame at the end and start of each scene so it is clear to the audience when the cross cut is happening.
- Make your **transitions** between scenes quick and polished.
- Be inventive in your transitions – could you use **abstract** and/or **physical** techniques and **movement** to show the shift?



DISCUSSION OPTIONS AND PONDER QUESTIONS

- What are your expectations of the show?
 - Story / narrative / structure
 - Characters
 - Theatre shape and space
 - Set
 - Costumes and Props
 - Music / Instruments / lyrics
 - Lighting & Projections
 - Colours / Symbols / Shapes
 - What plays, musicals or films have you seen before that you think it will have connections with?
 - How does music and singing increase (or decrease) the impact of story telling?
 - Why is it important to create artistic projects out of real life stories?
-

PLENARY

Opinion Line: Do teenage ambitions come true?

TASK:

Imagine a line across the room. One end is 'YES' and one end is 'NO'.
Stand on the part of the line that reflects your opinion on this question:

QUESTION: Do teenage ambitions come true?

Be ready to **share** and **justify** your position.

POST-SHOW LESSONS: EVALUATIONS, REVIEWS, DISCUSSIONS

TASK 1: Memory tennis

OBJECTIVE: To recall and compare memory and interpretation of the show.

TASK:

- 1) Find a partner.
- 2) Take it in turns to say a short statement, key word or theme about what you can remember from the show.

RULES: Take it in turns back and forth (like tennis) saying everything you can remember and thought about the show. You have to do it without excessive pausing or repeating each other. If you pause for too long or repeat what has already been said, the other wins a point.

Support: Categories – characters, lines, moments, storyline, stage shape, set, costume, props, lighting, sound, music, movement.

Challenge: Try to remember everything you just said and write it down in a mind map or bullet point list.

Task 2: Movie Trailer

OBJECTIVE: To recall, organise and perform features and elements of the show.

TASK:

- 1) Imagine another class is about to see the show that you have seen.
- 2) Create a 2 minute summary trailer of the show.

You must include as many of these as possible:

- Where and when and what
- Narrative
- Characters
- Design elements
- Music and choreography

Support: Provide lines from summary and list of character names.

Challenge: Include the impact the show had on the audience, themes and (imagined) press reviews.

FROM STAGE TO PAGE! (WORKSHEET)

OBJECTIVE: Identify and translate visuals and aural elements of the performance into word form.

SKILLS:

- Changing visual into text
- Changing aural into text
- Charactersation analysis
- Design analysis
- Descriptive vocabulary
- Connotations and interpretation

Complete the annotation boxes in detail for each image. Try to use high-level vocabulary.

Voice:



Facial expression:

Gesture:

Eye contact:

Posture Describe:
What does that imply:

Voice:



Facial expression:

Gesture:

Eye contact:

Posture Describe:
What does that imply:

Support: Word bank. (see next page!)

Challenge: In a different colour add to each box - What does this imply?

WORD BANK

Costume:

- Items
- Era (what time period)
- Colour
- Material
- Texture and weight
- Shape

Voice:

- Pitch
- Pace
- Projection



PRACTICAL LESSON POST-SHOW: IF I MET MYSELF AGAIN

OBJECTIVE: To use monologue and physical theatre to interpret the relationship between a character and their younger self.

SKILLS:

- Devising
- Monologue writing and performance
- Physical theatre and movement
- Character point of view

RESOURCES:

- Script extract 1 (see back of pack)
- A piece of instrumental music

GROUP SIZE: 3-4

TASK:

- 1) If you met your younger self, what would you say to them?

Write a short **monologue** or poem (about 100-130 words long).

Support: Use the example from *Margaret (the mum)* to help you.

Challenge: Include metaphors, similes, rhetorical questions and repetition.

- 2) Come up with a sequence of movements that reflect the ideas, feelings and themes in the monologue (pick one to work on in more detail).

Choreograph, build and rehearse the movement sequence.

How can you represent the words through **physical theatre**?

Support: Choose 5 movements from the video clip as a starting point. What could you use and repeat? Why?

Challenge: Experiment safely with weight distribution, balance and lifts and try to include them.

- 3) Combine the movement sequence with a performance of the monologue at the same time.

How can the acting and the movement **compliment** or **contrast** each other?

Support: Include chairs in the movement sequence to narrow the space used.

Challenge: Annotate your monologue with your voice skills (tone/pitch/pace/pause) and your character objective.

Learn the monologue off by heart.

Success criteria for monologue with physical theatre:

- Vocal variety and facial expressions in monologue to reflect emotion.
- Varied tension, direction, pace, levels, space and shapes in your movements.
- Timing and rhythm. Be in sync with your group.
- Repeating movements to create a 'motif' that reflects theme.
- Don't be too literal; try to make movements abstract too.



LESSON: SCENE STUDY - JAMIE AND PRITTI CLASH WITH DEAN

OBJECTIVE: To use a script extract to explore characterisation and status.

SKILLS:

- Characterisation
- Space and levels
- Blocking and proxemics
- Units and Objectives

RESOURCES:

- Script extract 2 and 3 (see back of pack)

GROUP SIZE: 3 characters or add a director to make a group of 4

TASK PART 1: Annotate your script with the following:

- Your character's objective in the scene
- Share your choices with your group members
- **Challenge:** have an objective for each line.
Try to make them varied to make your performance more interesting.
- Vocal skill choices: tone, pace, pause, pitch etc...
- Gestures and posture

TECHNIQUE ALERT: Objectives

As in real life, characters have an objective or something they are trying to achieve. Various barriers or obstacles can get in the way of that objective but nonetheless as a character you are aiming for something specific. This is the objective, or 'action' that you play. Your objective should be a verb (not a noun) and start with "I want to..." or "I wish...". Ideally you should pick a 'transitive verb', which is a type of verb that impacts another person or object present. Eg. "I wish to intimidate...".

TASK PART 2: Status game.

- Imagine there is a line on the floor from 1 – 10.
1 is lowest status possible and 10 is the highest status possible.



- Read through the scene and move up or down the line depending on where you think your character's **status** is at that moment. It will change as the scene goes on.
- When you get to moments where your character's status changes or any lines you're not sure about, **discuss** it with your group to decide your choice.
- Go through the scene a few times trying different choices in status level at different points in the scene.

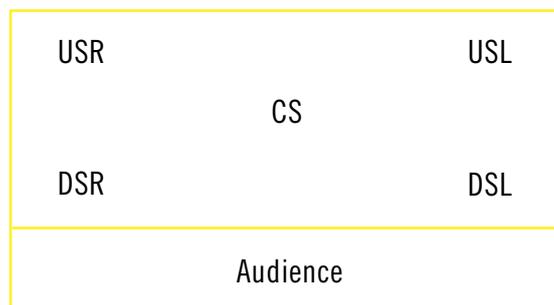
TASK PART 3: Rehearse the scene.

- Using what you discovered in the status exercise, block out the movement of your scene as normal (in a **naturalistic** way).
- How does the status affect the **space and levels (proxemics)** in the scene?
- How does your status impact your characterisation?

TASK PART 4: Add to your annotations

- Your status number at each point in the scene (make the moments it changes clear)
- Movement and blocking. Use the correct terminology.

Centre Stage
Upstage Right
Upstage Left
Down Stage Right
Down Stage Left



Challenge: How do the proxemics reflect or contrast the status, feelings and relationships of the characters?

Perform the refined scenes!

BONUS: go away and learn your lines.

LESSON: CAROUSEL MIND MAPS

OBJECTIVE: To recall and share elements and interpretations of the production.

RESOURCES:

- A3 paper sheets and colour pens.
- Stage to page
- Writing about live performance

TASK:

Each A3 sheet will be a mind map on a different element of the performance. Write one of each element in the middle of the sheets and lay them out around the room.

- Costume & props
- Set and stage space
- Lighting & projections
- Sound and music
- Characters (3 or more separate sheets on different main characters Eg. One sheet for a mind map on Jamie, another sheet for a mind map on Margaret (the mum), and another sheet for Dean)

Divide class into small groups and each group goes to a sheet.

Round One – the facts

Carousel rotation of groups around the A3 sheets, students making notes on each mind map in one colour (RED) as they go around. Students are given 1 minute to add to the mind map of the sheet in front of them to fill in anything they can remember about that element of the show. When the time is up they move clockwise around to the next A3 sheet and fill in as much as they can on that mind map.

Round Two – Extend notes adding the possible justification and/or impact

Rotate the carousel around again but this time use a different colour pen (BLUE) to add to the notes that have been put. Add a justification of why. Encourage them to extend notes, adding what that shows, possible impacts, interpretations, connotations, contrasts and links etc.

Round Three: Go through each sheet

Read through and discuss each sheet. Students to take notes down from each filled mind map sheet.

Support: *Use the completed Live Theatre Review booklet to help here*

Challenge: This could be converted and extended into a full 'Marketplace' activity. 1 or 2 students become an 'expert' on one particular element. Every element has the 'market stall keepers' who stay put and teach others that come to their stall. All other students apart from the stall keepers rotate around each element to learn about it. Refer to Paul Ginnis' Teacher's Toolkit for full info.

LESSON - WRITTEN APPROACH: MAKE YOUR OWN EXAM QUESTIONS

SKILLS:

- Writing about a live performance
- Revision
- Focused and specific answers

SAMPLE QUESTIONS

You are going to create your own exam questions. They often have a similar format, so you can prepare yourself best by trying lots of different combinations.

- 1) Select how many marks your answer will be worth. This will dictate how long, how many examples you will include, and how detailed your answer will be.
 - a. 6 marks
 - b. 9 marks
 - c. 15 marks
 - d. 30 marks
- 2) Select a word from the column beneath the '****' to create your question.

Eg. Analyse how **costume** was used to **create convincing characters**.

Evaluate how **lighting** was used to **help communicate the action**.

****	how	****	was used to...	****
Analyse...		sound		... create tension
Evaluate...		lighting		... communicate character.
Describe...		costume		... create a sense of conflict.
Justify...		set		... communicate the action.
		props		... create the style of the production.
		visual impact		... impact the audience.
		vocal skills		
		physical skills		
		staging and movement		

EXTRACT FROM EXAMPLE ANSWER:

Q: Analyse how lighting was used to communicate character.

In the scene between Jamie and Pritti in her bedroom, lighting is used to enhance Pritti's depth as a character and give insight into her outlook on the world and her potential for the future. As she sings the song 'It Means Beautiful' to Jamie, giving him support and building his courage prior to him confronting his father, the bedroom is naturally lit and bright with a children's globe lamp at the end of the bed. As we get more into the song, the lighting subtly and gradually changes, almost so we don't notice the moment it has happen. It shifts and dims into a rich, warm and magical midnight blue, navy and black, with flecks and beams of white that highlight them in the centre. The lighting is combined with stunning projections of the universe spinning around them. It is as if we are swept up with them into the night sky like astronauts. The orbiting cocoon-like lighting effects creates a feeling of safety and aspiration, as if her friendship is so powerful that you feel you can achieve anything with her around. It reflects their extreme sense of ambition, how teenagers have great minds and imaginations, and at times feel they are at the centre of the world and it is theirs to concur. The lighting at this moment in the production reflects a crucial turning point for the characters and is effectively used to communicate character.



PRODUCTION IMAGES



REHEARSAL IMAGES



REHEARSAL IMAGES



SCRIPT EXTRACT 1: ACT 1. SCENE 5

SONG: 'IF I MET MYSELF AGAIN'

MARGARET (SINGING) (CONT'D)

If I met myself back then
I wonder what I'd say?
Would I tell that simple wide eyed
girl the truth?
If I met myself again
A child who'd lost her way
Who was just about to pay the price
of youth

I'd tell her 'Only fools rush in
and think the heart can lead'
I'd tell her 'Grow a thicker skin
cos girl you're gonna bleed'
I'd tell her 'Blue skies turn to
grey - the only question's when'

I'd make her see
Her future's me
If I met myself again

If I met myself again
I wonder what she'd say?
That love-struck girl who thought
she was so smart
If I warned her of the men
The ones that got away
And worse, the ones that stay and
break your heart

I'd tell her 'Love's a losing game
that's better left un-played'
I'd tell her 'You've yourself to
blame for every choice you've
made!'
I'd tell her - and I'd tell her -
till my voice gave out and then -

She would smile
And wait a while
Then go and do it all again
If I met myself again

Oh if I met that girl again I'd
tell her 'sink or swim'!
I'd wake her up and God I'd make
her run!
I'd turn back time and say: girl
stay away from him!

But if I did
If I dared
There's a price
I would pay
And I'd lose
Cos I won't
Have my son
If I met myself again

If I met myself again...

If I met myself again...

SCRIPT EXTRACT 2: ACT 1. SCENE 3

DEAN passes the door, decides to be a dick.

DEAN
Alright Jamie. Well well well - if
it in't Tweedle-Dum and Tweedle-
Bummer.

JAMIE hides the shoes under his desk.

JAMIE
Go away Dean, you're not funny.

DEAN
I am, I'm hilarious. What's gay and
says 'ow'?

JAMIE
I don't know.

DEAN clips JAMIE round the side of the head.

JAMIE (CONT'D)
Ow! Oh get lost Dean - I don't have
time for this, I can't be bothered.

DEAN
Oh, bless, can't you? And what
about you, you fat sweaty swotty
spotty speccy spaccy paki virgin?

JAMIE
Don't you dare call her that!

DEAN
What? She is. Just like you're a
gay gay gay gay gay gay gay gay
gay gay gay gay
(thinks)
gay boy.

And for the first time in his life - JAMIE answers back:

JAMIE
Yeah Dean, I'm gay. I am gay - so
if I call me gay then being called
gay in't an insult. Cos I am bent,
and I am queer, and I am a faggot
batty bum boy - you tragic meat
head micro dick retard scrounger
povvo waste of space wanker -

DEAN
I don't have a small dick!

JAMIE
That's not what Becca says.

DEAN
Get stuffed Jamie New.

DEAN scowls and stalks away.

PRITTI
Oh my days look at you! You've
always been out - but now you're
like out out - you're totally
fearless! You're Emmeline
Pankhurst!

JAMIE
Thanks. Who's she?

SCRIPT EXTRACT3: ACT 2. SCENE 9

Aren't you coming in then?

PAUSE. And then - DEAN emerges from behind some bins.

JAMIE
So you know what it's like now -
being the odd one out.

DEAN
Screw you, Jamie New.

DEAN goes to leave.

JAMIE
Oh come on Dean - what's the
point? I mean it - we're never
going to see each other again,
not after tonight, so just come
in, have a dance. Why not do one
nice thing before it's all over?

DEAN stops, looks at him.

DEAN
Is she right? She's right, in't
she?

JAMIE
Who?

DEAN
Your little friend. Big fish, small
pond, you think that's me?

JAMIE
Don't matter what I think.

DEAN
Cos one day, we *will* meet again,
sod's law Jamie New, and I'll be
doing some shit job, if I'm lucky -
and you'll walk past. And you won't
even recognise me.

JAMIE
How could I not recognise you?
You're Dean Paxton.

JAMIE smiles - and DEAN smiles back for the first time.

JAMIE (CONT'D)
Come on, I'll even let you dance
with me.
(stage whisper)
*Turns out I'm pretty popular at
the moment, it could help with
your street cred. Go on: be a man
and take my hand.*

PAUSE

DEAN
I'm not gay.

JAMIE
That's alright. I'm not really a
girl either. Nobody's perfect.

JAMIE walks forward, holds his hand out to DEAN.

JAMIE (CONT'D)
So Dean Paxton, how about it, for
old time's sake. One last dance?

The music is playing loud and clear from inside. DEAN
thinks, then walks forward and takes Jamie's hand.

JAMIE (CONT'D)
No, Dean - I'll lead.

BLACK OUT

THEATRE TERMINOLOGY GLOSSARY

Creative Team

Writer / Composer The writer creates the play. If the play is also a musical, then it may also have a composer and lyricist.

Director The director is responsible for realising the production on stage and leads the creative vision of the whole production. The director leads the rehearsals, collaborates with the designer, the musical director and the production team to make sure the production is the best it can be. They hand over responsibility for the production to an associate or assistant director once the production is open.

Set Designer The designer is responsible for all aspects of the look and feel of the production. Working closely with the director to complement or realise the vision of the production, the designer creates set designs then works with the production team to make sure the physical sets created are exactly as they should be. In smaller productions, the designer may also act as the costume designer.

Scenic Artist The scenic artist is usually briefed by the Set Designer to produce one or several scenic works for theatre. These could be anything from cloud backdrops or the backdrop of a city such as New York or London, which is to be viewed out of a set window. They also paint any murals or paintings required and touch-up or finish work carried out by the painting team. They may also paint complex prop pieces.

Musical Director The musical director leads the singing rehearsals and often also conducts the orchestra in a musical.

Choreographer The choreographer works with the actors or dancers to create and rehearse any dance or movement sequences in the production.

Lighting Designer Lighting plays a crucial role in the look of a production. The lighting designer works closely with the designer and the production team to design and set up the lighting and lighting effects of the show.

Sound Designer Depending on the production, some may use a sound designer who creates the sound effects for the production, works to create soundscapes, or mixes the music to ensure it sounds as good as it can.

Costume Designer The costume designer designs all the costumes for the production. They work with a costume team to source, make and costumes which are perfect for each character.

Producer The producer is the champion of the project, who raises money to stage the production and brings on board key members of the creative team to bring the production to life.

Casting Director The casting director works closely with the producer and director to select the company. They arrange the audition process and the casting of the actors in to appropriate roles.

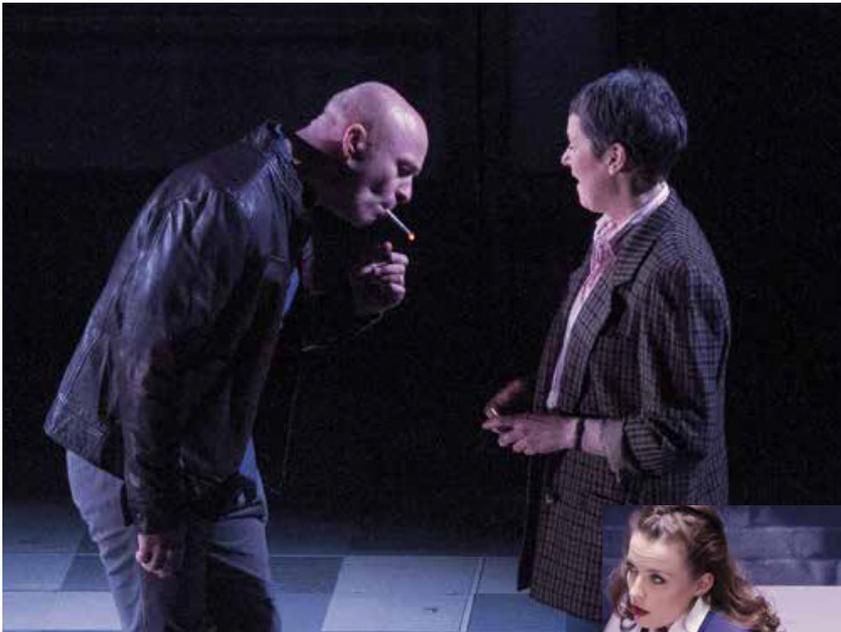
THEATRE TERMINOLOGY GLOSSARY continued

Company

Performers A company is auditioned for each production. Actors and dancers work closely with the director and choreographer to create the characters in the show and perform the show every night.

Understudies An understudy is a member of the company who also ‘covers’ another role, this is usually in case of illness or holiday. Someone with a smaller role in the show with understudy a larger role. You have to be very prepared and ready to step in at the last minute.

Swing This is a very versatile performer who understudies chorus parts (as opposed to ‘understudies’ which are for principal roles). They need to remember all the choreography for every different character or “track” in the show.



EVERYBODY'S TALKING ABOUT
JAMIE
THE HIT MUSICAL FOR TODAY



These resources are created by Rebecca Yeoh for **The ArtsLink**, and secondary drama teacher, Olivia Chappell.

Credits: All production images by Johan Persson & Alastair Muir. All rehearsal images by Grace Wordsworth.