

## **BLT DOES MORE DRAMA!!**

Following on from the enthusiastic response by creative teams and audience members to our *'Henry V Monologue'*, *'Our One Show'* (Monologue Project) and *'Great Dramatisations: BLT Does Dickens'* plans are being developed to work on several more projects during the next few months until BLT can fully re-open for audience members.

As is the case with our live productions it is important that each project is well coordinated and quality assured so that the standard of our work remains high and all participants have a positive creative experience. The ongoing BLT projects which will take us through the summer and autumn of 2020 will therefore have a set of guidelines to support the process.

- The overall artistic and technical direction of the projects will be managed by Jess and myself in order to ensure that any material used adheres to copyright rules and will not result in any reputational damage to BLT.
- All participants will need to agree to attend a workshop to share the progress of their work either over ZOOM or possibly in small, socially distanced groups at the theatre depending on what is legally permissible.
- Each project will have a dedicated co-ordinator or co-ordination team to ensure that deadlines are met and to facilitate any practical requirements eg costumes, props, scripts.
- There is an expectation that people involved in these projects are members of BLT

### **Proposed Projects (Commencing July)**

#### **1. Short plays by Tennessee Williams (Co-ordination Team: Pauline Armour, Bethan Boxall, Paul Doust)**

Tennessee Williams continued to write one-act plays and to experiment with the short form throughout his life. Nearly all of his 33 full-length plays can be traced back to drafts that include one-act versions. Over 71 of his one-act plays are now available in print – so there is a wealth of material from which to draw. This project will require both actors and directors to rehearse the plays—many of which have very small casts – either virtually or in small groups. As most of the plays are subject to copyright we will not be able to share recorded work widely with BLT audience members and will therefore need to look upon this project as a learning process for creative teams who really want to work in depth on some very interesting scripts. At a later stage when BLT re-opens we could stage our work and if for example we worked on 10 plays could call it 10/Ten or 6/Ten or 17/Ten – depending on the number of plays we present.

#### **The process will be as follows:**

- Pauline, Paul and Bethan will research the plays (Currently we are looking at over 40 scripts and will have completed our reading by July 19)
- Directors and actors will be invited to express their interest in this project as either an actor or director (if an individual has a lot of time and can manage both line learning and rehearsals as an actor for one play and can direct a different play this

could be a possibility but would depend on how many people wish to be involved overall) Deadline is 27 July.

- The co-ordination team will allocate a play to each director and will ensure that a script is made available
- Each director will attend a ZOOM directors' workshop led by Paul who has considerable experience in running directors' workshops in which the Stanislavski method will be explored. This approach will work very well for Tennessee Williams scripts and will enhance the skills of directors overall and be transferable throughout the BLT season.
- A list of all actors who have committed to this project will be given to directors so that they can secure a cast for their play – the co-ordination team will help if there are any gaps.
- Rehearsals will commence with deadlines built in – recording of work is acceptable as part of a learning project but not for wider participation.
- Work will be shared at a series of ZOOM workshops or possibly at the theatre depending on what is legally acceptable.

This project will commence at the end of July and continue into September and possibly beyond.

Please email Pauline by July 27 making it clear whether you are a director or an actor or if you are certain that you have the time to do both [armourgg19@gmail.com](mailto:armourgg19@gmail.com)

## **2. Adaptation of scripts 'in the public domain' (not subject to copyright) Books, Films, Plays (Commencing July)**

Once a playwright or author has been dead for 70 years their work no longer requires a licence and it can be adapted or modernised in many different ways. Many films are also out of copyright though the rules are a little different. Creative teams could therefore take a book (as we did with Dickens) and extract pieces of dialogue to perform or could take a play and present a scene as it stands or change it to have a different slant. Some films could be adapted and scenes dramatised. Wikipedia is very helpful in identifying what is out of copyright and there are long lists of work that could be used – plays, books and films. The most recent plays to come into the public domain are by George Bernard Shaw who died in 1950. You do however need to take care as for example if you wanted to adapt Ibsen you would need to be sure that you were working from an early translation or adaptation in the public domain and not a later adaptation that is still subject to copyright. The Ibsen Society of America is very clear about which versions are out of copyright though they might need a bit of tracking down. Here is a list of just some writers – in addition to the more well known Greek, Shakespearean, Jacobean, Restoration, Georgian and Victorian writers – who are in the public domain: Henry James, Lady Gregory, The Bronte Sisters, Oscar Wilde, GBS, Jerome K Jerome, J M Barrie, Dion Boucicault, Ostrovsky, Chekhov (not later adaptations), Gogol, Bulgakov, Gorky, Ibsen, Synge, James Joyce, Feydeau, Jarry, Giraudoux and of course a wealth of material in Jane Austen. There are all kinds of films out of copyright which might be great fun to adapt. The Greek myths and legends are a brilliant source for modern adaptation as well as some fairy stories. **If you are interested in engaging in this project as an actor, director or both please let Pauline know by July 27. We will also need a co-ordinator please or a co-ordination team.** Creative teams will be able to choose what they wish to work on but the co-ordinator will need to ensure that we don't end up

with clashes. Attendance at a ZOOM workshop to share the progress of work will apply. The finished product will be filmed and shared with our BLT members via Youtube. We are only looking for scenes of around 5 minutes long. This project will commence at the end of July and continue into September and possibly beyond.

### **3. Dramatising Original Stories (Start date: tbc)**

We will invite any BLT member who has a story that they would like to see dramatised to work with a creative team to develop the story into a script which would then be presented by a group of actors. This would be a verbatim theatre type project. Again interest will need to be expressed from actors and directors and a co-ordinator will be needed. The finished product will be filmed and shared with our BLT members. Project commencement date and duration to be decided. **A co-ordinator will be required. Please contact Pauline if you would like to co-ordinate this project**

### **4. Comedy Projects (Start date: tbc)**

Feedback from some members has suggested that they would like to see more comedy at the moment. We could do our own stand up show with original material. We could perhaps do a tribute to Victoria Wood and use some of her very funny sketches and monologues – copyright will be checked but there is a likelihood that there will be flexibility and charges would be minimal. Project commencement date and duration to be decided. **A co-ordinator will be required. Please contact Pauline if you would like to co-ordinate this project**

### **5. Developing Original Scripts (Start date: tbc)**

We will invite BLT members to submit short scripts that they have written which we will perform or we could support work in progress – linking them up with a writing mentor. Project commencement date and duration to be decided. **A co-ordinator will be required. Please contact Pauline if you would like to co-ordinate this project**

We are sure that there are lots more ideas and we would love to hear them.

Please let us know what you would like to commit to and we can work out a staged plan. Look forward to hearing from you by 27 July.

Take care all

Pauline and Jess

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