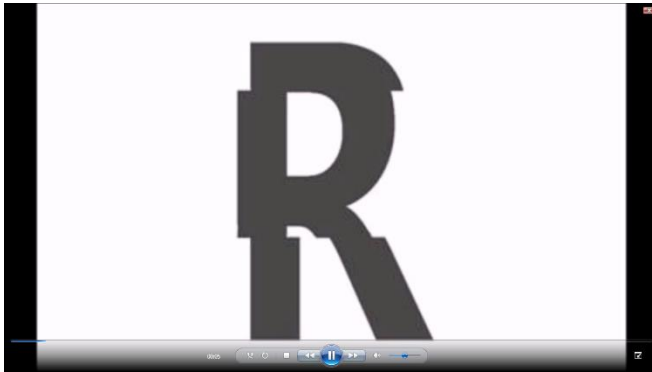


Rehearsal Notes

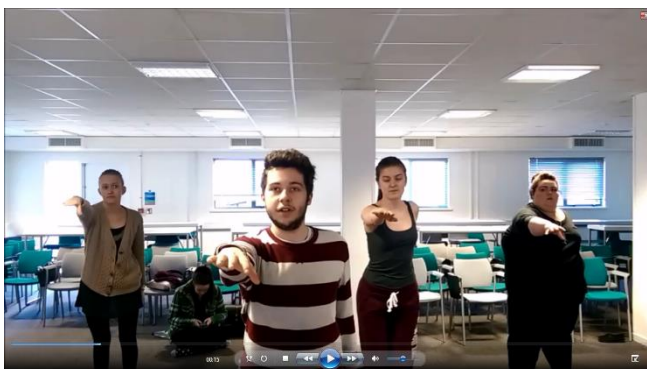
Competed by: Anthony Lancashire, Stage Manager



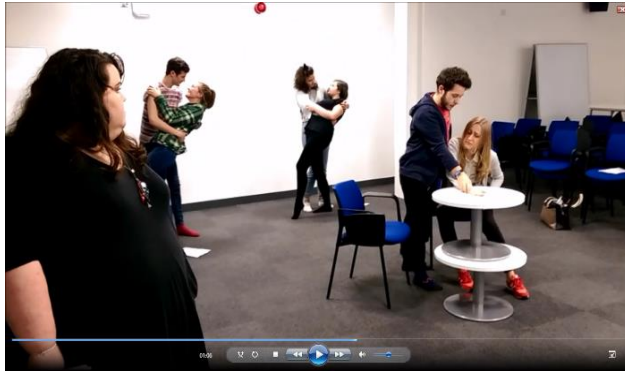
The first week of rehearsals included a lot of experimentation. As a company we were still trying to find out what was different about us and what work we wanted to create. Using a variety of text and images as stimuli we created fragments of work. One particular piece regarding an old couple, deriving from The Falling Man image from 9/11, we chose to carry forward and develop.



Stylistically, week 2 was a big week for us as a company. Using lots of movement based work, much of it underscored by music, we found our style of working. Again fragments of this have been taken forward with a sense of ensemble at the centre of our work. Some of this week's work was inspired by Banksy's artwork, giving us a more playful theme than the previous week. The mixture of light and shade is something to be integrated into the final piece.



Week 3 saw the start of developing work where we already had the nucleus of an idea. Tom, our choreographer, set about teaching the cast a physical and touching routine as a development of one of our two fragments stemming from 9/11. Laura's direction also started to firm up certain fragments, particularly the more light-hearted sections so that the piece is not too heavy. Here came the idea of using the 'selfie'.



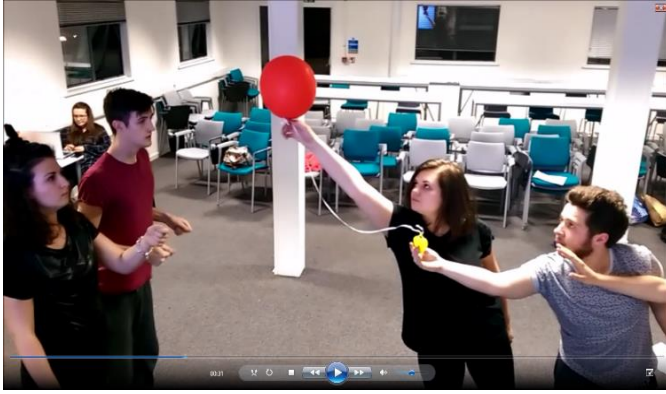
Into the 4th week of rehearsals the piece was developing nicely. We took the opportunity in the week to experiment with somewhat juxtaposing texts being read over scenes. The scene with the old couple, who are now named Billy and Dolly, was developed and tried with different objectives and meanings. Finally, we implemented the musical talent of our cast by creating an original composition. This is something to be developed further in the coming weeks.



With our marketing in full flow this week we had cast photos. We opted at this point to bank the work we had already created and begin to create a new fragment. This piece was more directed than the other devised fragments, where direction had been provided through conditions or boundaries to devise within. From a painting the cast chose a character and we began to create movement with judgements based on how the character appeared in the painting.



In the early part of week 6 we began to order some of the work we had created in preparation for the show. In the latter half we created a scene inspired by a photo from the Sydney Siege. We zoomed in onto two people in a coffee shop. By creating a backstory for these two characters we allowed ourselves room to create a nice, light scene before a hard hitting contextualisation for the final pose. A style in keeping with our mission statement.



After a break in rehearsals we soon got back into creating work. Starting off with a fresh scene inspired by a photo of a mushroom cloud created by the atomic bomb. It will need some more work in order to reach the level of clarity of the rest of our scenes but the early style is in place. Returning to the Banksy scene in the latter part of the week, we implemented some text written by Laura. Tom was also worked hard during the week choreographing ensemble work and a physical routine for Billy and Dolly.



Week 8 provided time to revisit the Selfie Song and musical aspects of the show. Our sound designer, Sam, put on extra rehearsals in order to help the cast nail down final lyrics and music. Laura created a new piece of text in order to make the 'Teenage Robbers' scene longer which provided more opportunities for comedic relief. Blocking was revisited and tidied for the support, crowd, waltz scene and new music introduced which immediately improved the meaning of the scene.



The final week of rehearsals before the show was very intense with the cast and crew working incredibly hard. Rehearsals mainly consisted of running the show over and over to allow the cast to get a good run of it and the production team to offer notes and tweak the direction of the piece. Cast became more comfortable with props and costume and as stage manager I was able to practice cueing the show.



The final video of documentation displays the final few hours before the audience arrived. Both the technical rehearsal day and show day ran to, and in some places ahead of schedule. Having 3 runs in the space allowed us to restage certain scenes to better frame them on the larger stage as well as being able to refine the tech. In all 3 runs the show consistently ran at between 48 minutes and 48:25.

All rehearsal videos can be seen on our YouTube channel Refract Theatre Company and were recorded and edited by Anthony Lancashire, Stage Manager.