Queensland University of Technology
Technical Production

Deputy Stage Manager Documentation:

Recipe

KRB307 - Production Practice 5
Assessment One: Production Documentation
Semester One, 2019

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Tony Brumpton
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Recipe Prompt Copy v8
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Preshow and Post Show Pages v1
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Blocking Annotation v1
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COLLAB WORKS 2019

PROMPT COPY

QUT Technical Production – Recipe
Directed by Shari Indriani

Queensland University of Technology
Bachelor of Fine Arts | Technical Production

THIS DOCUMENT CONTAINS CONFIDENTIAL INFORMATION

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CALLIE ROEBUCK
Deputy Stage Manager
QUT Technical Production - Recipe

Or return to:
QUT Kelvin Grove Creative Industries Precinct
Z9, Level 2 – Student Services
RECIPE

by
Shari Indriani
Cast of Characters

The play should be performed by three female-identifying actors. Culturally diverse casting is encouraged.

Elisabeth: Noblewoman, 50s.
Brigite: Noblewoman, younger sister to Elisabeth, 30s.
Eva: Noblewoman, daughter to Elisabeth, a teenager.
Maid: Maid to Elisabeth’s family, 20s.
Ethel Voynich: Artist, Irish, mid-60s
Ann ‘Nills’ Nill: Specialist in old books, American, mid-30s
Del: Detective, Australian, 30s
Lucy: Retail assistant, Australian, late-20s

Required Doubling
Elisabeth/Ethel
Brigite/Lucy
Maid/Eva/Nills/Del

Notes on Dialogue
A slash / in a spoken line indicates the cue point for the following ‘overlapping’ dialogue.
Square brackets [ ] suggest words that the speaker intends to say, but may never actually utter because they are interrupted.
Scene & Time

Somewhere in Europe: mid-15th Century
New York City, USA: 1930, 1931 and 1961
Brisbane, Australia: the present.

List of Acts and Scenes

ACT I: SACRIFICE
Scene 1. Wound (Europe, 15th Century)
Scene 2. Spill (Brisbane, present)
Scene 3. Inheritance (New York City, 1930)

ACT II: SURVIVAL
Scene 1. A Gamble (Europe, 15th Century)
Scene 2. Languages (New York City, 1931)
Scene 3. Falling in Love (Brisbane, present)

ACT III: DISOBEEDIENCE
Scene 1. No Appetite (New York City, 1961)
Scene 2. Medicine (Brisbane, present)
Scene 3. Wake (Europe, 15th Century)
PRESHOW CHECKLIST

Hour Call (18:30/13:00):
- Stage is swept and mopped.
- Any prior issues from previous showings have been resolved.
- Props and set are being pre-set by the ASM.
- Make sure PSM/ASM give cast their Hour Call.

Half-Hour Call (17:55/13:25):
- God Mic is working, practice announcements.
- LX, SND & VISION Operators are on track with their checks.
- Make sure PSM/ASM give cast their Half-Hour Call.
- Fight Choreography with Ms. Ogden and Ms. Hall for Act I, Scene 1.
  - Boom Focus

Fifteen Minute Call (18:05/13:35):
- Make sure PSM/ASM give cast their Fifteen Minute Call.

Doors Open:
18:20/13:50
- Make sure PSM/ASM notify cast that the house is live.

Five Minute Call (18:20/13:50):
- Check all crew are on track.
- Make sure PSM/ASM give cast their Fifteen Minute Call.

Beginners Call (18:25/13:55):
- Comms Check:
  - Is there a PSM on comms?
  - Is there an ASM on comms?
  - Is there a LX Op on comms?
  - Is there a SND Op on comms?
  - Is there a Head of VISION/Op on comms?
  - Is there a Head LX on comms?
  - Is there a Head of SND on comms?
  - Is there a Head of Wardrobe/Costume Designer on comms?
  - Is there a Duty Tech on comms?
- Make sure PSM/ASM give cast their Beginners Call.
POST SHOW CHECKLIST
- Assist PSM with Showing Report
- Any technical issues are resolved or resolved during the next hour call.
- Power Down.
- Sign Out and have a nice night - take your prompt copy with you.
<table>
<thead>
<tr>
<th>Character Name:</th>
<th>Abbreviation:</th>
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</thead>
<tbody>
<tr>
<td>Eva</td>
<td>Eva</td>
</tr>
<tr>
<td>Elisabeth</td>
<td>Lis</td>
</tr>
<tr>
<td>Brigite</td>
<td>Brig</td>
</tr>
<tr>
<td>Maid</td>
<td>Maid</td>
</tr>
<tr>
<td>Ethel</td>
<td>Eth</td>
</tr>
<tr>
<td>Nills</td>
<td>Nills</td>
</tr>
<tr>
<td>Lucy</td>
<td>Lucy</td>
</tr>
<tr>
<td>Del</td>
<td>Del</td>
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</table>

<table>
<thead>
<tr>
<th>Word:</th>
<th>Abbreviation:</th>
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<tbody>
<tr>
<td>Towards</td>
<td>tow</td>
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<tr>
<td>Cross</td>
<td>X</td>
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<td>Enter</td>
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<td>Exit</td>
<td>ex</td>
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<td>With</td>
<td>w/</td>
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<td>Without</td>
<td>w/o</td>
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<tr>
<td>Pick Up</td>
<td>p/u</td>
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<tr>
<td>Forward</td>
<td>for/w</td>
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<td>Backward</td>
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<tr>
<td>Behind</td>
<td>beh/</td>
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<tr>
<td>And</td>
<td>&amp;</td>
</tr>
<tr>
<td>Quick Change</td>
<td>Q/C</td>
</tr>
<tr>
<td>Prompt Side</td>
<td>PS</td>
</tr>
<tr>
<td>Opposite Prompt</td>
<td>OP</td>
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<tr>
<td>Upstage</td>
<td>US</td>
</tr>
<tr>
<td>Down Stage</td>
<td>DS</td>
</tr>
<tr>
<td>Centre Stage</td>
<td>CS</td>
</tr>
</tbody>
</table>
### AUDIENCE

<table>
<thead>
<tr>
<th>USOP</th>
<th>USC</th>
<th>USPS</th>
</tr>
</thead>
<tbody>
<tr>
<td>Upstage Opposite</td>
<td>Upstage Centre</td>
<td>Upstage Prompt Side</td>
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</tbody>
</table>

<table>
<thead>
<tr>
<th>CSOP</th>
<th>CS</th>
<th>CSPS</th>
</tr>
</thead>
<tbody>
<tr>
<td>Centre Stage Opposite Prompt</td>
<td>Centre Stage</td>
<td>Centre Stage Prompt Side</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>DSOP</th>
<th>DSC</th>
<th>DSPS</th>
</tr>
</thead>
<tbody>
<tr>
<td>Down Stage Opposite Prompt</td>
<td>Down Stage Centre</td>
<td>Down Stage Prompt Side</td>
</tr>
</tbody>
</table>
LATE COMMENCEMENT OF A PERFORMANCE:

Good evening/afternoon ladies and gentlemen (pause and wait for noise to settle). Ladies and gentlemen, we apologise for the delay of the commencement of this evening’s/afternoon’s performance. We appreciate your patience and anticipate that the issue will be resolved shortly, so please remain seated and we will commence the performance as soon as possible. Thank you.

IN THE EVENT OF AN EVACUATION:

Ladies and gentlemen, may I have your attention please. Due to circumstances beyond our control, this evening’s/afternoon’s performance is unable to continue at this time. Would you please leave the theatre as quickly and quietly as possible by the nearest exit. The ushers will assist and direct you. Thank you.

IN THE EVENT OF A SHOW STOP OR INTERRUPTION TO THE PERFORMANCE:

Ladies and gentlemen, we apologise for this interruption to this evening’s/afternoon’s performance. We have a technical issue, which we anticipate will be rectified shortly. Please remain seated and we will continue the performance as soon as possible. Thank you.
PRESHOW:

FRONT OF HOUSE CLEARANCE:

Thank you everyone, let's get this show rolling. Have a good show!

SHARI'S SPEECH:

- Introduction 1
- Acknowledgement of Country
- CollabWorks2019
- Context
- Actors Introduced 2
- Thankyous
- Audience Feedback 3
<table>
<thead>
<tr>
<th>CUES:</th>
<th>BLOCKING:</th>
<th>NOTES:</th>
</tr>
</thead>
<tbody>
<tr>
<td>LXQ0.7</td>
<td></td>
<td>LXQ0.7 - Preshow + HLX</td>
</tr>
<tr>
<td>SNDQ0.7</td>
<td></td>
<td>SNDQ0.7 - Preshow</td>
</tr>
<tr>
<td>VISQ0.7</td>
<td></td>
<td>VISQ0.7 - Shutters Close (Wall + Floor)</td>
</tr>
<tr>
<td>S/B:</td>
<td></td>
<td>PSM TO NOTIFY SHARI OF FOH CLEARANCE</td>
</tr>
<tr>
<td>LXQ1</td>
<td></td>
<td>LXQ1 - Wash + HLX</td>
</tr>
<tr>
<td>SNDQ0.75</td>
<td></td>
<td>SNDQ0.75 - Fade Out Preshow</td>
</tr>
<tr>
<td>LATE COMERS</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

1. SHARI ENT FROM AUD X TOW DSC NEXT TO DSC FIRE ON FLOOR

S/B: LXQ2 - 3
SNDQ1
VISQ1

2. BRIG, LIS & MAID ENT USOP. BRIG & LIS X TOW DSOP, SIT. MAID X TOW DSPS

3. SHARI SITS IN AUDIENCE
ACT 1: SACRIFICE

Scene 1

1

MAID: In the castle’s kitchen, late at night. There is a large fireplace, with a fire burning low inside.

MAID: (ELISABETH is waiting.) She holds rock, turning it over and over in her hand) BRIGITE enters clutching three hand-made books to her chest.)

(urgently)

BŘIGITE

How is Eva?

ELISABETH

Did you bring them?

BŘIGITE

Yes. How is she?

ELISABETH

All of them?

BŘIGITE

Yes, why won’t you let me see her? 3

(ELISABETH holds out the rock to BRIGITE. 4 BRIGITE puts the books down, and takes the rock, confused, then sees there’s blood on the rock.)

THIS is what struck Eva? When Merriam told me/ I had imagined [something smaller]

ELISABETH

It was wrapped in this - 5

(ELISABETH produces a rag. It is splattered in dried blood, and on one side, a few lines of writing. She hands it to BRIGITE who reads it. The message is succinct, ugly, threatening.)

(beat)
1. LIS X TOW DSC FIRE
2. BRIG ENT FROM DSOP X TOW CSOP. LIS STEPS BACK/W
3. BRIG PUTS BOOKS ON DSOP TABLE
4. LIS HOLDS OUT ROCK TO BRIG. BRIG X TOW LIS (CS) TAKES ROCK
5. LIS PULLS OUT NOTE. BRIG TAKES IT
BRIGITE

Who else has seen it?

ELISABETH

Only Merriam.

(ELISABETH snatches the rag back from BRIGITE, and throws it into the fireplace)

(beat)

Eva’s breath is very weak. The bleeding has finally stopped. But she won’t wake up. We can’t get her to wake up.

BRIGITE

We’ll find something. I promise. We’ll find something for her here.

(BRIGITE starts hurriedly flipping through the pages of one of the books she has brought into the room. As she does this, ELISABETH picks up another of the books.)

ELISABETH

This is the herbarium?

(ELISABETH flips through its pages)

BRIGITE

(BRIGITE answers without looking up)

Yes.

(BRIGITE finding a page in her book)

Maybe something like this?

(BRIGITE holds open a page and lifts the book out to ELISABETH, who takes it, still holding the other book. ELISABETH reads it while making her way to the fire, for better light. Once in front of the fire, she closes the books, and with her eyes fixed on BRIGITE, she throws both books into the fire. BRIGITE absolutely freaks out.)

BRIGITE

What are you doing!??
1. LIS GRABS NOTE FROM BRIG X TOW DSC FIRE. LIS THROWS IT IN FIRE.

2. BRIG GRABS LIS HAND & X TOW DSOP TABLE, READS BOOK. LIS FOLLOWS BRIG

3. LIS P/U BOOK FACES DS

4. BRIG SHOWS LIS BOOK X TOW CSOP. LIS GRABS BOOK X TOW DSC, STARES AT BRIG

5. LIS THROWS BOOK IN DSC FIRE.

LXQ4 - Fire Grows + Side LX SNDQ2 - Fire Pulse VISUALQ: LIS THROWS NOTE IN FIRE LXQ5 - F/O Fire Dies Down + Side LX

S/B: LXQ6 SNDQ3

LXQ6 - Fire Grows + Side LX SNDQ3 - Fire Pulse VISUALQ: LIS THROWS BOOK IN FIRE LXQ6.5 - F/O Fire Dies Down + Side LX

S/B: LXQ7 SNDQ4

18
MAID: (BRIGITE scrambles to rescue the books, and manages to retrieve one book from the flames and throws it onto the floor. ELISABETH and BRIGITE wrestle over this book. The fight is physical, desperate and real. ELISABETH eventually wins, picks up the book and throws it back, deep into the fire.)

BRIGITE
What the fuck!? (ELISABETH looks to the last book, still where Brigite left it, and rushes towards it, but BRIGITE reaches to it first, throwing her body onto it.)

BRIGITE
Stop! Stop, please!

ELISABETH
Nowhere is safe. Not now.

BRIGITE
If we panic, they’ve won. We mustn’t be intimidated.

ELISABETH
Intimidated?! They tried to kill my daughter today! (beat)
But of course, how could you understand? –never knowing what it’s like to grow a child inside you, or the courage it takes to birth it, then – forevermore – to have your whole heart running around outside your body. You can’t possibly fathom what is at risk, you selfish/ [coward].

BRIGITE
Two of our sisters died trying to give their husbands’ sons. I don’t wish to perish in childbirth – that’s selfish of me/ is it?

ELISABETH
That rock should have struck you. That message is for us – for you – not Eva. You have put her directly in this danger.

BRIGITE
How can you think that? They want us to panic. We have to be smarter than this. We owe it to the other women /
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<thead>
<tr>
<th>CUES:</th>
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</thead>
<tbody>
<tr>
<td>LXQ7</td>
<td>1. BRIG X TOW DSC FIRE GRABS 1 x BOOK, X TOW CS</td>
<td></td>
</tr>
<tr>
<td>SNDQ4</td>
<td>2. BRIG PUTS BOOK ON FLOOR. LIS X TOW CS. THEY FACE EACH OTHER BRIG (OP) LIS (PS)</td>
<td></td>
</tr>
<tr>
<td></td>
<td>3. BRIG &amp; LIS PUT HANDS ON OTHERS SHOULDERS</td>
<td></td>
</tr>
<tr>
<td>GO</td>
<td>4. LIS GRABS BOOKS X TOW DSC &amp; THROWS IN FIRE</td>
<td></td>
</tr>
<tr>
<td></td>
<td>5. BRIG LOOKS AT 1 x BOOK ON DSOP TABLE. LIS LOOKS. THEY BOTH RUN TOW TABLE. LIS ENDS UP BEH/ BRIG</td>
<td></td>
</tr>
<tr>
<td></td>
<td>6. BRIG GRABS BOOK</td>
<td></td>
</tr>
<tr>
<td></td>
<td>7. LIS STEPS BACK/W (CSOP)</td>
<td></td>
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<td></td>
<td>8. BRIG LOOKS TOW LIS (CSOP)</td>
<td></td>
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<tr>
<td></td>
<td>9. BRIG STANDS (DSOP) CLUTCHING BOOK</td>
<td></td>
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LXQ7 - Fire Grows + Side LX SNDQ4 - Fire Pulse VISUALQ: LIS THROWS BOOK IN FIRE
ELISABETH
I owe them nothing! (beat) I owe you nothing. You’ve been kept safe here all this time, not because you are clever, but because of our standing in Rudolf’s court. If you were the sister of a farmer’s wife, they’d have hunted, and tortured, and killed you by now Brigite.

BRIGITE
Don’t do this, Elisabeth, this is what they want. They want you to be afraid, to hate me. They want us divided because/our strength [is formed together]

ELISABETH
You’ve had nothing taken from you, ever. But tonight, you will feel what that’s like.

(beat. Referring to the book)
Burn it.

BRIGITE
No.

MAID: (ELISABETH forcibly, roughly, drags BRIGITE to the fireside and keeps a tight hold on BRIGITE throughout)

ELISABETH
Burn it, or I cast you out of this family.

BRIGITE
But it’s yours too Elisabeth – it’s your work too and/ you know it’s special, it’s sacred-

ELISABETH
You foolish, barren,/ selfish brat –

(Elisabeth tries to tug the book out of Brigite’s grasp)

BRIGITE
It’s sacred/, it’s sacred/

ELISABETH
Your delusions/ of grandeur will get all of us killed.
1. LIS STEPS BACK/W (CSOP) POINTS AT BRIG

2. LIS X TOW BRIG (DSOP) GRABS HER ELBOW PULLS HER TOW DSC FIRE

3. LIS TRIES TO GRAB BOOK FROM BRIG
BRIGITE
Please, stop, please, this is all I have!  

(Beat)
(ELISABETH releases the book)

ELISABETH
And Eva is all I have. Burn it.

(BRIGITE stands defiant.
ELISABETH grabs BRIGITE by the head and pushes her face over the fire)

If Eva does not wake up, I will drag you to the pyre myself.

Burn it.

(ELISABETH releases BRIGITE.)

MAID: BRIGITE tears pages out of the book and holds them in front of the fire. With great effort she tosses them in.  

BRIGITE removes another section of pages from the book and throws these into the fire — but this time keeping her gaze on ELISABETH.

ELISABETH keeps watching her, grimly satisfied. The flames grow brighter.

Suddenly, the sound of someone running towards the kitchen from within the castle.

MAID
(calling, off)
M’lady! Lady Elisabeth!

ELISABETH
In here.

(BRIGITE hides the book behind her, as MAID arrives at the doorway.)

MAID
(out of breath)
Ma’am — Eva — something’s coming out of her nose —
1. BRIG STEPS BACK/W TOW DSOP

2. LIS X TOW BRIG GRABS BRIG HEAD, BRIG KNEELS TOW DSC FIRE

3. BRIG TEARS PAGE AND THROWS IN DSC FIRE

3.5. MAID (DSPS) EX USPS (PUTS MAID COSTUME ON)

4. BRIG TEARS PAGE AND THROWS IN DSC FIRE

6. MAID CALLS OFFSTAGE

7. LIS STEPS BACK/W

8. MAID ENT USCPS

LXQ8 - Fire Grows + Side
SNDQ5 - Paper in Fire
VISQ2 - Page Burn (Wall)
VISUALQ: BRIG PUTS PAGES IN FIRE
SNDQ6 - Paper in Fire
VISQ3 - Page Burn (Wall)
VISUALQ: BRIG PUTS PAGES IN FIRE
LXQ9 - US Fill
VISQ4 - USC Glow (Floor)

PLEASE NOTE THAT LXQ9 & VISQ4 WILL BE CALLED WITHOUT CUE NUMBERS

S/B:
LXQ8 - 9
SNDQ5 - 6
VISQ2 - 4
SNDQ6 - 9
VISQ3 - 7
LATE COMERS
ELISABETH

More blood!? 1

MAID

No ma’am – it’s – it looks like water – Merriam has fetched the doctor again – please come quick! 2

(ELISABETH nods. The MAID rushes back out)

(beat)

ELISABETH

(to Brigite, venomous)

Get rid of it. 3

(ELISABETH rushes out)

BRIGITE alone, still holding the book, stares after ELISABETH, then into the fire, crying. Her despair morphs into desperation as an idea arrives. She scans the room, finds a servant’s riding cloak, grabs it and runs outside with the book) 4

(END OF SCENE) 5

6

6.5

7
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<thead>
<tr>
<th>CUES:</th>
<th>BLOCKING:</th>
<th>NOTES:</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>1. LIS STEPS TOW MAID</td>
<td></td>
</tr>
<tr>
<td>LXQ9.5</td>
<td>3. LIS LOOKS TOW BRIG &amp; EX; USCPS</td>
<td>LXQ9.5 - Fade Out USC Spot</td>
</tr>
<tr>
<td>SNDQ7</td>
<td>3. LIS LOOKS TOW BRIG &amp; EX; USCPS</td>
<td>SNDQ7 - Medieval Track + Fade Fire</td>
</tr>
<tr>
<td></td>
<td>3. LIS LOOKS TOW BRIG &amp; EX; USCPS</td>
<td>VISUALQ: LIS EX USCPS</td>
</tr>
<tr>
<td>LXQ10</td>
<td>4. BRIG STANDS X TOW USOP BOOKSHELF</td>
<td>LXQ10 - Fire + Side LX</td>
</tr>
<tr>
<td>GO</td>
<td>5. BRIG P/U CLOAK USOP X TOW DSOP</td>
<td>VISUALQ: BRIG P/U CLOAK PRE-EMPT</td>
</tr>
<tr>
<td>SNDQ8</td>
<td>6. BRIG X CS. DEL ENT USCPS X TOW USCOP CHAIR</td>
<td>SNDQ8 - Fade and Stop</td>
</tr>
<tr>
<td>VISQ6</td>
<td>6.5 BRIG X TOW DSPS</td>
<td>Atmos + Music</td>
</tr>
<tr>
<td>LATE</td>
<td>7. BRIG EX USPS</td>
<td>VISQ6 - Europe Blue Leaves</td>
</tr>
<tr>
<td>COMERS</td>
<td></td>
<td>Fade (Wall + Floor)</td>
</tr>
</tbody>
</table>

**Costume Changes:**
- Q/C MAID INTO DEL
- LIS INTO ETHEL
- BRIG NO CHANGE
ACT I

Scene 2

DEL: Brisbane, present day. A consultation room in a police station.

(DEL is speaking to a person we cannot see.)

DEL

I reached for a pen.
You wanted it in my own words, that’s it - I reached for a pen.

I won’t lie, I’ve got in deep with this case. It’s… ugly and complicated. One victim, multiple perpetrators, over a long period of time. There’s a lot to piece together. It’s also the most publicised case I’ve worked on, so that’s been an… extra challenge.

The victim’s recorded testimony - Lucy - Lucy’s testimony is being divided into sections, edited into smaller chunks to use in court, because the jury can’t be exposed to twelve hours straight of her story. It’s harrowing. I understand, it’s a lot to take in. The jurors, the lawyers, get this consideration - to have this material given to them in slightly more palatable pieces.

But she had to live it. Then she had to tell us about it, from start to finish, one event after the other - of what she can remember. What happened next, and what happened after that, and after that. Twelve hours, all up. That’s essentially one hour to summarise each year or so he kept her locked up in there.

I won’t lie, what’s been hardest of all - that I’ve not encountered before in my career - is that…

As for the incident… we were editing the testimony. I made a comment, probably more ‘thinking-out-loud’ than a comment… I said something like: “She’s been through so much, they did so much to her”

I don’t know why she’s doing it, but it’s very… unsettling.

And Detective Andrews said, “I know, right, and she still looks so hot.”
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<tr>
<td>LXQ11 GO</td>
<td>1. DEL ENT USCPS</td>
<td>LXQ11 - Warm Fill USPS</td>
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<td>VISUALQ: DEL ENT USCPS</td>
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<td>1.5. DEL P/U CHAIR X TOW CS PUTS CHAIR DOWN</td>
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<td>LXQ12 SNDQ9</td>
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<td>LXQ12 - Cold DS Spot</td>
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<td>VISQ7 } GO</td>
<td>2. DEL SITS IN CHAIR LOOKS FOR/W</td>
<td>SNDQ9 - Room Tone + Atmos</td>
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<td>VISQ7 - White Outline (Floor)</td>
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<td>VISUALQ: DEL SITS</td>
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It was after he made that comment that I reached for the pen. I didn’t notice a coffee cup.

(She leans forward listening to a question) 1

How did his comment make me feel?

(a flicker of heat behind her eyes)

Fortunately, I’ve been trained well. 2 Feelings such as...
Fury.
Rage.
Disgust.
- I do not access any of those feelings. To do so, would be to lose control, and that’s— That would jeopardise my work, and I take my work extremely seriously.

(the flame grows) 3

I don’t want to leave the case. I can't. I owe it to this woman - every woman who gets... treated like this. Treated like Meat. I’ve had such a gutful of everyone saying - “Ooh, she was in the wrong place at the wrong time” - like it’s simply bad luck - as opposed to the all the ‘good luck’ we enjoy the rest of the time!? It shouldn’t be a fucking gamble. It’s my job to try and make it better than that.

(embers)

I wish men had to be as scared of us, as we are of them. Or maybe deep down, way back, they are really terrified by us, and that’s why they hate us so much. (beat)

Why do they hate us so much?

(beat)

Never mind.

That’s not why we’re here is it? I’m here with you because someone’s cock got scalded by hot coffee, am I right?

Hrm. I’ve known colleagues, male colleagues, to punch their fists through walls, or doors, or, sometimes - their wives - to ‘let off steam’.

I’ve been trained - as a woman mind you, not a cop, as a woman - to NOT ‘let off steam’. It’s absolutely unacceptable - for a woman, that is.
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1. DEL LEANS FOR/W

2. DEL LEANS BACK/W

3. DEL LEANS FOR/W
I can assure you, if I was permitted to “express my anger” - 

(beat)

- I honestly don’t know, what. the fuck. would happen.

(beat)

So like I said, I just reached for a pen. I didn’t notice a coffee cup.

(END OF SCENE)
CUES:

SNDQ11 GO
LXQ13
SNDQ12
VISQ8

1. DEL STANDS P/U CHAIR X TWO USCOP PUTS CHAIR DOWN EX USCPS

BLOCKING:

NOTES:

SNDQ11 - Fade Out
Atmos
LXQ13 - B/O
VISQ8 - Fade and Stop
White Outline (Floor) Fade
In New York Green (Wall + Floor)
SNDQ12 - Classical
Music + Atmos

Costume Changes:
Q/C DEL TO NILLS
ACT I
Scene 3

ETHEL: New York City, 1930. Ethel Voynich’s apartment West 24th Street, Manhattan. A rainy day.

(A knock at the door. ETHEL opens the door to NILLS.)

ETHEL
The kettle’s boiling, come dry off. There’s a towel there.

(NILLS leaves her umbrella by the door and heaves a briefcase to the fireplace. She looks around the room. She picks up the towel – it’s warm from the fire.)

ETHEL: ETHEL returns with a tea tray. Pours a cup for each of them, sugars and stirs Nills’ tea.

ETHEL sits in an armchair. After patting dry, NILLS moves to the sofa opposite ETHEL, places the briefcase on it and begins to rummage inside it. ETHEL puts out a hand to stop.)

ETHEL
Tea first.

(NILLS nods. They drink. NILLS stares into her cup.)

ETHEL
It’s good to see you – for it to be just us, finally.

(NILLS nods. Pause.)

NILLS
I worried you thought I was avoiding you. Truly Ethel I haven’t had a moment spare between the funeral arrangements and the London office panicking about what will happen next—I’m sorry.
LXQ14 GO

1. ETH ENT & NILLS USCPS X TOW CSPS BEHIND CHAIRS (NILLS OP) ETH (PS)

S/B:
LXQ15

2. NILLS X TOW DSPS

LXQ15 GO

3. ETH X TOW DSPS SITS IN PS CHAIR

4. NILLS PUTS SATCHEL ON OP CHAIR LOOKS FOR PAPER

5. ETH PUTS HAND OUT TOW NILLS, NILLS SITS & PUT SATCHEL OP OF CHAIR

NOTES:

LXQ14 - Warm Wash PS VISUALQ: ETH ENT

LXQ15 - Warm Wash + Kitchen + Fire VISUALQ: ETH SITS
ETHEL

No need to apologise.

NILLS

But if I’m honest with you, there was an aspect of myself that was avoiding you. It’s a paradox – my needing your company so terribly, and because of that, finding I’d avoided you entirely – even at the funeral.

ETHEL

(gently)

Nills...

NILLS

Anyhow, it is good to be here. And see you.

(ETHEL smiles.)

ETHEL

Thank you, for everything regarding the funeral. I knew you’d have it all in hand.

(NILLS gives a self-depreciating shrug.)

You did an exceptional job of hiding yourself that day.

NILLS

... even on an ordinary day, large gatherings are not my strong suit.

ETHEL

I’ve always found funerals to be very satisfying affairs. The theatrics of a good funeral can quite upstage anything on Broadway.

NILLS

They say rituals help a person ‘say goodbye’

ETHEL

I expect, you had already said your goodbyes to Wilfrid. (NILLS stiffens)

Were you there? At the very end.

(NILLS nods)

NILLS

I admired so much his... adventurous spirit but when his time came he was very angry, very frightened to be dying. I let him down, I fear, because I didn’t know what to say.
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ETHEL
You being there would be enough. Lord knows he enjoyed his own voice more than anyone else’s.

(ETHEL expects Nills to smile at this – but Nills doesn’t.)

Forgive me Nills, I won’t miss him the way you will. But there’s no reason for you to hide it.

NILLS
You’re the only one I can’t hide it from Ethel. Only you might understand. He was your husband, you knew him best.

ETHEL
I knew him longest – but I believe you knew him best. He was more married to his work than to me.

NILLS
You weren’t ever jealous?

ETHEL
Not at all. Wilfrid never asked me to be anything except what I wanted to be. He never got in my way, I never got in his. I loved him, for that.

NILLS
I’ve always been grateful to you and Mr Voynich for making me feel— For taking me as I am. Which I know is... peculiar.

ETHEL
Particular, perhaps, but not so peculiar.

(NILLS gives the tiniest of smiles.)

NILLS
He could make me laugh like that – laugh at myself. You’re lucky Ethel, being an artist, you have such witty, vibrant friends, but the only person in my orbit who could— was Mr Voynich.

ETHEL
My dear... 1.5

NILLS
Who will make me laugh like he did?

(ETHEL moves to sit next to NILLS on the sofa. NILLS is fighting back her emotion)
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<td>1.5 ETH MOVES CHAIR OP TOW NILLS</td>
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I’m so embarrassed.  

ETHEL

No, no need. No need.

NILLS
I hate what this must look like. It’s why I had to be so guarded at the funeral. The shame, the disrespect of it – me blubbering like a school girl, when you’re the widow, not me. I have no right. You have to know Ethel, I was close to him, I cared so much for him, but he and I – we never ever, I never-

ETHEL
It’s alright Nills, I believe you. I expect Wilfrid had lovers, but I know you weren’t one of them. You have other inclinations, surely? – plus, he respected you far too much.  

(pause)

I’m sorry. Have I offended you?

NILLS

...No.

(pause)

ETHEL
Perhaps you ought to take some time off?

NILLS
I can’t – better to stay busy. Still so much of the estate to sort out, even after probate. I need to ensure the London assets / are sold at the best price possible so that-

ETHEL
I appreciate that Nills but you are also allowed to take some care for yourself. Surely a single week – to eat some homecooked meals or some time at the seaside?

NILLS
The seaside?

ETHEL
Well, the mountains then – surely that might help?

NILLS
Ethel. Please, don’t make me take any time off.

ETHEL

(gently)
Alright. But do be careful with yourself. (Pause) I need you too, remember.
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<tr>
<td>1. ETH PUTS HAND ON NILLS SHOULDER</td>
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<td>2. ETH MOVES HAND FROM NILLS</td>
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NILLS
(smallest of scoffs)
You’ve never needed anyone.

(ETHEL goes to respond, but can’t. The moment leaves a slightly uncomfortable silence)

NILLS
In a time like this, do you regret not having his children.

ETHEL
Especially not in a time like this. Not ever. Do you? Want children?

NILLS
No.

ETHEL
Speaking of Wilfrid’s children, what’s to become of the Ugly Duckling?

NILLS
(taken aback)
Why it’s yours.

ETHEL
Mine?

NILLS
Yes.

(pause)
Yours to sell, though he left very detailed instructions about the sale-

ETHEL
There’s no surprise.

NILLS
A committee is to oversee the sale – yourself, three academic advisors – I recommend Stanworth, Adams and Nickleby-

ETHEL
Very thorough. But unnecessary.

NILLS
Well it’s to ensure the manuscript fetches the best price – can you believe the estate valuers only costed it at twenty-four thousand?
1. NILLS LEANS TOW ETH
ETHEL
I understand all that, I’m saying it is not necessary. If the Duckling manuscript is mine, I won’t be selling it Nills.

(NILLS is perplexed)

NILLS
Why ever not?

ETHEL
(changing the topic)
Why didn’t he leave it to you?

NILLS
I presume he felt it would be improper, leaving one of his most valuable possessions to his employee and not his spouse. Why won’t you sell it?

ETHEL
What makes you think I’ll have any more luck than he did trying to find a buyer? I think, honestly, for all his attempts to sell it, Wilfrid never truly wanted to part with that manuscript. The astronomical prices he put on it! In times like these it’s indecent. We both know he was a romantic first, and a businessman second. He owned a thing that was mysterious and one-of-a-kind. I don’t think he could ever have let go of it.

NILLS
Mr Voynich wanted its rarity and significance acknowledged, and a buying price is how that is done. Everything has a price.

ETHEL
That’s what’s wrong with the world. You do think rather like a man, Nills. Maybe the manuscript is priceless. It doesn’t deserve to belong to whomever happens to have that obscene amount of money. Imagine! Spending that on a novelty like the Duckling.

NILLS
What will you do with it, then, if you won’t sell it?

ETHEL
Are you cross with me?

NILLS
Somewhat, Yes. It seems selfish. In case you hadn’t noticed, the bookstore is in sizeable debt, thanks to The Crash, Mr Voynich’s lifestyle... and yours. You said it yourself - in
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times like these – decent people are looking to put food on the table – not buy antique books. Which leaves us in quite the bind.

(beat)  
ETHEL  
Do you wish he’d left it to you after all?  
NILLS  
Well. Yes. I do.  

ETHEL  
And you would sell it.  
NILLS  
I’d attempt to.  

ETHEL  
And how would you go about it differently, to how Wilfrid did?  
NILLS  
... perhaps a more reasonable price. But mostly I think my approach would be different. Mr Voynich enjoyed a showmanship that charms a certain buyer – perhaps most buyers... but for a manuscript as unique and bizarre as the Duckling, I think a more subtle approach is needed. From what I’ve gathered there’s two types of moneyed people: those who enjoy showing off their wealth – bragging about their antiques or art collection, or cars. And then there’s the other kind – that I might have more luck with – the type who don’t want the world seeing how they spend their money. Private people with even more private passions. I don’t have Mr Voynich’s flair but I do think I’d have the right approach for these kinds of people.  

ETHEL  
I see.  
NILLS  
In some ways Mr Voynich has stymied the sale of the Duckling by making it so very famous. The exhibitions, the catalogues, exacerbating the book’s mystique and fame has meant it has become – like you said – a novelty – a freak in a carnival show. No one understands it so it’s open to ridicule. That sort of attention – it puts those private people off. They just want to have the thing they love, and they’ll pay whatever price is asked of them to have it. But it will be a quiet transaction that the rest of world is not invited to.  

(beat)
1. ETH & NILLS STILL SIT
ETHEL
I agree with you. Rare and exquisite things are best enjoyed in private. (pause) I wish I could explain Nills...
(pause)
I can’t part with it yet. I know it’s inconvenient, that there’s bills to pay, and I promise I’ll do whatever you need of me. You know I trust you in everything. I’d never argue with you over matters of business.
But. About our Ugly Duckling...
I have to put my foot down.

(ETHEL searches NILLS’ face for understanding)

If we gave ourselves time, to get to know it better, to get to know more intimately a thing we’ve both admired, from afar, for so long.

NILLS
(conceding)
I would be sad to never see it or hold it again.

ETHEL
I know. I simply want the Duckling to transform into a swan. ...before it flies away.
(beat)
I meant what I said before. I need you too Nills. More than Wilfrid needed you.
(pause)
Will you move in?

NILLS
I beg your pardon?

ETHEL
The only thing I’m afraid of, with Wilfrid gone, is that you’ll fly away.
(beat)
Will you move in, here, and live with me?
(pause)
For as long as you want.

NILLS
(NILLS absorbs this)
Yes, I will.

(They smile)

(END OF SCENE)
CUES:

0.5. ETH & NILLS STILL SIT

S/B:
LXQ15.5 - 19
SNDQ14 - 20
VISQ9 - 15

BLOCKING:

NOTES:

LXQ15.5 GO

1. NILLS GRABS SATCHEL, ETH & NILLS STAND, NILLS X PAST GREEN CHAIR

SNDQ14 } GO

VISQ9 } GO

LXQ16 GO

2. ETH & NILLS EX USCPS DOWN TREADS

SNDQ14 - Fade and Stop
Classical Music + Atmos
VISQ9 - Fade and Stop
New York Green (Wall + Floor)
VISUALQ: NILLS X PAST GREEN CHAIR
LXQ16 - B/O
VISUALQ: NILLS & ETH EX DOWN TREADS

Costume Changes:
ETH INTO LIS
NILLS NO CHANGE

LXQ15.5 - Transition out of New York
ACT II: SURVIVAL

Scene 1

Europe. Night, very late. Two scenes unfold simultaneously.

WHERE BRIGITE IS:
- A dark lane in the town.
- BRIGITE speaks to a person we cannot see.

WHERE ELISABETH IS:
- (Brigite’s work cottage, inside the grounds of Elisabeth’s castle.)

BRIGITE
I need something delivered. (pause)

ELISABETH
Brigite! Brigite!

(off, shouting and knocking)

ELISABETH
You can’t hide from me!

(a rattle and clunk of a large key in an old lock). ELISABETH stalks in.

BRIGITE
The Palace. Immediately. (She listens)

BRIGITE
I haven’t any coin – but this would be worth more–

(she takes off her ring and holds it out. She listens) No one– I mean– ...

Call it an anonymous gift. (pause) That’s right.

She listens, is taken aback, and touches one of her earrings.)

Very well.

(She removes her earrings, then goes to hand over the book)

Wait.

(She rips off a length of her petticoat and wraps the book with it. She now holds out the book, and her jewellery)

Immediately.

ELISABETH
We see the cottage interior. It is:

Beautiful, like a shrine.
Organised, like a larder.
Alive, like a laboratory.
0.5. BRIG ENT USCPS X TOW USCOP FLAT. MAID
ENT USPS X TOW DSPS

1. LIS ENT USOP & KNOCKS TWICE

3. LIS STEPS ON TREADS (USPS)

4. LIS STEPS TOW CS

5. BRIG FUMBLES, PULLS OFF RING AND
HANDS IT OVER

6. BRIG TOUCHES HER EARRING AND TOUCHES
1ST & 2ND EAR LOBE THEN TAKES IT OFF. SHE
HANDS IT OVER. BRIG SLOWLY PULLS OUT BOOK
FROM CLOAK

7. BRIG JERKS THE BOOK BACK
8. BRIG TEARS FABRIC FROM HER DRESS (UNDER
CLOAK) AND WRAPS THE BOOK IN IT.
SHE HOLDS OUT BOOK

8.5. BRIG EX USCPS.

9. LIS STANDS CSOP

SNDQ15 - Horse Atmos
VISQ10 - Europe Blue Leaves (Wall)
LXQ16.5 -
LXQ17 - F/O US Void Special

LXQ18 - Dim Wash USOP
SNDQ18 - Key Unlock and Door Open
VISUALQ: LIS STEPS ON USPS TREADS

VISQ12 - Ring and Bracelet
VISUALQ: BRIG FUMBLES

VISQ13 - Earrings
VISUALQ: BRIG GRABS 2ND EAR LOBE

SNDQ19 - Fabric Tear
VISUALQ: BRIG TEARS SKIRT
VISQ14 - Book
VISUALQ: BRIG HOLDS OUT WRAPPED BOOK

LXQ18.5 - Fade Out USC Special
VISQ15 - Fade Europe Blue Leaves (Wall)

LXQ19 - B/O
SNDQ20 - Cottage Medieval Music + Atmos

LXQ19.1 - LX19.3 F/O
Whimsical, like a treehouse.


MAID

Elizabeth's eye lands on some parchment pages covered in drawings and writing.

MAID

She moves to them, looks over them. Her interest breaks, and her expression turns suddenly cold. She tears the parchment in half. Then in half again. Then again. With each rip she becomes more violent. There's pain behind her anger though. She moves to another sheet and tears this up too. This continues.

MAID

ELISABETH ransacks the entire room, until it is:

Ugly, like a lie.
Insane, like a fever.
Dead, like a carcass.
Like a woman, raped.

ELISABETH, now on the floor, howls her revenge and remorse. The sound eventually subsides. She collects herself. Rises, and exits.)

(END OF SCENE)
CUES:  

BLOCKING:  

NOTES:  

S/B:  
LXQ19.5 - 22  
SNDQ21 - 22  
VISQ15.7 - 18  

LXQ19.5 { GO  
VISQ15.7 { GO  

1. LIS X TOW DSOP TABLE, SITS & MIME TEARING PAGES  
2. LIS X TOW USOP BOOKSHELF  
3. LIS P/U FABRIC & THRASHES IT  
4. MAID EX USPS  
5. LIS CRUMBLES TO FLOOR & CRIES  
6. LIS STANDS  
7. LIS GRABS ROCK & SCRIPT EX USOP DOWN ON FLOOR  

SNDQ21 { GO  
VISQ16 { GO  

SNDQ21 - Cottage Trashing  
Music  
VISQ16 - Europe Blue Leaves (Floor)  
LXQ21 - B/O  
VISQ17 - USC Spot  
VISUALQ: LIS FALLS TO FLOOR  

VISQ18 { GO  

VISQ18 - Europe Blue Leaves (Floor)  
VISUALQ: LIS STANDS  
VISQ19 - Fade Europe Blue Leaves (Floor) OSC  
SNDQ22 - Fade Out  
Cottage Trashing and Fade In Jazz  
VISUALQ: LIS EX PAST TREADS  
SNDQ23-23.5 F/O Fade In Jazz  
VISQ20 - New York Green (Wall + Floor) OSC  

TRANSITION:  
SNDQ23 - Cottage Trashing  
Music  
VISQ16 - Europe Blue Leaves (Floor)  
LXQ21 - B/O  
VISQ17 - USC Spot  
VISUALQ: LIS FALLS TO FLOOR  

S/B:  
LXQ23  

Costume Changes:  
LIS INTO ETH  
BRIG INTO LUCY  

52
ETHEL: New York City, nine months later.
      It’s 1931. Ethel and Nills’ apartment. A sunny day.

ETHEL: (ETHEL is reading the ‘Duckling’ manuscript.)

NILLS
(Off)

Who’s coming?

ETHEL

Is someone coming?

NILLS
(Off)

That’s what I’m asking you.

(beat)

ETHEL

Why do you think someone is coming?

NILLS
(Off)

You said this morning you were fetching the Duckling, but you didn’t say who was coming to examine it.

ETHEL

No one’s coming.

NILLS

Oh.

(beat)

So, why did you fetch it?

ETHEL

I wanted to look through it.

NILLS

Why?

ETHEL

(laughs)

Because it gives me pleasure.
1. ETH ENT USCOP X TOW DSPS SITS IN PS CHAIR

2. NILLS X TOW KITCHEN DOOR, WALKS TOW OP

3. NILLS X TOW KITCHEN DOOR

LXQ23 GO

LXQ23 - Warm Wash PS + Fire
(teasing)
Is that permitted here, madam secretary?

NILLS
It’s your house/, it’s your book.

ETHEL
Our house. Besides I don’t like leaving it in the safe for too long. Some objects need human company I think. Otherwise it’s a horrible waste – like locking a piano in a prison cell.

(Nills enters)
NILLS
You should wear gloves if you plan to be reading it for sometime – the oil in your hands can damage/ the [vellum over time].

ETHEL
I know I know, but…

NILLS
Yes?

ETHEL
This will sound daft, but I want to feel it in my hands because I wonder if it might- 

NILLS
What?

ETHEL
...Well, it might help me read it.

How?

NILLS
I don’t know... but maybe the touch of it, on my fingertips could...

NILLS
Oh, unlock the magic spell?

ETHEL
I knew you’d be a cynic.

(NILLS smiles)

ETHEL
Don’t look at me like that. What’s the harm in trying?
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<td>2. NILLS X TOW US OF CHAIRS</td>
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NILLS
It’s your book.

ETHEL
Indeed. I’ve been thinking... Must we keep in the safe? It’s such a rigmarole walking to the bank, signing it out signing it in again. I feel like I’m visiting a prisoner.

NILLS
Where else would we put it?

ETHEL
Why can’t it stay here?

NILLS
In the apartment?

ETHEL
Why not?

(NILLS is lost for words momentarily)

NILLS
It’s worth almost as much as the apartment - what if we’re robbed?

ETHEL
They’d take my jewellery before they pinch a scruffy old book.

NILLS
That’s why we keep your best jewellery in the safe deposit box at the bank!

ETHEL
But I don’t miss my jewellery, whereas with this- if it’s always nearby we can work on it more consistently, we can delve deeper with it.

NILLS
I don’t know...

ETHEL
Look, come look at this page. It’s so tantalisingly familiar - don’t you think? It almost could - if you just squinted or crossed your eyes slightly - it almost could make sense, if I just gazed at it long enough.

Reminds me of dreams I have, where a signpost is in my path and I need to read it, but the letters are swimming about or I can’t focus enough to make out the words. I know it’s important, so I rub my eyes - my lids are so heavy - well, I
1. NILLS EX TO KITCHEN, RE-ENTS & X TOW ETH

2. NILLS X TOW US OF CHAIRS
am asleep after all - but I battle to open my eyes, and finally, I do - but I wake up and of course then the sign is gone, the dream gone and I’m left feeling... It’s my fault.

**I should know how to read it, but I can’t and somehow that’s my fault.**

(Beat)

(ETHEL snaps out it, points to a section on the page)

What I am certain of is that these must be numbers or markers. It looks as though it’s a manifesto. The way it’s all laid out - see? And... Ugh! It looks to be so straightforward, and righteous, like a manifesto should be... But of course, I can’t read a word of it! It’s infuriating! I love it! Whatever it’s declaring, I’m ready to sign up!

NILLS

Your heart is with it. Maybe you just have the wrong eyes.

ETHEL

Wrong eyes?

NILLS

Primitive eyes. I learned today that the Mantis Shrimp has the most advanced eyes of any creature on earth. Which means it can see spectrums of colours and light that no other animal can.

(beat)

Imagine being able to see a whole other dimension of something, but no one else seeing it, or even believing that you could?

ETHEL

Where did you hear this?

NILLS

It’s in the news.

ETHEL

The Mantis Shrimp, you say?

(NILLS nods)

I much prefer hearing the news from you than having to read it myself.

NILLS

Why?

ETHEL

I trust it coming from you, no matter how crazy it sounds. (NILLS smiles)
1. NILLS SITS IN OP CHAIR
NILLS
It makes me nervous, keeping the Duckling here, but if it’s really what you want

ETHEL
I do. You worry too much Nills.

NILLS
What if the apartment burns down? Or it gets mouldy? Or silverfish get into it?

(ETHEL gives NILLS a look)

NILLS
It’s my job to worry.

ETHEL
Or, what if it lives here happily ever after, just as we plan to?

(NILLS caught off-guard)

ETHEL
Come now, you enjoy spending time with the Duckling, I know you do, there must be a section that speaks to you... where your heart is with it - as you say.

(beat)

NILLS
There’s a little dragon I’m fond of... he’s been doodled in the bottom corner of the verso side of folio 25. But my favourite part would have to be the ladies in the pools.

ETHEL
(teasing)
The naked ladies - I knew it!

NILLS
Oh hush.
The women are standing in the water, and it’s...

(pause, as NILLS leans over ETHEL to turn the book to the page she is referring to)
Their arms are linked, or they’re following one another. And it seems like fun, the little adventure they’re going on, wading through warm water into caves or pipes or whatever it’s supposed to be.

(beat)
And in some drawings, one lady in the line is waving them through, beckoning them forward. Her arm’s out, like this: 1
S/B: LXQ23.4

LXQ23.4 GO

1. NILLS REACHES OUT HAND DS
(NILLS reaches out her hand, copying the gesture)
As though she’s saying, ‘it’s alright, come on in, we’re waiting for you’  
(beat)
...Makes me wish I could just join that line and wade on in.

(ETHEL takes NILLS out-stretched hand, and studies it gently - running her fingers along the veins from NILLS’ wrist to her inner elbow and back to her wrist. NILLS is still, but not resistant.)

ETHEL
Why don’t you?

NILLS
Pardon?

ETHEL
It’s safe - why don’t you wade in?

NILLS
I don’t follow you.

(ETHEL holds NILLS’ hand and guides it tenderly to her own neck - then leans into the caress.)

ETHEL
Touch is a language too... the only one that’s reliable.

(ETHEL guides NILLS’ hand to her cheek and we see NILLS’ fingers relax gently discovering Ethel’s face. At some point Ethel kisses Nills’ hand in a way that makes Nills pull away)

ETHEL
No need to be afraid. Nothing else will change.  
(beat)

NILLS
I’m nervous

(beat) (ETHEL releases NILLS’ hand)
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<tr>
<td>1. ETH CARESSES NILLS HAND SLOWLY</td>
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<td>2. ETH PUTS NILLS HAND TO HER CHEEK</td>
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<td>3. ETH MOVES NILLS HAND AWAY FROM CHEEK</td>
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<td>4. ETH LETS GO OF NILLS HAND</td>
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</table>
ETHEL
I’ll stop, I’m sorry, if you don’t want/ [this, I will stop]

NILLS
I do– I– I just– I don’t know what to do–

ETHEL
(gently laughing)
You worry too much. (beat) Alright, let’s change the subject.
What’s for dinner?

NILLS
What do you feel like?

ETHEL
Oh I don’t mind, but if you could pick up some of those Mantis shrimp – I’ve got a book here I’d like them to read!

(NILLS laughs. She looks at ETHEL, appreciating something, then abandoning her usual self, she follows her joy which propels her to kiss ETHEL. It is a swift, simple and sweet thing, and after it they grin like school girls.)

(END OF SCENE)
CUES:

S/B:
LXQ23.5 - 24
SNDQ24 - 25
VISQ21 - 22

BLOCKING:

NOTES:

1. NILLS KISSES ETH. THEY LAUGH - BEAT

2. ETH & NILLS EX USCPS

LXQ23.5 - Transition out of New York
SNDQ24 - Fade Out Atmos and Jazz
VISQ21 - New York Green Fade Out (Wall + Floor)
VISUALQ: ETH & NILLS KISS AND LAUGH (BEAT)

Costume Changes:
Q/C NILLS TO DEL
ACT II
Scene 3

LUCY: Brisbane, in a park. Afternoon.

(LUCY is stretched out on the grass. DEL approaches her.)

DEL
Lucy, hi. I’m surprised you wanted to meet here.

LUCY
Yeah, I know. Are you proud of me?

DEL
Of course.

LUCY
Yeah, I’m proud of myself. Parks are okay now, especially this one. It’s got lots of open space.

(beat)
Big empty car parks are still a bit gross though.

DEL
I think they’re gross for most people.

(DEL sits)
You’re looking well.

LUCY
I’m not an invalid.

DEL
I know I didn’t mean it like that, I just mean, it’s good to see you.

LUCY
Sorry. For snapping. Sorry. You’re the only one I speak to now, who knows.

DEL
You aren’t talking to your family?

LUCY
Fuck them.
CUES:

SNDQ25
VISQ22

BLOCKING:

1. LUCY ENT USCPS X TOW DSC
2. LUCY X TOW DSPS, LOOKS AROUND, SITS & LEANS ON ROSTRA
3. DEL ENT USCPS X TOW DSC
4. DEL SITS, OP OF LUCY

NOTES:

LXQ24 - DSPS Floor + CS Warm Wash
VISUALQ: LUCY ENT USCPS

SNDQ25 - Park Atmos
VISQ22 - Brisbane Park (Wall + Floor)
VISUALQ: LUCY STEPS ONTO STAGE FLOOR

S/B:
LXQ24.5
VISQ22.5

3.5 DEL STEPS OFF ROSTRA

LXQ24.5 - DSPS Floor
VISQ22.5 - Fade Opacity Brisbane Park (Wall + Floor)
VISUALQ: DEL SITS
Wow.

I’ve tried – for like, three Christmases – but this last one – I didn’t stay after lunch – couldn’t really eat anyway. Nothing I felt like eating, nothing I felt like talking about. And they can’t relax around me coz I spose they can’t get past it. They make me feel like an imposter – this weird woman who swapped in for the teenager they lost, and still miss. It’s pretty fucked. But it occurred to me, I don’t actually have to put up with it. I’m not putting up with anything I don’t want to anymore. I refuse to be damaged. I’m not. I’m not anymore and they keep dragging me back into that and they can get fucked. I didn’t tell them to get fucked. I just said ‘Thank you but I’m leaving now. Thanks for the presents, but I want you to know I won’t be coming to Christmas again, or Easter or whatever. I’m fine. I actually am really fine. I need you to understand that. Don’t call me. I’m okay. Bye. I left the table and went into my old bedroom, scanned it for any crap I wanted. I took a jacket that still fits… and I waited, for something else in my old room to catch my eye, a teddy or a photo or a necklace or something – but no, just the jacket. I went back to the table and told mum and dad they could get rid of all the stuff in my room if they wanted. I don’t want it anymore. My mum started to cry. It kind of annoyed me. I know that sounds harsh but I just have no more time to waste, you know?

(beat)

How was your Christmas?

Ordinary. Just lunch at the parentals. My brothers and their kids. It’s small talk and prawns and potato salad.

Do you like it?

I like prawns. I like my brother, the middle one, but we can’t really talk when his wife’s there. I’m sorry to hear you aren’t talking with your family.

Don’t be. I got new people to talk to who don’t make me feel like a ghost.

That’s great.
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LUCY
Yeah. My neighbour in the flat downstairs, she’s lovely, and gives me recipes to try. And I go to movies with some of the girls at work. They’re all a bit younger than me, but that’s okay. It’s fun to go clothes shopping with them.

DEL
I hate clothes shopping.

LUCY
That’s coz you haven’t tried it with me yet!

DEL
(laughs)
Maybe.

(beat)
How come you still wanted to see me? I mean, I thought I would have been wrapped up in some memories you’d rather leave behind.

LUCY
Yeah. You are. But I remember — this weird thing — like you had— (she looks into DEL’s face to check) — you have — these gentle hazel-coloured eyes — but I could tell behind their softness — you were really pissed off. It was good to have someone in the room who felt like I did. So, yeah, you’re the only one connected to that stuff, that I don’t mind having here now. I did wonder though. Whether I should or not. Ask you. In the end I just thought “fuck it — stop overthinking it”, y’know?

DEL
(beat)
Your case was important to me. —they’re all important, of course, but—

(changes subject, laughs)
You’re right. I was pretty angry. I thought I did a better job of hiding it though, on the job at least.

LUCY
(shrugs)
I noticed it. Straight away.

DEL
(recalling)
I remember you watching me really closely.

LUCY
Yeah. Had to.

(beat)
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Is there someone in love with you?

DEL  
(taken aback)
Ah—my partner and I broke up. Around-about that time actually. Maybe I got too angry.  
(beat)
What about you?

LUCY
No one is in love with me. It’s better that way.

DEL
You’re not... lonely?

LUCY
That’s redundant. I’m not gay. And I’ll never let a man touch me ever again. So.

DEL
So.
(beat)
Well, it sounds like everything else is coming together at least.

LUCY
Yeah. I still see a psych. I’m on some medication still, but less than before. And my goal is to cut back. I don’t really want to rely on it.

DEL
Sure.

LUCY
I’m doing art therapy now too.

DEL
That’s cool.

LUCY
Yeah. I’ve started copying this medieval book. The writing mostly but some of the pictures as well.

DEL
Your art therapist suggested this?

LUCY
No. She showed me the book, but she didn’t suggest I copy it.

DEL
Is it a religious thing?
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LUCY
I don’t think so. I can’t tell. But it’s about these women. Where ever they are, seems so lovely. Safe. Warm. I started copying it out - at first because it just looks Beautiful - the handwriting in it’s sort of calm and steady so it’s nice to be inside it, y’know? Makes me feel elegant or something. But then - well, I’d had another stretch of bad dreams - waking up with the… sharpness… the slicey… chopped-up feeling I get when I have a panic attack - and the book sort of, yeah - copying the words down from the book - it took that sharpness away. Like a joint or Valium - it kinda softened the edges. If I can get to my sketch book and just copy those words, I stop panicking. I can be elegant, and controlled, part of something.

DEL
Part of something?

LUCY
Yeah, like, part of that group of ladies, not just by myself in my flat. I don’t know. I don’t really understand it, but I don’t care. It works.

DEL
That’s great.

LUCY
Yeah. It is.

(beat)
It is great. ‘Cept I can’t really talk about it to my new friends, or my neighbour or whatever. It would sound too weird and I’d have to explain why I get the attacks and I don’t want to get into it with them.

(beat)
But it feels good to tell you. It’s dumb, but I did want to share it with someone who was not a person I was paying for therapy, you know? Someone who could just be glad for me, and not analyse it or whatever.

DEL
Thanks for sharing it with me. I’m really happy that you’re… happy.

LUCY
I said before that no one was in love with me. Which is true. But I think… I think I might be falling in love with this book. Is that crazy?

DEL
You shouldn’t be afraid of falling in love.
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<td>1. DEL &amp; LUCY STILL SIT</td>
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S/B:  
LXQ25 - 27  
SDQ26-27  
VISQ23-24
LUCY
(Smiling)
Yeah.
(LUCY looks out over the park, beaming) 1
Yeah. (BEAT) |  

(END OF SCENE) 2
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<tr>
<td>LXQ25</td>
<td>1. DEL &amp; LUCY STAND</td>
<td>LXQ25 - B/O</td>
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<td>SNDQ26</td>
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<td>SNDQ26 - Fade Out Park</td>
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<td>VISQ23</td>
<td>2. DEL &amp; LUCY EX USPS</td>
<td>Atmos</td>
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<td>GO</td>
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<td>VISQ23 - Fade Out Brisbane</td>
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<td>Park (Wall + Floor)</td>
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Costume Changes:
Q/C DEL TO NILLS
ACT III: DISOBEDIENCE

Scene 1

NILLS: New York City, thirty years later. It’s 1961| Ethel and Nills’ Apartment. The room is slightly changed from when we saw it last. Displayed is a small silver urn. Dusk.

(NILLS alone.)

3

NILLS
I made it. I made myself a bargain Ethel, and here I am. One year later. 365 days and nights without you. I still don’t know what to do with your piano. - I’ve been fretting over that. I thought I might contact the music academy... maybe one of their scholarship students’ needs one. I’m donating your compositions to the Library - Robert finally finished his recording of your music - gave it to me today. (suddenly, an idea) Oh! Robert! Of course! - he’d know who to give the piano to! Goodness, why didn’t that occur to me sooner.

(beat)
Listen to me. Babbling. I know. I guess I’m nervous. I have a confession. I’ve sold the Duckling. To Kraus. He’s been kind to me, and values my work, though I’m convinced they keep me on, more through noblesse oblige than necessity. The sale - though I know you’d call it a betrayal - it helps me tidy up the last of everything - to a standard I can be proud of. That I hope you are proud of too. Kraus is a business man but he has an integrity. Ultimately, though, I kept thinking about what you said all those years ago after Mr Voynich’s funeral. The indecency - that a book should command a price so high... to think of all the better uses for that money. And so, I’ve sold it to him for a fair price. Enough to keep its status intact, but not so much as to put me in the gossip columns.

(beat)
Even so, Charlie, our office gofer - he has big teeth actually, just like a gopher - he brought me in a cup of coffee and said, “Ma’am, that’s real exiting about the Voynich manuscript - what’ll you do with the dough?”

(beat)
What’ll I do with the dough? I must’ve... I... I wasn’t able to answer him Ethel. I don’t know what I did, but I just couldn’t find any words - not even a flippant joke. I must’ve spooked him, whatever it was my face did, cause he suddenly shoved his hands into his pockets and
LXQ26 - Warm Wash PS  
SNDQ27 - Atmos  
VISUALQ: NILLS ENT USCPS

LXQ27 - Cold Wash PS  
VISQ24 - Fade In New York Green (Wall + Floor)

SNDQ27.5 - Slow Classical Underscoring

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<td>LXQ26</td>
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</table>
| SNDQ27|           | LXQ26 - Warm Wash PS  
|        |           | SNDQ27 - Atmos  
|        |           | VISUALQ: NILLS ENT USCPS |
| LXQ27 | GO        | 2. NILLS STANDS USC |
| VISQ24|           | LXQ27 - Cold Wash PS  
|        |           | VISQ24 - Fade In New York Green (Wall + Floor) |
|       |           |
|       |           | 3. NILLS X TOW KITCHEN, PUTS SATCHEL & COAT DOWMN |
|       |           | 4. NILLS X TOW DSPS OF CHAIRS |
|       |           | 5. NILLS X TOW KITCHEN |
|       |           | 6. NILLS X TOW CS |
|       |           | 7. NILLS X TOW DSPS |
|       |           | 8. NILLS X TOW USPS |
|       |           | 9. NILLS X TOW OP CHAIR |

S/B: SNDQ27.5
backed out of the office saying, “Don’t let your coffee go cold now Miss Nill”.

It did go cold. That coffee. Tasted terrible. Everything does now. This whole year, like a meal I’ve been forced to eat – but gone stone cold. There’s no nourishment in it. I’ve got no appetite at all.

What else?
The Soviets, you’ll be pleased to hear, pipped us at the post, sending a cosmonaut into space this April. Of course, the new President is fixated on getting an American to the moon A.S.A.P. Meanwhile on planet earth, he’s suggesting more bomb shelters. Perhaps he knows something we don’t?

(beat)

A treaty has been signed protecting the continent of Antarctica. It’s to be used only for scientific research and peaceful purposes. I wonder if the same can be said for the moon… whomever gets there first.
So, all that and more is going on…
But Ethel, I’ve got no appetite at all.

(pause)

I hope you can forgive me. You mustn’t think I didn’t try.
I’ve never tried harder in my whole life. The irony is – what I’ve decided, now that I have decided – it feels like the first thing I’ve truly done for myself.
My first absolutely selfish act.

I’m gonna run a bath.
I’m going to listen to the music you wrote.

Not even you can talk me out of it, my darling.
And if I see you again, I sure hope we can quarrel about it.

(NILLS kisses the silver urn, then exits)

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<td>VISQ24.5-26</td>
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<td>NOTE: SNDQ29 &amp; VISQ26 WILL BE G-O ONLY</td>
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<th>1. NILLS SITS IN OP CHAIR</th>
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<td>2. NILLS STANDS</td>
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<td>SNDQ27.7 GO</td>
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<td>3. NILLS X TOW URN (CSPS)</td>
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<td>SNDQ28 GO</td>
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<td>4. NILLS KISSES HAND &amp; TOUCHES URN</td>
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<td>VISQ24.5 GO</td>
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<td>5. NILLS TURNS TO EX DSPS</td>
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<td>LXQ28 GO</td>
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<td>VISQ25 GO</td>
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| VISQ24.5 GO | |        |
| LXQ28 GO | |        |
| VISQ25 GO | |        |

|   | SNDQ27.7 - Fade Out Classical |   |
| SNDQ28 GO | |        |
|   | SNDQ28 - Sad Music Final Piano Chords |   |
| VISQ24.5 GO | |        |
| LXQ28 GO | |        |
| VISQ25 GO | |        |

| VISQ24.5 GO | |        |
| LXQ28 GO | |        |
| VISQ25 GO | |        |

**Costume Changes:**
NILLS INTO EVA
LUCY: *Brisbane, in a therapist’s office.*

*(LUCY is speaking to her therapist who we cannot see.)*

ACT III

Scene 2

LUCY

Doc. Hey.

*(pause)*

*(a deep breath)*

Ok, so some weird shit’s going on for me—
it’s okay I’m fine I’m good – really good actually. I want to
tell Del about it – but I don’t want her to freak out.

The book – the one I’ve been copying – she’s
known about it for ages and how I use it and stuff.
But—
something’s changed.

Like, I don’t need to copy it anymore.
I’m—
I’m—
I’m like- writing it on my own.
*(a laugh-gasp)*
*I’m writing it on my own.*

I thought maybe it was just my hand or my brain has memorised
the words or whatever – from having copied it out for so
long.
But. It’s not that – it can’t be that because what I’m writing
doesn’t exist in the book. Like the words I’ve written aren’t
in the book at all. *They’re mostly new.*

*(pause)*
Um. Three days ago.
No, I haven’t had a chance to see Del since it began, but I
need to.

Um, it— okay – so I was having a shower after work. And I was
just... relaxed, enjoying the hot water, not really thinking
about anything. And y’know the glass gets all steamed up, so
I just starting writing on the glass with my finger, writing
words like I’ve seen in the book, but— ha. Okay— so this is
weird – but as I’m drawing them or whatever I started to feel,
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<td>SNDQ29, VISQ26</td>
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<td>1. LUCY ENT USCPS P/U USCPS CHAIR X TOW DSOP</td>
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<td>2. LUCY SITS IN CHAIR</td>
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SNDQ29 - Atmos
VISQ26 - Fade In Flowers (Back) & Leaves + Outline (Floor)
VISUALQ: LUCY ENT
um... turned on. Like, I could feel, um,- like a throbbing, like- well, you get what mean, right? So I leave the shower and I... I lay down in bed and I... well, I masturbated.

(pause)
I know, right? I haven’t - like I haven’t been able to do that, like... since, Before.

(she laughs)
It was good! Thanks for asking! But that’s not even the point - it was after that, what happened after that - that’s the thing I need Del’s help with. Cause straight after, I stood up, got my sketchbook and just started writing. Writing and writing. Like on auto-pilot but not. I wasn’t tuned out- I was there, in it - I felt... a certainty - like, my heart gets it - even if I can’t understand the writing, my heart gets it. I just let the writing happen and I filled up the whole sketch book, so then I found a note book and kept writing, and when that was full too, I just kept going on whatever paper I could find - like envelopes and junkmail. I didn’t get hungry. I don’t even think I went to the bathroom, but the next time I looked up... it was morning. I’d written though the entire night.

(pause)
I’ve joked -I’ve said- for ages that I’m like, ‘in love with this book’.

(beat)
When you’re made to feel dirty, and stupid, and worthless, and weak... You just forget that anything could ever love you, ever again.

What’s that word my lawyer used? Oh yeah – ‘humiliating’. You just think, yeah, there’s nothing– There’s no way that anything could ever love me.

But
But now
The book- its talking back
to me, through me, and I just feel so-
So-
(laugh-gasp)
It loves me back!
Like, finally, it actually loves me back.

(beat)
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<td>1. LUCY SITS</td>
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**S/B:**
LXQ29 - 31  
SNDQ30 - 31.5  
VISQ26.5 - 29

LXQ29 GO

LXQ29 - DSC Special + Fabric & Umbilical  
(1 Min Fade In)
Del needs to know, coz, she’s the – she’s the most – uh – competent, and capable and – she’ll find a system – she’ll know the system that could pass this along to all the women who need it. I mean, we all need it, but it should start with the ones who need it most, you know? Yeah, the ones who need it most. The ones who are most afraid.

(pause)

Ha ha… That look you’re giving me–
Are you freaking out? Are you like, ‘oh no she’s gone off her meds’? This is what I mean. I’m immune to that now. The writing. It’s – it’s immunised me from being scared of what people think.

The only thing I’m worried about is how big it feels, and that’s why I want Del’s help with it, to… organise it better.

Ohmigod Doc. It’s not about the words. You have to feel what I’m talking about to understand.

Yeah. That’s how I’ll do it. I’ll show her. Then she can feel it for herself.

(LUCY closes her eyes, talking to herself now)

She’s gonna hafta hold my hand.

(END OF SCENE)
### CUES:

<table>
<thead>
<tr>
<th>LXQ29.5 GO</th>
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<tr>
<td>1. LUCY STANDS</td>
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<tr>
<td>2. LUCY P/U CHAIR X TOW USCPS PUTS IT DOWN AND CHANGES INTO BRIG</td>
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### BLOCKING:

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### NOTES:

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<th>LXQ29.5</th>
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<tr>
<td>DSC Special Expands</td>
<td>Hip Hop Underscoring</td>
<td>Manuscript Text</td>
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<tr>
<td>LXQ30 - USC Warm Glow</td>
<td>SNQ31 Fade Out Atmos and Underscoring</td>
<td>VISQ27 - Fade Out Flowers (wall) + Leaves and Outline (Floor)</td>
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<tr>
<td>SNQ31.5 - Atmos</td>
<td>VISQ28 - Europe Blue Leaves (Wall + Floor)</td>
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Costume Changes:
Q/C: LUCY INTO BRIG
ACT III

Scene 3

BRIG: Europe. Eva's bed chamber in the castle, before dawn.

(BRIGITE is still dressed in a riding cloak. She has sneaked into Eva's chamber and sits beside her unconscious niece. EVA's head is bandaged in such a way so that her eyes are covered. Silence.)

BRIGITE

(whispers)

Eva? Eva, it’s Aunt Brigite.

(silence)

I had a terrible idea. But it’s done now. It’s gone.

(beat)

I always thought, the more I could teach you, the safer you’d be. Can you hear me? Squeeze my hand if you hear me...

(silence)

I shan’t see it again. We cannot speak of it again. But perhaps your daughter or granddaughter... maybe when she sees it - she’ll remember. She will remember the type of medicine we made and the love gone into making it. (pause) Your mother - she - she’s so frightened - she couldn’t - she wouldn’t listen.

(beat)

Remember your father describing the ‘Kunstkamer’ - Emperor Rudolph’s cabinet of curiosities? Remember how marvellous it sounded? How we talked all through the night, imagining the strange inventions and precious treasures he must have in that vast wing of his palace.

That is where I’ve aimed to land our book.

If it can make it inside the Kunstkamer, there it can wait, for as long as it takes. Guarded. Safe. Just one oddity amongst thousands.

(beat)

In any case, it is gone.

(beat)

I need you to wake up now.
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<tr>
<th>CUES:</th>
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<tbody>
<tr>
<td>LXQ31 - Warm Glow</td>
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<tr>
<td>VISQ29 - USC Door (Floor)</td>
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<tr>
<td>1. EVA &amp; BRIG ENT USCPS. BRIG PUTS BANDAGE ON EVA HEAD. EVA X TOW CSOP TABLE, LIES DOWN</td>
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<tr>
<td>2. BRIG STANDS USC</td>
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<td>2.5 BRIG OPENS DOOR</td>
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<td>3. BRIG X TOW EVA</td>
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<tr>
<td>4. BRIG X TOW USOP PUTS CLOAK ON CHAIR X TOW EVA HEAD CHECKS HER SHOULDERS, ABDOMEN AND FEET,</td>
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<tr>
<td>5. BRIG X TOW US OF EVA SITS ON TABLE</td>
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<tr>
<td>6. BRIG KNEELS NEXT TO EVA</td>
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<td>VISQ31 GO</td>
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<td>NOTE: PSM WE ARE 5 MINS FROM END OF SHOWING</td>
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<td>VISQ31 GO</td>
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<td>LXQ31 - CS Medical Spot (Floor)</td>
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<td>VISUALQ: BRIG AT EVA FEET</td>
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Do you hear me? Squeeze my hand if you hear me. 1.

(pause)
We have to disobey.
If they expect us to forget: We’ll disobey.
If they want us to be afraid: We’ll disobey.
If they expect you to die tonight: Disobey.

I’ve done my part. Wake up now.
It’s safe for you to wake up now.
Do you hear me?
Wake up.

We are as strong as them.
we are stronger.

(pause)
You must-
You must.

(BRIGITE clasps EVA’s hand but turns her face to the audience)

You must
You must
You must
You must
You must
You must

Wake up. 2

(silence)

(BRIGITE looks over EVA’s body - it is inert. BRIGITE kisses EVA’s hand, then exits.

Silence.

EVA lies motionless in bed.

Then, EVA’s hand twitches.

Suddenly, it reaches out-) 4

(BLACKOUT)

(END OF PLAY)
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1. BRIG HOLDS EVAS HAND

2. BRIG LETS GO OF EVAS HAND X TOW USCOP & P/U CLOAK

3. BRIG EX USCPS

4. EVA REACHES OUT HAND

5. CAST EX USC

LXQ32 - DSOP Table
Special
SNDQ32 - Fade Out
Atmos and 15th Century Hip Hop
VISQ32 - Fade Out
Europe Blue Leaves (Wall + Floor + Shutters)
VISUALQ: BRIG EX USCPS

LXQ32.5 - F/O Hand
Special
LXQ33 - F/O B/O

LXQ34 - Curtain Call

LXQ35 - Post Show + HLX

SNDQ33 - Fade Out
Music and Atmos
Rehearsal Reports

Rehearsal Report 23.04.19 v1
Generated by Callie Roebuck

Rehearsal Report 24.04.19 v1
Generated by Callie Roebuck

Rehearsal Report 26.04.19 v1
Generated by Callie Roebuck

Rehearsal Report 01.05.19 v1
Generated by Callie Roebuck

Rehearsal Report 02.05.19 v1
Generated by Callie Roebuck

Rehearsal Report 08.05.19 v1
Generated by Callie Roebuck

Rehearsal Report 09.05.19 v1
Generated by Callie Roebuck

Rehearsal Report 10.05.19 v1
Generated by Callie Roebuck

Rehearsal Report 13.05.19 v1
Generated by Callie Roebuck

Rehearsal Report 14.05.19 v1
Generated by Callie Roebuck

Rehearsal Report 16.05.19 v1
Generated by Callie Roebuck

Rehearsal Report 18.05.19 v1
Generated by Callie Roebuck
Date: 23rd April, 2019 | Time: 10:00 - 16:30 | Location: Z9-130

In Attendance: Ms. Indriani, Ms. Roebuck, Ms. Pace, Ms. Callaghan, Ms. Watkins and Mr. Mills.

Apologies: Ms. Clark and Ms. Crocker

General:
- The Production team completed exercises for Check In and gave a summary of their personal history and how they came to study Technical Production at QUT.
- The Production Team completed a reverse ‘Show and Tell’ of the items that other members of the production team bought in which they felt connected to the play.
- Ms. Indriani likes the idea of serendipity.
- Ms. Pace left rehearsal at 15:30.

Stage Management:
- Ms. Roebuck to compile cast rehearsal schedule with Ms. Indriani tomorrow after rehearsal.
- Ms. Roebuck to create Google Drive/Dropbox for rehearsal documentation.

Props:
- Ms. Indriani noted that the rock that is struck at Eva that Elisabeth holds in Act One, Scene One (pg. 2) may be the size that was shown in rehearsal.

Costume:
- Nothing to report.

Set:
- Nothing to report.

Lighting:
- Nothing to report.

Sound:
- Ms. Watkins expressed using composition as opposed to only using sound effects.

Vision:
- Mr. Mills expressed his desire to potentially use projection in every scene.

Signed: Callie Roebuck
Deputy Stage Manager

Next Rehearsal: Wednesday, 24th April 2019 16:00 | Z9-130
In Attendance: Ms. Callaghan, Ms. Clarke, Ms. Indriani, Ms. McGavin, Ms. Pace, Ms. Watkins and Mr. Mills

Apologies: Ms. Crocker

General:
- The production team went through the script and went over first impressions and extracted and reactionary lists.
- A new draft of the script is aimed to be completed by Sunday, 28th April.
- Ms. Indriani would like the Production Team and Cast to have a Meet and Greet and Read Through of the script next Thursday, 2nd May.
- Ms. Indriani noted that she is unsure of the style of play as each world is completely different. However, she likes to lean away from naturalism and encouraged designers to be theatrical and playful.
- Ms. Indriani noted that Act One, Scene One happens late at night with no one around except for Brigite and Elisabeth.
- Ms. Indriani liked the idea of scenes snapping from one location to another. She advised the Production Team to keep in mind things that could be left over from the past, such as traces which are displayed in other scenes.
- Ms. Indriani imagined Del and Lucy being slightly isolated from other people at the park in Act Two, Scene Three.
- Ms. Indriani suggested that Lucy’s liberty in Act Three, Scene Two is conveyed through the design. She would like the designers to explore weird things and pull back from there.

Script Changes:
- Ms. Indriani has not specified if the characters are married or unmarried.
- There is a new character called ‘Maid’ who enters in Act One, Scene One on pg. 6.
- Lucy’s occupation is specified, she is now a retail assistant.
- Ms. Indriani has tweaked the end of Act One, Scene One. Liquid is pouring out of Eva’s nose and Elisabeth leaves to tend to her daughter. This leaves Brigite alone, to save the last book from burning.
- The monologue for Act One, Scene Two has been rewritten. The location for this scene is now in a consultation room at a Police Station. A small office space that is blank. Del is being interviewed.
Script Changes (Continued):
- Act Two, Scene One has been rewritten and is now a split scene - Elisabeth is still in the cottage - and the simultaneous scene follows Brigite giving away the book.
- Ms. Indriani will experiment with this in rehearsal.
- The weather in Act Two, Scene Two will be sunny and is no longer set ten years after the first scene (Act One, Scene Three). Ms. Indriani would like to explore how the manuscript changes Ethel and Nills relationship. She would like to see them evolve into a romantic relationship.
- Ms. Indriani may change Act Three, Scene One to take place in Ethel and Nills home rather than a cemetery.

Stage Management:
- The Planetarium at Mount Cootha is closed until the 24th May. The excursion will be rescheduled at another location. Ms. Roebuck to follow up.
- For audience capacity, the maximum number of seats that can be booked via Eventbrite will be ninety. This will leave ten seats for people who have forgotten to RSVP.
- Ms. Pace to create private link via Eventbrite.
- Ms. Roebuck to investigate leaving mark up in rehearsal spaces.

Props:
- Ms. Indriani would like a ‘less is more’ approach for props. She would also like to be efficient, which is up to the discretion of Ms. Callaghan.
- Ms. Indriani advised Ms. Callaghan and Ms. Crocker to use their own artistic license when sourcing props.
- Ms. Indriani noted that the rock needs to be large enough to appear as if it would create physical damage yet not large enough to kill someone.
- Ms. Indriani is not too pedantic about the book burning in Act One, Scene One.
- Ms. Indriani would like the note in Act One, Scene One (pg. 2) to be fabric rather than paper.
- Ms. Indriani noted that the three books regard different categories. Almost as if they could make a set together. They look hefty and well loved.
- Ms. Indriani would like the pages to be ripped out. It is assumed that Brigite made the book herself and hand sewed it together.
- The umbrella from Act One, Scene Three has been cut.
- Nills is carrying a lot of legal paperwork with her in Act One, Scene Three.
- Ms. Indriani would like paper/parchment to be ripped and destroyed in Act Two, Scene One.
- Ms. Indriani liked the idea of set dressing and props being pre-set for the entire play onstage.
Recipe
Rehearsal Report
Rehearsal Two | Week One

Costume:
- Ms. Indriani is unsure as to what Del is wearing in Act One, Scene Two.
- Brigite rips off a piece of her petticoat in Act Two, Scene One (rewritten in second draft) which is big enough to wrap the book in.
- Ms. McGavin is unsure as to what Lucy wears but would like to discuss with the cast when they commence rehearsals.

Set:
- Ms. Indriani likes the idea of using as much free space as possible and extending where the audience can see such as the actors performing upstage of the set.
- Ms. Callaghan noted that she has no current plans regarding the fire place in the 15th century Europe scenes.
- Mr. Mills suggested that ash falling could be displayed when the book is burned in Act One, Scene One.
- Ms. Callaghan confirmed that the centre wall will be removed for projection. Ms. Callaghan and Mr. Mills to collaborate on a projection surface for the upstage centre wall.
- Ms. Indriani and the Production Team contemplated removing the OP wall.
- The location for Act One, Scene Two is now in a consultation room at a Police Station. A small office space that is blank.
- Ms. Indriani may cut the fire place in Act One, Scene Three.
- Ms. Indriani advised that the furniture in Act One, Scene Three should be cosy and intimate.
- Ms. Callaghan suggested the use of a bookshelf or fire place on USOP for the New York Scenes.
- Ms. Indriani noted that she would like to see pages of the book in more detail in Act Two, Scene One than what is shown in Act One, Scene One. She would like there to be a sense of feeling that this is the genesis of the manuscript.
- Ms. Indriani noted that Elisabeth trashing the cottage in Act Two, Scene One does not have to be literal as long as the audience feels a sense of loss.
- Ms. Callaghan suggested that the floor could be covered in paper for the duration of the play.
- Ms. Indriani liked the idea of set dressing and props being pre-set for the entire play onstage.
- Ms. Callaghan suggested the idea of slightly changing the space to display how the space has changed as Ethel and Nills are now living together.
- Ms. Indriani noted that the OP door is not essential.
- Ms. Indriani noted that Ethels grave does not have to be a typical headstone in Act Three, Scene One. Ms. McGavin suggested that Nills could be holding an urn.
- Ms. Indriani advised Ms. Callaghan that Eva will need to lay down during Act Three, Scene Three whether that is on a table, bed or floor.
Recipe
Rehearsal Report
Rehearsal Two | Week One

Lighting:
- Ms. Clark noted that she will primarily use side lighting.
- Ms. Clark noted that she would like to experiment with creating fire with a lighting fixture during Act One, Scene One. She also would like to play with the intensity.
- Ms. Callaghan suggested the use of a gobo to create the lines of the London Tower window in New York.
- Ms. Clark would like to use a brighter state for Act One, Scene Three compared to Act One, Scene One.
- Ms. Clark noted that she would like to experiment with back lighting and/or silhouettes in Act Two, Scene One.
- Ms. Clark contemplated about using lighting to convey a sunbeam in Act Two, Scene Three.
- Ms. Clark suggested using cold and clinical lighting in Act Three, Scene Two.

Sound:
- Ms. Indriani is excited to have compositions throughout the show.
- Ms. Indriani advised that she would like to consider the use of voice over during the prologue (pg. 1). Ms. Alexander would fulfil the voiceover for this scene.
- Ms. Watkins noted that she would like to compose something in Act One, Scene One rather than create the sound of a fire which would intensify on pg. 3. Ms. Indriani noted that the fire is not the same throughout the play as it becomes more aggressive.
- Ms. Indriani liked the idea of scenes snapping from one location to another with the aid of sound.
- Ms. Watkins suggested a radio with jazz music in Act One, Scene Three. Ms. Callaghan suggested that a speaker could be located PS - in another room in the set - that is unseen by the audience.

Vision:
- Ms. Indriani is keen to have Vision content in each scene.
- Mr. Mills was interested in using projection during the prologue.
- Mr. Mills suggested the use of Vision to display the change of time - ten years - between the Prologue and Act One, Scene One.
- Ms. Indriani would like to experiment with the vision being projected onto the actors.
- Mr. Mills suggested creating a grey outline of the set on the floor for Act One, Scene Two.
- Mr. Mills expressed the idea of rain falling onto a window - the London Tower window in New York - in Act One, Scene Three.
Vision (Continued):
- For Act Two, Scene Two Mr. Mills mentioned the idea of having a seed evolve into a tree or a tree grow to convey their blossoming relationship.
- Mr. Mills suggested using a similar style of content in Act Three, Scene Two as Act One, Scene Two (a grey outline of the set).

Signed: Callie Roebuck
Deputy Stage Manager

Next Rehearsal: Friday, 26th April, 2019 | 16:00 | Z9-130
Date: Friday, 26th April 2019 | Time: 16:00 - 18:10 | Location: Z9-130

In Attendance: Ms. Callaghan, Ms. Clark, Ms. Indriani, Ms. McGavin, Ms. Pace, Ms. Roebuck, Ms. Watkins and Mr. Mills

Apologies: Ms. Crocker

General:
- Ms. Indriani may give an informal speech to the audience prior to the showings commencing.
- Actors will be on script for the showings.
- Ms. Callaghan was released from rehearsal at 17:30.
- Ms. Indriani noted that Sound, Vision and Lighting will fill in the gaps of the set design.
- Ms. Watkins and Mr. Mills showed content to the team.
- Rehearsal on Monday, 29th April has been cancelled. The next rehearsal will be on Wednesday, 1st May at 16:00 in Z9-320.

Stage Management:
- Ms. Pace created the Eventbrite information. Ms. Pace to update information and show Ms. Indriani at the next rehearsal.

Props:
- Nothing to report.

Costume:
- Ms. Indriani noted to Ms. McGavin that actors can have parts of their characters costumes from previous scenes in other scenes.

Set:
- The team agreed that the USOP and USC walls will be removed.
- Ms. Callaghan suggested that fabric could hang from the 5.8 metre side lighting bars to a corner of the set. The fabric will need to be fire retarded.
- Ms. Indriani suggested that the fabric could cover set items.
- Ms. Indriani suggested that the time periods are segregated onto different parts of the set. For instance, present day Brisbane scenes can be performed DS off of the rostra. Whereas, 15th Century Europe scenes could be performed OP and New York scenes PS.
- Ms. Indriani suggested that furniture items could be used differently in each time period.
- Ms. Indriani would like to experiment with trunks.
- Ms. Indriani would like to avoid using large couches or tables as she would like furniture items to be moved quickly.
- Ms. Callaghan confirmed that the egress between the USPS masking flat to the PS set wall is 2200mm and 900mm between the USOP masking flat to the OP set wall.
- Ms. Indriani suggested an USC boom could be connected to the fabric which falls DS onto the set. Mr. Mills noted that fabric could come through the USOP set wall that has a hole.

Lighting:
- Nothing to report.
Sound:
- Ms. Watkins played ‘Blue Rhapsody’ and Ms. Indriani would like to incorporate it in some form.
- Ms. Roebuck to confirm whether Ms. Indriani would like to use a microphone for her informal speech.

Vision:
- Ms. Indriani suggested that the fabric could be used as a projection surface.

Signed: Callie Roebuck
*Deputy Stage Manager*

Next Rehearsal: Wednesday, 1st May, 2019 | 16:00 | Z9-320
Date: Wednesday, 1st May 2019 | Time: 16:00 - 19:04 | Location: Z9-320

In Attendance: Ms. Callaghan, Ms. Clark, Ms. Crocker, Ms. Indriani, Ms. McGavin, Ms. Pace, Ms. Watkins and Mr. Mills

Apologies: Not applicable.

General:
- The team checked in and discussed the new draft of the script.
- There will be an excursion to an art exhibition about Witchcraft on Wednesday, 15th May 2019 at 18:00. The Exhibition is at the UQ Art Museum (St. Lucia Campus) in the James and Mary Emelia Mayne Centre (Building No. 11)
- Ms. Indriani encouraged the team to not emulate the environment of the play, but evoke it.
- Mr. Mills and Ms. Clark have an equipment booking on Wednesday, 8th May between 15:00 - 22:00 in Z9-320.
- Ms. Crocker was released from rehearsal at 17:30.
- The team briefly prepared for the Meet and Greet tomorrow.
- The designers would like to chat to the cast about their designs and what they are currently planning to do for 30 minutes.
- Ms. Clark would like to show the cast some ideas in Capture a visual lighting program.
- The fabric will be in the room tomorrow.
- Rehearsals will start at 4:30 tomorrow. The Cast and Season Production Team will arrive at 17:00.

Stage Management:
- Nothing to report.

Props:
- Nothing to report.

Costume:
- Ms. McGavin showed Ms. Indriani and the team some costume renderings. She recommended that the cast have a base layer for their costumes such as playsuits or V-Neck tops. Other items of clothing such as long skirts, cloaks would be added on top. Ms. Indriani is pleased with this idea.
- Ms. McGavin suggested that a monochrome palette for a specific colour - and varying shades - could be used to create a cohesive design. Ms. Indriani would like Ms. McGavin to avoid using dark colours such as black and grey.
- Ms. Indriani suggested that costumes are experimented with in rehearsals.
- One of the performers has recently had surgery. Any limitations regarding costume will be followed up during rehearsal next week.
- Ms. Indriani would like Ms. McGavin to explore how womens clothing can be liberating and restrictive.
- Ms. McGavin suggested that the cast could wear male or androgynous clothing. Ms. Indriani is intrigued by the idea.
Costume (Continued):
- Ms. McGavin questioned whether any quick changes may need to be undertaken. Ms. Indriani wondered whether the costumes could become more mashed - between the different eras - as the play progresses.
- Ms. McGavin has no plans to use stiletto shoes.

Set:
- Ms. Clark suggested that the fabric could be the outside world while the set is the inside world.
- Ms. Callaghan will add the hole to the USOP flat in the Sketch Up file.
- Ms. Callaghan showed Ms. Indriani and the team a versatile side table. Ms. Indriani is pleased with the table. This may be used in Act One, Scene Two.
- Ms. Callaghan showed the team potential different locations for the fabric. Locations included spirals from (Please note that these photos are attached in the email):
  - USOP - suspended from the USOP flats - to PS on the floor. (Image 1)
  - OP to PS - suspended on the 5.8 OP lighting bar and the 3.8 PS lighting bar, with fabric spilling on the floor centre of the gap between the US walls. (Image 2)
  - OP - suspended on the USOP flat - to the USPS flat of the set. Fabric would also spill onto the floor out of the USOP hole. Another piece of fabric would be suspended from the PS lighting bar and spill onto the floor PS. (Image 3)
  - OP canopy which is suspended from the top of the USOP masking flat. (Image 5)
- Ms. Clark believes that the fabric will not affect the lighting design.
- Ms. Callaghan is happy to use more fabric if required.
- Ms. Callaghan is creating a model box for the Meet and Greet tomorrow.

Lighting:
- Ms. Clark showed the team her progress with Capture, a visual lighting program.
- Ms. Clark discussed the possibility of pre-plotting, this will be determined with Ms. Clark, Ms. Fiedler and Ms. Pace.
- Ms. Indriani suggested that the fire could be closer to the audience rather than on the back wall. Ms. Clark noted that the fire could be lit across the room. Mr. Mills suggested that the fire could be lit on the fascia of the rostra.
- Ms. Clark is unable to borrow Lusters from the Z9-ELC.
- Ms. Clark would like to experiment with colours changing and evolving in Act One, Scene Two.
- Ms. Indriani looked through some Lee Gel Colours and likes L714 (Elysium Blue).
- Ms. Clark would like to experiment with silhouettes - with the fabric - in Act Two, Scene One.

Sound:
- Ms. Watkins suggested using 15th century hip-hop for the scenes set in fifteenth century Europe. Ms. Indriani, is excited to hear how this will sound.
- Ms. Watkins is unsure of the genre and style of sound for the present day Brisbane scenes.

Vision:
- Mr. Mills and the rest of the Vision team have figured out the calculations for the projector.
- Mr. Mills would like to experiment with textures. He would like to film water for the scenes set in New York.
Vision (Continued):
- Mr. Mills showed some content to the team which is mapped in the layout of the rostra for the set.
- Ms. McGavin recommended that Mr. Mills uses a darker colour palette for his content.

Signed: Callie Roebuck
Deputy Stage Manager

Next Rehearsal: Thursday, 2nd May, 2019 | 16:30 | Z9-320
Date: Thursday, 2nd May 2019 | Time: 16:30 - 20:09 | Location: Z9-320

In Attendance: Ms. Alexander, Ms. Hall, Ms. Ogden, Ms. Bradfield, Ms. Callaghan, Ms. Clark, Ms. Crocker, Ms. Hilliar, Ms. Indriani, Ms. McGavin, Ms. Pace, Ms. Roebuck, Ms. Watkins, Mr. Brumpton and Mr. Mills

Apologies: Not applicable.

General:
- The design team updated Ms. Indriani on progress prior to the cast arriving.
- Ms. Bradfield arrived at 16:55.
- The cast and arrived at 16:58.
- The design team presented their thoughts and ideas to the cast and the season production team.
- Ms. Bradfield left at 17:00.
- The cast and the production team viewed the mark up in Z9-130.
- The cast completed a read through of the script and a discussion was held afterwards. Please view the Stage Management section for the running time.

Script Notes:
- Ms. Hall noted that the power of the manuscript is the power between the words.
- Ms. Hall suggested that the blocking of the play is thought out in regard to physicality and action as it is in a work in development. Ms. Indriani agreed and noted that some sections could potentially be recorded as voice over etc.
- Ms. Alexander felt that the manuscript is abstract, but that it is powerful despite not knowing what it is and enjoyed the ambiguity. She also noted that the play starts and ends with a child, the other women in the play almost feel like the manuscript is their child.
- Ms. Ogden noted that the friction between time is interesting. Ms. Hall noted that the friction made her feel like the scenes don’t seem centuries or decades apart.
- Ms. Hall noted that the way that the passing of time is expressed between Act Two, Scene Two and Act Three, Scene One will be interesting.

Stage Management:
- Running Time: 1:04:31
  - Act One: 26:34
  - Act Two: 22:38
  - Act Three: 15:18
- Mr. Brumpton recommend utilising the rehearsal space in Z9-130 after rehearsals for The Dark Room has concluded. Ms. Roebuck to follow up with Ms. Pace, Ms. Price and Mr. Seery.

Props:
- Nothing to report.

Costume:
- Ms. McGavin will get cast sizes during the next rehearsal.
Set:
- For notes regarding the fire please refer to the lighting notes.

Lighting:
- Ms. Indriani will decide on the position of fire by next Monday (6th May). The fire will be more about evoking the presence, rather than a physical fire.
- Ms. Clark advised Ms. Callaghan that she will be using floor lighting to achieve the fire.
- Ms. Indriani suggested that the fire could be lit on the actors face and body.

Sound:
- Nothing to report.

Vision:
- Nothing to report.

Signed: Callie Roebuck  
Deputy Stage Manager

Next Rehearsal: Wednesday, 8th May, 2019 | 16:00 | Z9-320
Recipe
Rehearsal Report
Rehearsal Six | Week Three

Date: Wednesday, 8th May 2019 | Time: 16:00 - 20:06 | Location: Z9-320

In Attendance: Ms. Hall, Ms. Ogden, Ms. Callaghan, Ms. Clark, Ms. Crocker, Ms. Indriani,
Ms. McGavin, Ms. Pace, Ms. Roebuck, Ms. Watkins, Mr. Brumpton and Mr. Mills

Apologies: Not applicable.

General:
- Ms. Hall and Ms. Ogden arrived to rehearsal at 16:10.
- Ms. Indriani would like the cast to block some parts of the stage directions and not others.
- Ms. Indriani would like Act One, Scene One to be acted out rather than read.
- The prologue may be cut.
- The cast read through, discussed and blocked Act One, Scene One.
- Mr. Brumpton arrived at 16:38.
- Ms. Indriani suggested that Ms. Alexander may read some of the stage directions during Act One, Scene One.
  - This may happen during Elisabeth and Brigite’s fight scene.
  - Mr. Brumpton recommended to Ms. Indriani and the designers to potentially use technical elements to convey some of the stage directions.
- Mr. Brumpton exited rehearsal at 18:20.
- Ms. Callaghan, Ms. Crocker and Ms. McGavin exited rehearsal at 18:50.

Script Changes:
Act One, Scene One:
- Lines altered:
  - Brigite: “Two of our sisters died trying to give their husbands’ sons. I don’t wish to die in childbirth, that’s selfish of me, is it?” (pg. 5)
  - Brigite: “But its yours too Elisabeth - the research we’ve done, the hours we spent gathering/ you know it’s sacred.” (pg. 6)
  - Elisabeth: “Ask a different mother to watch her daughter die for your cause” (pg. 6).
- Line cuts:
  - Brigite: “What we are learning is greater than- cannot be undone - by any act of violence..” (pg. 5).
  - Elisabeth: “You are fed and clothed and lodged here by the grace of me and my husband.” (pg. 6).
  - Elisabeth: “My instincts have kicked in.” (pg. 6).
  - Brigite: “Please Elisabeth.” (pg. 6).
- Some parts of pg. 5 and pg. 6 will be reworked.
- Please note that updated lines are highlighted in the script. Lines that are cut are striked out.
Stage Management:
- The read through of Act One, Scene One went for 04:26.

Props:
- Ms. Indriani brought in a rock and fabric note for Act One, Scene One. Ms. Indriani is happy for the rock to be used in the showings if Ms. Callaghan is.
- Ms. Indriani may like a rag for the fabric note.
- Ms. Indriani requested that the books in Act One, Scene One look and feel handmade and hefty.

Costume:
- Ms. McGavin took measurements of Ms. Hall and Ms. Ogden.
- Ms. Ogden used the rehearsal cloak.

Set:
- Ms. Callaghan showed Ms. Indriani a potential table. Cast members are able to lie down on it if required. The table may be placed USOP.
- A bookshelf may be used USOP during Act One, Scene One.

Lighting:
- Ms. Clarke would like the fire slightly OP of DSC. This has been marked up in Z9-320.

Sound:
- Nothing to report.

Vision:
- Mr. Mills showed Ms. Indriani some content. Ms. Indriani liked the green and purple colours which formed a parallel to the colours of international women's day.

OH&S:
- Ms. Hall will grab the bottom of Ms. Ogden’s skull in Act One, Scene One.
- Ms. Hall throws rag (note) DSC into the fire.

Signed: Callie Roebuck
Deputy Stage Manager

Next Rehearsal: Thursday, 9th May 2019 | 16:00 | Z9-320
Date: Thursday, 9th May 2019 | Time: 16:00 - 20:13 | Location: Z9-320 & Z9-130

In Attendance: Ms. Alexander, Ms. Hall, Ms. Callaghan, Ms. Clark, Ms. Crocker, Ms. Hilliar, Ms. Indriani, Ms. McGavin, Ms. Roebuck, Ms. Watkins and Mr. Mills

Apologies: Not applicable.

General:
- Act One, Scene Three, Act Two, Scene Two and Act Three, Scene One were discussed and read through. Act One, Scene Three, Act Two, Scene Two were blocked. For running times please refer to the Stage Management Section.
- The stage directions at the top of Act Two, Scene Two will be read.
- Ms. Indriani suggested that the design elements could potentially fill in the gaps of Nills suicide in Act Three, Scene One.
- Ms. Hall arrived at rehearsal at 16:55.
- Ms. Callaghan exited rehearsal at 17:05.
- Ms. Hall will be using an Irish Accent (Cork) for Ethel. Ms. Alexander will use an American accent for Nills.
- The cast and production team moved to Z9-130 at 17:30.
- Ms. Crocker exited rehearsal at 18:03.
- Ms. Callaghan and Ms. Crocker arrived at rehearsal at 20:01.
- We will be rehearsing in Z9-130 from 17:30 tomorrow. Rehearsal will still commence at 16:00 in Z9-320.

Script Changes:
- Lines altered:
  - Ethel: “I’ve always found funerals to be very satisfying affairs. The theatrics of a good funeral can quite upstage anything on Broadway.” (pg. 13).
  - Nills: “They say rituals help a person ‘say goodbye’” (pg. 13)
  - Ethel: “I can’t part with it yet. I know it’s inconvenient, that there’s bills to pay, and I promise I’ll do whatever you need of me. You know I trust you in everything, and I’d never argue with you over matters of business.” (pg. 19).
  - Ethel: “If we gave ourselves time, to get to know it better. To get to know more intimately a thing we’ve both admired, from afar, for so long.” (pg. 19).
  - Ethel: “I meant what I said before. I need you Nills, More than even Wilfrid needed you.” (pg. 19).
  - Nills: “Oh Robert! I might as well leave a note for him regarding the piano - he’d know who to give the piano to.” (pg. 36).
Script Changes (Continued):
- Line cuts:
  - Nills: “To have his respect meant a lot to me.” (pg. 15).
  - Nills: “- decent people -” (pg. 17).
  - Nills: “and conjecture” (pg. 18).
  - Nills: “bespoke” (pg. 18).
  - Ethel: “Not ever” (pg. 18).

Stage Management:
- The read through of Act One, Scene Three went for 11:54 and 13:00 with blocking.
- The read through of Act Two, Scene Two went for 08:36 and 10:01 with blocking.

Props:
- The Urn in Act Three, Scene One may be located on a chair DSPS. The location of the chair is yet to be determined.
- The tea and umbrella will not be used in Act One, Scene Three.
- Ms. Crocker to source rehearsal Voynich manuscript for Act Two, Scene Two.
- Ms. Callaghan is happy with the rock - that was used in rehearsal yesterday - to be used as a performance prop.

Costume:
- Ms. Alexander used a bag during rehearsal for Act One, Scene Three.
- Ms. McGavin showed Ms. Indriani a cloak for Elisabeth to wear in Act One, Scene One. Ms. Hall tried it on for movement.
- Ms. Alexander tried on a coat and some shoes for Nills.

Set:
- Ms. Indriani would not like a table in Act Three, Scene One.
- Two chairs will be used in all of the New York Scenes.

Lighting:
- Ms. Clark noted that the window gobo during Act Three, Scene One and Act Two, Scene Two will be placed in the CS void.

Sound:
- Ms. Watkins showed Ms. Indriani some content.

Vision:
- Nothing to report.
OH&S:
- Ms. Alexander and Ms. Hall kiss in Act Two, Scene Two.

Other:
- The Archival Consent Release Forms were not signed by Ms. Indriani and Cast due to promotional use clauses. Ms. Hilliar to follow up with Mr. Brumpton in regard to compiling a separate release form that is purely for educational and archival purposes.

Signed: Callie Roebuck
Deputy Stage Manager

Next Rehearsal: Friday, 10th May 2019 | 16:00 | Z9-320
Date: Friday, 10th May 2019  | Time: 16:20 - 20:29 | Location: Z9-320 & Z9-130

In Attendance: Ms. Alexander, Ms. Ogden, Ms. Callaghan, Ms. Clark, Ms. Crocker, Ms. Indriani, Ms. Roebuck, Ms. Watkins, Mr. Brumpton and Mr. Mills

Apologies: Ms. McGavin

General:
- Act III, Scene 2 (Lucy’s monologue) was read through and discussed. Act I, Scene 2 and Act II, Scene 3 was read through, discussed and blocked. For running times please refer to the stage management section.
- Mr. Brumpton and Ms. Crocker arrived to rehearsal at 16:28.
- Ms. Alexander arrived to rehearsal at 16:49.
- Ms. Callaghan arrived to rehearsal at 17:16.
- Ms. Crocker exited rehearsal at 17:10 to sweep Z9-130.
- Mr. Brumpton exited rehearsal at 17:41.
- Ms. Callaghan exited rehearsal at 18:19.
- Ms. Ogden was released from rehearsal at 19:11.
- Our next rehearsal on Monday, 13th May will be in Z9-320 from 12:00 - 18:00 and Z9-130 from 18:00 - 20:00.
- Ms. Clark, Ms. Indriani, Ms. Watkins and Mr. Mills discussed design ideas, etc. These are listed in the appropriate sections.
- Ms. Indriani would like to ask the audience for feedback after the showings.

Script Changes:
- Ms. Indriani noted that she will change the psychologist in Act III, Scene 1 (Lucy’s Monologue) to a psychiatrist.
- Ms. Indriani noted that she will be re-writing Act III, Sc. 2.
- Ms. Indriani may cut the Prologue.

Lines altered:
- Del: “so that’s been an extra challenge.” (pg. 9).
- Lucy: “I tried. For three Christmases. But this last Christmas stay after lunch – couldn’t really eat anyway.” (pg.31).
- Lucy: “Yeah. You are. But I remember this weird thing like you have these gentle hazel coloured eyes - but I could tell behind their softness you were really pissed off. I was angry too, so it was good to have someone who felt like I did. So, yeah, you’re the only one connected to
that stuff, that I don’t mind having here now. I did wonder though. Whether I should or not. Ask you. In the end I just thought fuck it stop overthinking it you know?” (pg. 32).
- Lucy: “When I saw my sketch book there” (pg. 34).
- Lucy: “That’s where I need to be” (pg. 34).

Line cuts:
- Del: “I wish I had better tools at my disposal. Or?” (pg. 10).
- Del: “compelled and” (pg. 11).
- Del: “The oldest is a sullen teenager now, so – there goes that.” (pg. 31).
- Lucy: “It’s kind of soothing.” (pg. 33).
- Lucy: “my pens and can go to” (pg. 34).
- Lucy: “I don’t want to be this choking mess” (pg. 34).
- Lucy: “That look you’re giving me - it will not get in my way.” (pg. 39).

Stage Management:
- Act I, Scene 2 went for 06:00 with blocking.
- Read through of Act II, Scene 3 went for 09:22 and 09:31 with blocking.
- Ms. Roebuck and Ms. Crocker will mark up Z9-321 on Monday, 13th May a[er rehearsal.

Props:
- Ms. Indriani noted that fabric will not be required to wrap the book in Act II, Scene 1 if Vision fills in the gaps.

Costume:
- Ms. Indriani would like to use the silver clip on rehearsal earrings (Act II, Scene 1) for the showings. Ms. Indriani recommended that Vision could be utilised subtly as the scene may be blocked USPS to display this transaction to the audience.
- Ms. Indriani is happy for the audience to see actors changing costumes onstage as it is a showing.
- Ms. Indriani would like Ms. Alexanders head to be bandaged for Act III, Scene 3.
- Ms. Indriani suggested that Ms. Alexander may assist Ms. Ogden in her costume change from Act III, Scene 2 to Act III, Scene 3.

Set:
- Ms. Callaghan confirmed that actors will be able to lean on the DPS rostra fascia for Act II, Scene 3.
- Ms. Roebuck to follow up with Ms. Callaghan on the location of the fabric.
Lighting:
- Ms. Indriani asked Ms. Clark for a lighting special for Act I, Scene 2 and suggested stark interrogation lighting.
- Ms. Clark may use tree gobos in Act II, Scene 3, depending on Mr. Mills vision content.
- Ms. Clark showed Ms. Indriani the location of the window gobo for the New York Scenes. It will be located DSPS. Ms. Indriani would like to avoid something too large or grand. Ms. Clark may be able to use a gobo that Mr. Conway is using for *The Dark Room*. This may be cut.
- The location of the urn (Act III, Scene 1) is located PS of the door.
- Ms. Indriani would like silhouette lighting to be utilised during the Prologue.
- For Act III, Scene 3 Ms. Indriani would like Ms. Alexanders arm to be lit.

Sound:
- Ms. Indriani suggested that some Stage Directions could potentially be pre-recorded for the New York Scenes. Ms. Indriani would like to trial this idea at rehearsal next Tuesday, 14th May. Ms. Indriani is happy for the recordings to take place during rehearsal which can be recorded with a mobile device. Ms. Watkins is keen to experiment.
- Ms. Watkins to record the Prologue during rehearsal on Tuesday, 14th May.

Vision:
- Mr. Mills will not be projecting white walls in Act I, Scene 2.
- Mr. Mills discussed projecting leaves and trees from the manuscript in Act II, Scene 3. Mr. Mills will be recording additional footage tomorrow for this scene.
- Ms. Indriani noted that the vision will be the focus in Act III, Scene 2 and suggested that Ms. Ogden is recorded writing the manuscript. Mr. Mills suggested that writing could potentially be projected onto the floor while Ms. Ogden does writing motions during the scene. Ms. Indriani is happy for the recordings to take place during rehearsal.
- Ms. Indriani and Mr. Mills also discussed the possibility of filming Del knocking the coffee cup on her colleague which could be displayed in Act I, Scene 2.
- Mr. Mills advised Ms. Indriani that he will show content progress for Act II, Scene 1 at the next rehearsal.
- Ms. Indriani would like no Vision during the Prologue.

OH&S:
- Actors lean on DSPS rostra fascia for Act II, Scene 3.

Other:
- Mr. Brumpton advised Ms. Indriani that archive was solely for the QUT Technical Production Archive. Ms. Hilliar to adjust content release form.
Signed: Callie Roebuck  
Deputy Stage Manager

Next Rehearsal: Monday, 13th May 2019 | 12:00 | Z9-320
Date: Monday, 13th May 2019 | Time: 12:00 - 20:47 | Location: Z9-320 & Z9-130

In Attendance: Ms. Hall, Ms. Ogden, Ms. Callaghan, Ms. Clark, Ms. Crocker, Ms. Indriani, Ms. McGavin, Ms. Roebuck, Ms. Watkins and Mr. Mills

Apologies: Not applicable.

General:
- Act II, Scene 1 and Act III, Scene 3 were discussed and blocked. Act I, Scene 1 was refined and ran through. For timings please refer to the stage management section.
- No stage directions will be read/recorded for Act III, Scene 3.
- Ms. Callaghan and Ms. McGavin entered rehearsal at 14:15.
- Ms. Callaghan re-entered rehearsal at 15:57.
- Ms. Callaghan exited rehearsal at 16:40.
- Ms. Clark exited rehearsal at 17:18.
- The team moved into Z9-130 at 17:40.
- Rehearsal was extended to work on Act II, Scene 1 (Elisabeth’s scene) with Ms. Hall.
- Ms. Watkins and Mr. Mills exited rehearsal at 20:02.
- Ms. Callaghan exited rehearsal at 20:08.

Script Changes:
- Lines altered:
  - Brigite: “No one - I mean - call it an anonymous gift.” (pg. 20).
  - Brigite: “Your mother, she’s... she’s abandoned it all, everything.” (pg. 40).
  - Brigite: “Should my plan not fall apart.” (pg. 40).
  - Brigite: “If it can make it inside the Kunstkammer there it can wait, for as long as it takes. Guarded and safe. Just one oddity among thousands.” (pg.40).
  - Brigite: “They want us to panic. We have to be smarter than this. We owe it to the other women.” (pg. 4).
- Lines cut:
  - Elisabeth: “or important.” (pg. 4).
  - Brigite: “You don’t mean it - you don’t” (pg. 4).
  - Brigite: “Eva is -” (pg. 4).
  - Elisabeth: “Every other woman I know understands how to make a sacrifice - but oh no - not you!” (pg. 4).
Script Changes (Continued):
- Elisabeth: “Your delusions of grandeur will get us all killed!” (pg. 5).
- Brigite: “I know you understand!” (pg. 5).
- Brigite: “this wisdom/[will help us rise out of]” Elisabeth: “It’s a worthless wisdom, if all of us who know it find ourselves dead!” (pg. 5).
- Elisabeth: “Brigite!” (pg. 21)
- Brigite: “Renounced everything.” (pg. 40).
- Brigite: “should my plan not fall apart.” (pg. 40).

Stage Management:
- Act II, Scene 1 (Brigite’s scene only) went for 02:21 with blocking.
- Act III, Scene 3 went for 05:34 with blocking.
- Act I, Scene 1 went for 07:52 with blocking.
- Ms. Roebuck booked a cage at the ELC to store furniture for the full run on Saturday, 18th May.
- Ms. Roebuck marked up the location of the table in Act III, Scene 3.

Props:
- Ms. Callaghan and Ms. Crocker have sourced the urn for the showing.
- The clip on earrings and ribbon have been cut from Act II, Scene 1.
- Ms. Indriani would like a blanket for Eva during Act III, Scene 3.
- Ms. Callaghan brought in new rehearsal props for the books in Act I, Scene 1.
- Ms. Indriani may like a lamp/lantern in Act II, Scene 1 for Elisabeth to hold.
- Ms. Indriani is unsure whether the ‘manuscript’ pages will be torn in Act II, Scene 1 by Elisabeth during the split scene.

Costume:
- Ms. McGavin and Ms. Indriani had a discussion at 11:30. Ms. Roebuck to schedule a costume session with cast for Ms. McGavin on Monday, 20th May from 18:00 - 21:00.
- Ms. McGavin has rehearsal shoes and costumes for cast to try on this week.
- Ms. Indriani would like Ms. McGavin to bring in potential jewellery for cast to try on. Ms. Indriani would like to experiment with costume during rehearsals from Thursday onwards. Ms. McGavin noted that costumes will be used during the stumble through on Saturday.
- Ms. Ogden tried on some rehearsal shoes and a rehearsal cloak for Act II, Scene 1. Ms. Ogden noted that she may have a potential black velvet cloak with a hood for showings.
- Ms. Indriani would like the fabric note to be concealed in Ms. Halls skirt at the beginning of Act I, Scene 1.
Recipe
Rehearsal Report
Rehearsal Nine | Week Four

Set:
- Ms. Indriani noted that the table (situated CSOP in Act III, Scene 3) may be located in line with the DSOP rostra when not in use. Elisabeth could potentially move the table during Act II, Scene 1.
- A chair may be used US of the CSOP table during Act III, Scene 3.
- Ms. Indriani liked the chairs that Ms. Callaghan has sourced.
- Ms. Callaghan confirmed the location of the fabric as discussed in the production meeting on Thursday 9th May. An image will be attached to the email of this report.
- Ms. Roebuck to follow up with Ms. Callaghan regarding the possibility of the fabric - that is pulled out of the USOP hole - to be torn during Act II, Scene 1.

Lighting:
- Ms. Indriani noted that lighting will assist in setting the scene during Act II, Scene 1.
- Ms. Ogden suggested that the fire could be burning in Act III, Scene 3.

Sound:
- Ms. Indriani would like a door knock sound effect for Act II, Scene 1. Ms. Watkins played a potential door knock effect during rehearsal. Ms. Indriani also suggested some tearing sound effects. Ms. Watkins noted that she will have an underscore during this scene as well.
- Ms. Indriani noted that sound could convey the time of day - before dawn - during Act III, Scene 3.
- Ms. Watkins played ambience during Act III, Scene 3.
- Ms. Indriani would like Sound to fill in the gaps during Act II, Scene 1.
- Ms. Indriani would like a key opening a lock sound effect for Act II, Scene 1.
- Ms. Indriani would like cast members to speak the stage directions.

Vision:
- Mr. Mills showed Ms. Indriani some potential content for Act II, Scene 3.
- Mr. Mills suggested that the projection could glow around Ms. Halls movement in Act II, Scene 1 (Elisabeth’s split scene).
- Ms. Indriani would like Vision to fill in the gaps for the stage directions listed: “There are pieces of parchment pegged to lines stretched across the room. There are illustrations of plants, cartoons of women bathing in blue pools, strange writing, ornate vessels, fantastical city-scapes, strange animals, star charts” (pg. 21 & 22).
- Ms. Indriani would like Brigite’s split scene to be filmed - handing over objects - during Act II, Scene 1. Ms. Indriani advised that content doesn’t have to be of Ms. Ogden.

OH&S:

Callie Roebuck | Deputy Stage Manager

Recipe - Rehearsal Report
Page 3 of 4
Version 1.0
SUBJECT TO CHANGE
Correct as of 13/5/19
- Ms. Alexander lies on a table CSOP.
- Ms. Ogden runs quickly to the table DSOP.
- Ms. Hall shoves the table located DSOP US of DSOP.
- Ms. Hall pulls the fabric out of the USOP hole (in the flat) across the stage.
- Ms. Hall tears paper DSOP (tentative).

Signed: Callie Roebuck  
*Deputy Stage Manager*

Next Rehearsal: Tuesday, 13th May 2019 | 17:30 | Z9-130
Date: Tuesday, 14th May 2019  | Time: 17:30 - 21:11 | Location: Z9-130

In Attendance: Ms. Alexander, Ms. Hall, Ms. Clark, Ms. Indriani, Ms. Pace, Ms. Roebuck, Ms. Watkins and Mr. Mills

Apologies: Ms. Crocker and Ms. McGavin

General:
- Act I, Scene 3, Act II, Scene 2 and Act III, Scene 1 were refined. For running times, please refer to the stage management section.
- Ms. Callaghan arrived to rehearsal at 17:58.
- Ms. Pace arrived to rehearsal at 18:50.
- Ms. Pace and Ms. Callaghan exited rehearsal at 19:30.
- Ms. Hall was released from rehearsal at 20:25.
- Ms. Indriani will distribute an updated script by Saturday, 18th May.
- The cage request from the Z9 ELC has been approved for furniture storage.
- A reminder that the Witchcraft Exhibition is tomorrow at 18:00. For details please refer to version five of the rehearsal schedule.

Script Changes:
- Lines altered:
  - Nills: “You’ve never needed anyone.” (pg. 15).
  - Nills: “From what I’ve gathered there’s two types of moneyed people: those who enjoy showing off their wealth – bragging about their antiques or art collection, or cars. And then there is the other kind - who I might have more luck with – the type who don’t want the world seeing how they spend their money. Private people with even more private passions. I don’t have Mr Voynich’s flair but I do think I’d have the right approach for these kinds of people.” (pg. 18).
  - Ethel: “Don’t give me that look. What’s the harm in trying?” (pg. 25).
  - Nills: “Oh! Robert! Of course! He’d know who to give the piano to. Why didn’t that occur to me sooner.” (pg. 36).
  - Nills: “The sale, though I know you’d call it a betrayal” (pg. 36).
- Lines cut:
  - Nills: “- and myself” (pg. 16)
  - Nills: “for their libraries.” (pg. 17).
  - Nills: “you’re very astute” (pg. 18).
Stage Management:
- Act I, Scene 3 went for 14:41.
- Act II, Scene 2 went for 08:54.
- Act III, Scene 1 went for 05:28.

Props:
- Ms. Indriani may like a briefcase or satchel for Nills in Act I, Scene 3.
- The phonograph record in Act III, Scene 1 has been cut.
- Ms. Indriani confirmed that the manuscript used in Act I, Scene 1 will also be used in Act II, Scene 2.
- Ms. Indriani would like bright yellow or pink dishwashing gloves to be used in Act II, Scene 2.

Costume:
- Ms. Indriani would like the cloak for Elisabeth to be used during rehearsal on Thursday, 16th May.

Set:
- The chairs used in Act I, Scene 3 (New York) DSPS will be preset.
- Ms. Indriani would like the fabric to be in the rehearsal room on Saturday, 18th May.

Lighting:
- Nothing to report.

Sound:
- Nothing to report.

Vision:
- Nothing to report.

Signed: Callie Roebuck
Deputy Stage Manager

Next Rehearsal: Thursday, 16th May 2019 | 17:00 | Z9-321
Date: Thursday, 16th May 2019  | Time: 17:30 - 21:12 | Location: Z9-130

In Attendance: Ms. Alexander, Ms. Hall, Ms. Ogden, Ms. Callaghan, Ms. Clark, Ms. Crocker, Ms. Indriani, Ms. McGavin, Ms. Roebuck, Ms. Watkins and Mr. Mills

Apologies: Not applicable.

General:
- Rehearsal was delayed by 30 minutes due to room booking conflicts in Z9-321. Music students were allegedly told that they could leave technical equipment unpacked in Z9-321 overnight despite room bookings. Due to the amount of equipment in the room, rehearsal commenced at 17:30 in Z9-130. Thank you again for your patience this afternoon.
- Ms. Indriani will introduce the actors onstage during her speech. Ms. Ogden will be preset on a black chair DSOP (on floor) for Act I, Scene 1.
- Act I, Scene 1, Scene 2, Act II, Scene 1 and Act III, Scene 3 were discussed and refined. For running times please refer to the Stage Management section.
- Ms. Callaghan exited rehearsal at 18:30.
- Ms. Hall arrived to rehearsal at 18:49.
- Ms. Ogden arrived to rehearsal at 19:00.
- The prologue has been cut.

Script Changes:
- Lines altered:
  - Del: “The victims recorded testimony Lucy - Lucy’s testimony is being divided.” (pg. 9).
  - Del: “I mean someone could get hurt and we can’t have that.” (pg. 10).
  - Del: “It shouldn’t be a fucking gamble.” (pg. 10).
  - Del: “As opposed to the all the ‘good luck’ we enjoy the rest of the time!?” (pg. 10).
  - Del: “I can assure you, if I was permitted to “express my anger” - I honestly don’t know what. the fuck. would happen. ” (pg. 11).
  - Elisabeth: “And Eva is all I have. Burn It.” (pg. 7).
- Lines cut:
  - Del: “They get a reprieve.” (pg. 9).
  - Del: “She had to live the experience.” (pg. 10).
  - Del: “mediation.” (pg. 10)
  - Del: “What a fucking joke.” (pg. 10).
  - Del: “But yes, I get exhausted by it, and that takes a toll on my work, my relationships, my health, my sleep – but mate, I’m actually one of the lucky ones.” (pg. 10).
Recipe
Rehearsal Report
Rehearsal Eleven | Week Four

Script Changes (Continued):
- Del: “She sees right in, and I can’t look away.” (pg. 10).
- Del: “They need to see someone on their side for once, just for once in a goddamn century.” (pg. 10).

Stage Management:
- Act I, Scene 1 went for 06:12 with blocking.
- Act I, Scene 2 went for 05:33 with blocking.
- Act II, Scene 1 went for 05:20 with blocking.
- Act III, Scene 3 went for with 04:39 blocking.

Props:
- Ms. Callaghan showed Ms. Indriani the performance manuscript, Ms. Indriani was thrilled.
- Ms. Indriani would not like a key in Act II, Scene 1 or a picnic blanket in Act II, Scene 2.
- The lantern in Act II, Scene 1 has been cut.
- There will be no paper torn in Act II, Scene 1.
- Ms. Indriani would like a larger piece of fabric to be wrapped around the manuscript in Act II, Scene 1.

Costume:
- Ms. Hall will use the cloak in Act II, Scene 1.

Set:
- Ms. Callaghan showed Ms. Indriani some potential chairs for the showings.

Lighting:
- Nothing to report.

Sound:
- Nothing to report.

Vision:
- Nothing to report.
OH&S:
- Ms. Hall pushes Ms. Ogden to floor slowly by her head DSC. Ms. Ogden lands on her knees gently.

Signed: Callie Roebuck
Deputy Stage Manager

Next Rehearsal: Saturday, 18th May 2019 | 13:00 | Z9-130
Recipe
Rehearsal Report
Rehearsal Twelve | Week Four

Date: Thursday, 18th May 2019  | Time: 13:00 - 18:23  | Location: Z9-130

In Attendance: Ms. Alexander, Ms. Hall, Ms. Ogden, Ms. Callaghan, Ms. Clark, Ms. Crocker,
Ms. Indriani, Ms. McGavin, Ms. Roebuck, Ms. Watkins and Mr. Mills

Apologies: Not applicable.

General:
- Ms. Indriani released an updated version of the script.
- Ms. Indriani and the cast discussed new updates in the script.
- Ms. Callaghan arrived to rehearsal at 14:03.
- Ms. McGavin arrived to rehearsal at 16:42.
- A stumble through was completed, for running times please refer to the Stage Management section.
- Ms. Crocker exited rehearsal at 17:00.
- Ms. Indriani gave notes to cast, creatives and management after the stumble through.

Script Changes:
- Lines altered:
  - Ethel: “Maybe the manuscript is priceless and doesn’t deserve to belong to whomever happens to have that obscene amount of money” (pg. 15).
  - Ethel: “I ran out of time to read it and somehow that’s my fault” (pg. 23).
- Lines cut:
  - Ethel: “I rather hate to imagine the kind of man who would have so much money that he could afford to spend $100,000 on a novelty like the duckling.” (pg. 15).
  - Lucy: “I actually am really fine. I need you to understand that.” (pg. 28).
  - Lucy: “It kinda softened the edges.” (pg. 31).
  - Lucy: “They’re mostly new.” (pg. 35).

Stage Management:
Running Times:
- Total Running Time: 1:06:17
- Act I: 23:47
  - Act I, Scene 1: 05:18
  - Act I, Scene 2: 05:39
  - Act I, Scene 3: 12:50
Recipe
Rehearsal Report
Rehearsal Twelve | Week Four

- Act II: 24:27
  - Act II, Scene 1: 04:55
  - Act II, Scene 2: 09:24
  - Act II, Scene 3: 10:08

- Act III: 18:03
  - Act III, Scene 1: 05:55
  - Act III, Scene 2: 06:27
  - Act III, Scene 3: 05:41

Props:
- Ms. Hall will strike the rock from Act I, Scene 1 in Act II, Scene 1.
- Ms. Crocker to wait side stage to collect book from Ms. Ogden during Act II, Scene 1.
- The urn will be preset on the cabinet. There will be set dressing in front of the urn, Ms. Hall will remove the set dressing in Act II, Scene 2.
- The satchel will also be used in Act III, Scene 1.
- Ms. Indriani would like the bandage to be sewn to fit onto Ms. Alexanders head. Ms. Crocker to action.
- Four props tables will be used: one will be situated behind the USOP masking, a smaller one will be behind the USOP flat and another will be behind the USPS masking. A small props table will be located in the ‘bathroom’ section of the set.
- Ms. Indriani to decide on using paper during Act II, Scene 1.

Costume:
- The cast used costumes during the stumble through.
- Ms. Ogden would like to use knee pads in Act I, Scene 1.
- Ms. Indriani would like the actors to change onstage to minimise transition times.
- Ms. Indriani liked the skirts in Act I, Scene 1.
- Ms. Hall brought in black heeled shoes and would like to wear them for the showings.

Set:
- Furniture was used during the stumble through.
- A chair will be preset behind the USPS masking for Ms. Hall to sit on.

Lighting:
- Ms. Indriani would like to change the position of the chair in Act I, Scene 2 for Dels monologue.
Sound:
- Ms. Watkins played content during the stumble through.
- Ms. Indriani felt that the composition in Act I, Scene 1 sounded slightly too sneaky.
- Ms. Indriani would like the composition to sound slightly more serious - less pretty - in Act I, Scene 3.
- Ms. Indriani really liked composition in Act II, Scene 1 during the cottage trashing. Ms. Indriani felt that the composition felt too pretty at times.

Vision:
- Mr. Mills played content during the stumble through.

OH&S:
- The bookshelf located USOP is slightly unstable. Ms. Callaghan noted that it will be drilled into the US flat.
- Ms. Ogden will be barefoot in Act II, Scene 3.

Signed: Callie Roebuck
Deputy Stage Manager

Next Rehearsal: Technical Rehearsal 1 | Wednesday, 23rd May 2019 | 16:00 | The Loft
Design and Production Minutes

Design Meeting Minutes 1 28.03.19 v1
Generated by Callie Roebuck and Brooklyn Pace

Design Meeting Minutes 2 16.04.19 v1
Generated by Brooklyn Pace and Katherine Crocker

Production Meeting Minutes 1 09.05.19 v1
Generated by Callie Roebuck and Brooklyn Pace
Design Meeting Minutes
Meeting No. 1

Date: 28th March, 2019
Time: 16:00 – 17:00
Location: Z9-308
Apologies: Ms. Rixon
Attendees: Ms. Indriani, Ms. Callaghan, Ms. Clarke, Ms. McGavin, Ms. Pace, Ms. Roebuck, Ms. Watkins, Mr. Mills, Ms. O’Neill, Mr. Brumpton, Mr. Edmiston, Mr. Hughes and Mr. Milner

General
- Mr. Edmiston arrived at 16:02.
- The Script:
  - Background:
    - Development started at LaBoite HWY Festival in 2017 and 2018.
    - The script that was distributed to stage management and creatives was the first completed draft of the script.
    - Ms. Indriani is going to a writers retreat where she will complete the second draft.
    - The script is based on the Voynich manuscript/ Beinecke Manuscript 408.
    - Ms. Indriani can’t remember how she found out about the manuscript, but she was intrigued by it and has her own copy of the published manuscript.
      - How do you make something mysterious enough but don’t – as an audience - feel pulled away by it.
    - The politics that inspired this play is the way women are treated in the world, thus reaching a boiling point of hearing enough stories of trauma and torture. It is about returning balance to the world.
    - The play doesn’t have a direct answer, Ms. Indriani is more interested in wanting everyone, especially women to come out of the show trembling with a sense of victory. A sense of solidarity between strangers due to the feeling of victory. It encompasses feminist politics.
      - The play could be interpreted as a cycle of past lives, ideas, people and images returning. When talking about women, lots of cycles are talked about such as menstrual cycles, lunar cycles etc.
  - Casting and Scenes:
    - The cast consists of six actors which are three pairs of women, performed by three actors. Doubling is very intentional in the casting.
      - Three actors, three acts, three scenes per act, three locations.
Recipe
Design Meeting Minutes
Meeting No. 1

- All of the characters are fictional except for Ethel Voynich and Ann Nill.
  - Scenes set in Brisbane, Australia could be set anywhere within Australia. Ms. Indriani enjoys the idea of having it set in Australia as many contemporary plays are set outside of Australia.
  - New York scenes, from the Great Depresison era (1930s) – 1960s.
  - Ethel Voynich:
    - She came from hard circumstances but later led a privileged life. She was forced to play the piano for hours, which was almost torture.
    - Her book was nationally loved in Russia, she was considered a national hero.
  - The Manuscript:
    - The manuscript can’t be translated. No consensus of the contents of the manuscript has been found. Initially they thought it was a cypher or code and after World War II they made a hobby to try and crack the manuscript. People then felt that the manuscript is a language, a new language rather than a lost language.

Another theory is that the manuscript is written from a blend of languages, perhaps an alien language, something that we cannot comprehend. Mental illness, people write in their own language, or new developments of language.

- Name of the Play:
  - Sections at the back of the manuscript look like recipes. One thing that influenced.
  - We dismiss what a recipe can be.
  - Recipe etymology the root of the word means to take. The word rape and recipe are related. New stories. Harmless title that is easy to write and say.

- Language:
  - Ms. Indriani is experimenting herself and is listening to the language other contemporary playwrights use. Which is invasive and brutal language, plays written by men, for men, about men. Ms. Indriani is interested in using feminist and organic language.
  - When writing the scenes Ms. Indriani used intuition, exploring the wounds of characters rather than conflicts. Emotion is the driving force of the action.
  - The language in 15th century Europe isn’t localised. This makes the characters intentions clear to the audience.
First Impressions:
- Creatives felt that the script was clear and was more about the women and a reflection of their relationships and the connection across time. Unsolved issues from different eras are still relevant now.
- The idea behind the play is so beautiful. Some creatives felt encouraged to start looking for more answers.
- Some creatives enjoyed the ambiguity, others were frustrated.

Logistical Details:
- Mr. Brumpton saw Recipe at HWY last year and noted that there will be two showings for this work. It will be a different process, with an emphasis on technical production elements. The production team will be able to hone their craft. It will be about the process rather than the end product.
- Rehearsals will be three days per week. The first few weeks will consist of creatives doing developments with Ms. Indriani. Production students are expected to work their departments at a full time rehearsal room load. Cast will come into the process later on.
- There will be no marketing, a closed showing for an invited audience.
- There will be tight turn around times between shows, Recipe will have one week in the theatre (The Loft). It will be the first show of the season.

Ms Indriani strongly reiterated that creatives will have extensive creative freedom throughout the process. Stage directions that include technical elements in the script do not have to be the end product of the designs.

Stage Management
- Ms. Pace will be back in Brisbane by the 22nd / 23rd of April. Ms. Pace to follow up with Ms. Indriani regarding rehearsal details.

Lighting
- The lighting rig will be the same across the season. Ms. Clarke to collaborate with other designers.
- Ms. Clarke stated that the lighting could extend the different eras reflected through set.

Sound
- No sound budget allocated. However, as the work is not a public outcome, there are no copyright issues (covered by educational licence).

Vision
- Vision has been allocated $250 for budget.
- Vision does not have to be projected onto the back wall. Mr. Mills to collaborate with other designers.
- There will be limitations of the number of projectors that can be used.
- Mr. Mills noted that he was interested in using the manuscript in his design.

Set
- $1500 has been allocated for the entire season.
- Ms. Callaghan noted that she was interested in incorporating the manuscript into her set design.
- Mr. Brumpton advised that there will be logistical challenges for set in regards to how it can evolve, in conjunction with creative freedom.
- Mr. Phillips will have limited time to work with Ms. Callaghan.

<table>
<thead>
<tr>
<th>Props</th>
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<tr>
<td>- $500 for props has been allocated. This will solely be used for <em>Recipe</em>.</td>
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<tr>
<th>Costume</th>
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<td>- $1500 has been allocated for the entire season. This is mainly for <em>The Dark Room</em>.</td>
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<td>- Ms. Indriani stated that the costumes do not necessarily need to reflect the era that is specified in the script.</td>
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<td>- Ms. Hirakata will have limited time to work with Ms. McGavin.</td>
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### Production Meeting Minutes

**Date** 16th April, 2019  
**Time** 13:03 – 13:31  
**Location** Z9-309  
**Apologies** Ms. Roebuck, Ms. O’Neill  
**Attendees** Ms. Indriani, Ms. Callaghan, Ms. Clark, Ms. McGavin, Ms. Pace, Ms. Crocker, Ms. Watkins, Mr. Mills, Mr. Brumpton, Mr. Edmiston, Mr. Hughes and Mr. Milner

### General
- The third performer has not been cast yet. Elizabeth/Ethel and Nills/Del have been cast.
- Loft capacity is 100, can utilise space in front of the seating bank to increase the house capacity to 120.
- Mr. Mills asked about the style of the work – this is something that will be discovered in the rehearsal process.
- Currently running at 49min but estimate to be around 70min.
- Ms. Indriani is still looking at the final order of the scenes.
- The cast will be called beginning the third week of rehearsals.
- Rehearsals will begin Tuesday 23rd April at 10am in Z9 320.

### Stage Management
- Ms. Roebuck to put together rehearsal schedule based on cast availability. Ms. Indrani will send availabilities to Ms. Roebuck in order to make this schedule.
- Mr. Hughes asked for a timeline of shows and rehearsals.

### Lighting
- Nothing to report.

### Sound
- Nothing to report.

### Vision
- Mr. Mills would like to use floor projection to bring the work to life.

### Set
- Segments of the set cannot be changed as construction has commenced on them.
- Ms. Callaghan to look at the possibility of not using walls for this work.

### Props
- Nothing to report.

### Costume
- Nothing to report.
Date: Thursday 9th 2019
Time: 1507 – 1558
Location: Level Three Foyer, Z9
Apologies: Ms. O’Neill, Mr. Brumpton.

General
- Ms. Indriani arrived at 15:07.
- Ms. Rixon exited the production meeting at 15:24.
- Ms. Indriani thanked the production team for their work on the show.

Stage Management
- Ms. Roebuck noted that rehearsals are going well and that cast commenced rehearsals yesterday. Ms. Indriani agreed.
- There will be a paper plot on Friday, 17th May from 17:00-21:00.

Lighting
- Ms. Clark sent out her initial lighting plan. The plan has been re-channeled since distribution.
- The fire place will be the same height as the rostra. Ms. Clark has not decided on a gel colour for the fire yet. Ms. Clark to send Ms. O’Neil the sketches to Ms. O’Neil to contact Mr. Earle.
- Ms. Clarke to send measurements of the fire place to Ms. Hilliar.
- Ms. O’Neil collected some gobos and gels from Gardens Theatre this morning. Ms. Clark may be able to use some Gobos from Mr. Conway if need be.
- Ms. O’Neil to follow up booking a Haze machine.
- Ms. Clarke to discuss with Ms. Callaghan regarding the rostra fascia.
- There is a boom located USPS and USOP.

Sound
- Ms. Watkins noted that her content is going well and will be recording atoms over the weekend with an ambisonic microphone.
- Ms. Watkins and Ms. Hilliar confirmed that there will be a speaker for the fire in Act I, Scene 1. Ms. Hilliar discussed with Ms. Callaghan about the possibility of using a Mackie or Presonus speaker under the rostra (DSPS). This could potentially be completed during bump in and will stay there for the entire season.
- Ms. Hilliar confirmed that sound is on track and ready for bump in.
- The Acknowledgement of Country will be used, Ms. Indriani will mention it in her speech.

Vision
- Mr. Mills noted that content is going well and heading in the right direction.
- The entire rostra will be used as a projection surface for floor projection. Mr. Mills to distribute plans and sections this afternoon.
- Mr. Mills advised Ms. O’Neil that Haze is not imperative.
- Mr. Tamang noted that Vision is on track and ready for bump in.
Set

- Ms. Callaghan noted that there is a 200mm gap between the set and side lighting fixture (DSOP).
- Ms. Callaghan showed Ms. Indriani a picture of the bookshelf, Ms. Indriani would like to use it. Ms. Indriani would like Ms. Callaghan to bring the bookshelf to the next rehearsal if possible.
- Ms. Callaghan would like the fabric to envelop the set, especially downstage of the set. The fabric in between the CS gap has been cut. Ms. Indriani suggested that some fabric from the USOP flat to trail off USOP on the ground. Ms. Indriani would like the fabric to be subtle.
- Ms. Indriani would like to utilise the hole in the USOP flat with set dressing.
- The hole in the USOP flat is 1000mm and the width of the bookshelf is 7100mm.
- Ms. Callaghan showed Ms. Indriani some chairs. Ms. Indriani would like to use beige, purples and greens.
- Ms. Indriani would like to use as little set items as possible and suggested the use of boxes and crates.

Props

- Ms. Indriani and Ms. Callaghan will visit the props store.
- Ms. Indriani would like to use minimal props.
- Ms. Indriani would like the books to fit inside the fire. The books will be 200mm-300mm in thickness. Ms. Indriani would like the cover to be thick and paper to be for the pages. The pages will not be ripped out by the actor but be marked through. Ms. Indriani noted that the stage directions for that particular moment will be utilised.
- Ms. Indriani advised Ms. Callaghan that fire irons will not be used.

Costume

- Ms. McGavin noted that she has brought in some rehearsal robes and cloaks and shoes for actors to use. Ms. Indriani and Ms. McGavin will discuss during rehearsal.

Archive

- Ms. Hilliar to follow up with Mr. Brumpton regarding any potential issues of Ms. Indriani obtaining archive.

OH&S

- Nothing to report.

Other
- Cast may walk on fabric potentially located from the OP flat closest to CS, which trails to USOP.
Design Idea Summaries

Design Ideas Summary Week One v1
Generated by Callie Roebuck

Design Ideas Summary Week Two v1
Generated by Callie Roebuck

Design Ideas Summary Week Three v1
Generated by Callie Roebuck

Design Ideas Summary Week Four v1
Generated by Callie Roebuck
General:
- Ms. Indriani likes the idea of serendipity.
- Ms. Indriani noted that she is unsure of the style of play as each world is completely different. However, she likes to lean away from naturalism and encouraged designers to be theatrical and playful.
- Ms. Indriani liked the idea of scenes snapping from one location to another. She advised the Production Team to keep in mind things that could be left over from the past, such as traces which are displayed in other scenes.
- Ms. Indriani suggested that Lucy’s liberty in Act Three, Scene Two is conveyed through the design. She would like the designers to explore weird things and pull back from there.
- Ms. Indriani noted that Sound, Vision and Lighting will fill in the gaps of the set design.

Props:
- Ms. Indriani would like a ‘less is more’ approach for props. She would also like to be efficient, which is up to the discretion of Ms. Callaghan.
- Ms. Indriani liked the idea of set dressing and props being pre-set for the entire play onstage.

Act One, Scene One:
- The Rock:
  - Ms. Indriani noted that the rock that is struck at Eva that Elisabeth holds in Act One, Scene One (pg. 2) may be the size that was shown in rehearsal. The rock needs to be large enough to appear as if it would create physical damage yet not large enough to kill someone.
- Note:
  - Ms. Indriani would like the note in Act One, Scene One (pg. 2) to be fabric rather than paper.
- Books:
  - Ms. Indriani noted that the three books regard different categories. Almost as if they could make a set together. They look hefty and well loved. Ms. Indriani would like the pages to be ripped out. As though Brigite made the book herself and hand sewed it together.

Act Two, Scene One:
- Ms. Indriani would like paper/parchment to be ripped and destroyed.

Costume:
- Ms. Indriani noted to Ms. McGavin that actors can have parts of their characters costumes from previous scenes in other scenes.

Act Two, Scene One:
- Brigite rips off a piece of her petticoat in Act Two, Scene One (rewritten in second draft) which is big enough to wrap the book in.
Recipe
Design Ideas | Week One
Monday 22nd April - Friday 26th April

Set:
- Ms. Indriani suggested that the time periods are segregated onto different parts of the set. For instance, present day Brisbane scenes can be performed DS off of the rostra. Whereas, 15th Century Europe scenes could be performed OP and New York scenes PS.
- The team agreed that the USOP and USC walls will be removed. Ms. Callaghan suggested that fabric could hang from the 5.8 metre side lighting bars to a corner of the set. Ms. Indriani suggested that the fabric could cover set items. Mr. Mills noted that fabric could come through the USOP set wall that has a hole.
- Ms. Indriani suggested that furniture items could be used differently in each time period.
- Ms. Indriani would like to experiment with trunks and would like to avoid using large couches or tables as she would like furniture items to be moved quickly.

Act One, Scene Three:
- Ms. Indriani advised that the furniture in Act One, Scene Three should be cosy and intimate.

Act Two, Scene One:
- Ms. Indriani noted that she would like to see pages of the book in more detail in Act Two, Scene One than what is shown in Act One, Scene One. She would like there to be a sense of feeling that this is the genesis of the manuscript.
- Ms. Indriani noted that Elisabeth trashing the cottage in does not have to be literal as long as the audience feels a sense of loss.

Act Three, Scene Three:
- Ms. Indriani advised Ms. Callaghan that Eva will need to lay down during whether that is on a table, bed or floor.

Lighting:
- Ms. Clark noted that she will primarily use side lighting.

Act One, Scene One:
- Ms. Clark noted that she would like to experiment with creating fire with a lighting fixture during Act One, Scene One. She also would like to play with the intensity.

Act One, Scene Three:
- Ms. Clark would like to use a brighter state compared to Act One, Scene One.
- Ms. Callaghan suggested the use of a gobo to create the lines of the London Tower window in New York scenes.

Act Two, Scene One:
- Ms. Clark noted that she would like to experiment with back lighting and/or silhouettes.

Act Two, Scene Three:
- Ms. Clark contemplated about using lighting to convey a sunbeam.

Act Three, Scene Two:
- Ms. Clark suggested using cold and clinical lighting
Sound:
- Ms. Watkins would like to use compositions throughout the show. Ms. Indriani agreed.
- Ms. Indriani liked the idea of scenes snapping from one location to another with the aid of sound.
- Ms. Watkins would like to use *Rhapsody in Blue* in the New York scenes.

Prologue
- Ms. Indriani advised that she would like to consider the use of voice over during the prologue (pg. 1). Ms. Alexander would fulfil the voiceover for this scene.

Act One, Scene One:
- Ms. Watkins noted that she would like to compose something in Act One, Scene One rather than create the sound of a fire which would intensify on pg. 3. Ms. Indriani noted that the fire is not the same throughout the play as it becomes more aggressive.

Act One, Scene Three:
- Ms. Watkins suggested a radio with jazz music in Act One, Scene Three. Ms. Callaghan suggested that a speaker could be located PS - in another room in the set - that is unseen by the audience.

Vision:
- Mr. Mills would like to use projection consistently throughout the show. Ms. Indriani agreed.
- Ms. Indriani suggested that the fabric could be used as a projection surface.
- Ms. Indriani would like to experiment with the vision being projected onto the actors.

Act One, Scene Two:
- Mr. Mills suggested creating a grey outline of the set on the floo

Act One, Scene Three:
- Mr. Mills expressed the idea of rain falling onto a window - the London Tower window

Act Two, Scene Two:
- Mr. Mills mentioned the idea of having a seed evolve into a tree or a tree grow to convey Ethel and Nills blossoming relationship.

Act Three, Scene Two:
- Mr. Mills suggested using a similar style of content to Act One, Scene Two (a grey outline of the set).
General:
- Ms. Indriani encouraged the team to not emulate the environment of the play, but evoke it.

Costume:
- Ms. Indriani suggested that costumes are experimented with in rehearsals.
- Ms. Indriani would like Ms. McGavin to explore how womens clothing can be liberating and restrictive.
- Ms. McGavin suggested that the cast have a base layer for their costumes such as playsuits or V-Neck tops. Other items of clothing such as long skirts, cloaks would be added on top. Ms. Indriani is pleased with this idea.
- Ms. McGavin suggested that a monochrome palette for a specific colour. Ms. Indriani would like Ms. McGavin to avoid using dark colours such as black and grey.
- Ms. McGavin suggested that the cast could wear male or androgynous clothing. Ms. Indriani is intrigued by the idea.
- Ms. Indriani wondered whether the costumes could become more mashed - between the different eras - as the play progresses.

Set:
- Ms. Clark suggested that the fabric could be the outside world while the set is the inside world. Ms. Clark believes that the fabric will not affect the lighting design.
- Ms. Callaghan showed Ms. Indriani a versatile side table. Ms. Indriani is pleased with the table. This may be used in Act One, Scene Two.
- Ms. Callaghan is happy to use more fabric if required.
- Ms. Callaghan showed the team potential different locations for the fabric. Locations included spirals from (Please note that these photos are in the dropbox):
  - USOP - suspended from the USOP flats - to PS on the floor. (Image 1)
  - OP to PS - suspended on the 5.8 OP lighting bar and the 3.8 PS lighting bar, with fabric spilling on the floor centre of the gap between the US walls. (Image 2)
  - OP - suspended on the USOP flat - to the USPS flat of the set. Fabric would also spill onto the floor out of the USOP hole. Another piece of fabric would be suspended from the PS lighting bar and spill onto the floor PS. (Image 3)
  - OP canopy which is suspended from the top of the USOP masking flat. (Image 5)
Lighting:
- Ms. Indriani looked through some Lee Gel Colours and likes L714 (Elysium Blue).

Act One, Scene One:
- Ms. Indriani suggested that the fire could be closer to the audience rather than on the back wall. Ms. Clark noted that the fire could be lit across the room. Mr. Mills suggested that the fire could be lit on the fascia of the rostra.
- Ms. Indriani will decide on the position of fire by next Monday (6th May). The fire will be more about evoking the presence, rather than a physical fire.
- Ms. Clark advised Ms. Callaghan that she will be using floor lighting to achieve the fire.
- Ms. Indriani suggested that the fire could be lit on the actors face and body.

Act Two, Scene One:
- Ms. Clark would like to experiment with silhouettes with the fabric.

Sound:
- Ms. Watkins suggested using 15th century hip-hop for the scenes set in fifteenth century Europe. Ms. Indriani, is excited to hear how this will sound.
- Ms. Watkins is unsure of the genre and style of sound for the present day Brisbane scenes.

Vision:
- Mr. Mills would like to experiment with textures. He would like to film water for the scenes set in New York.
- Ms. McGavin recommended that Mr. Mills uses a darker colour palette for his content.
Recipe
Design Ideas | Week Three
Monday 6th May - Friday 10th May

General:
- The stage directions at the top of Act II, Scene 2 will be read.
- Ms. Indriani suggested that the design elements could potentially fill in the gaps of Nills suicide in Act III, Scene 1.
- Mr. Brumpton recommended to Ms. Indriani and the designers to potentially use technical elements to convey some of the stage directions.
- The prologue may be cut.

Props:
- Ms. Indriani noted that fabric will not be required to wrap the book in Act II, Scene 1 if Vision fills in the gaps.
- Ms. Indriani may like a rag for the fabric note in Act I, Scene 1.
- Ms. Indriani requested that the books in Act I, Scene 1 look and feel handmade and hefty.
- Ms. Indriani’s rock will be used as a performance prop in Act I, Scene 1.

Costume:
- Ms. Indriani would like to use the silver clip on rehearsal earrings (Act II, Scene 1) for the showings. Ms. Indriani recommended that Vision could be utilised subtly as the scene may be blocked USPS to display this transaction to the audience.
- Ms. Indriani is happy for the audience to see actors changing costumes onstage as it is a showing.
- Ms. Indriani would like Ms. Alexanders head to be bandaged for Act III, Scene 3.

Set:
- Ms. Indriani would not like a table in Act III, Scene 1.
- Two chairs will be used in all of the New York Scenes.
- Ms. Callaghan showed Ms. Indriani a potential table. Cast members are able to lie down on it if required. The table may be placed USOP.
- A bookshelf will be used USOP during Act I, Scene 1.

Lighting:
- Ms. Indriani asked Ms. Clark for a lighting special for Act I, Scene 2 and suggested stark interrogation lighting.
- Ms. Clark may use tree gobos in Act II, Scene 3, depending on Mr. Mills vision content.
- Ms. Clark showed Ms. Indriani the location of the window gobo for the New York Scenes. It will be located DSPS. Ms. Indriani would like to avoid something too large or grand.
- Ms. Indriani would like silhouette lighting to be utilised during the Prologue.
- For Act III, Scene 3 Ms. Indriani would like Ms. Alexanders arm to be lit.
Sound:
- Ms. Indriani suggested that some Stage Directions could potentially be pre-recorded for the New York Scenes.

Vision:
- Ms. Indriani recommended that Vision could be utilised subtly in Act II, Scene 1 as the scene may be blocked USPS to display this transaction to the audience.
- Ms. Indriani would like no Vision during the Prologue.
- Ms. Indriani noted that the vision will be the focus in Act III, Scene 2 and suggested that Ms. Ogden is recorded writing the manuscript. Mr. Mills suggested that writing could potentially be projected onto the floor while Ms. Ogden does writing motions during the scene.
- Ms. Indriani and Mr. Mills also discussed the possibility of filming Del knocking the coffee cup on her colleague which could be displayed in Act I, Scene 2.
- Mr. Mills will not be projecting white walls in Act I, Scene 2.
- Mr. Mills discussed projecting leaves and trees from the manuscript in Act II, Scene 3. Mr. Mills will be recording additional footage tomorrow for this scene.
- Ms. Indriani liked the green and purple colours in some of Mr. Mills content which formed a parallel to the colours of international womens day.
General:
- Ms. Indriani would like cast members to speak stage directions.
- Ms. Indriani will introduce the actors onstage during her speech. Ms. Ogden will be preset on a black chair DSOP (on floor) for Act I, Scene 1.
- The prologue has been cut.

Props:
- The clip on earrings and ribbon have been cut from Act II, Scene 1.
- Ms. Indriani would like a blanket for Eva during Act III, Scene 3.
- Ms. Indriani would not like the ‘manuscript’ pages to be torn in Act II, Scene 1 by Elisabeth.
- Ms. Crocker ha sourced a satchel for Nills in Act I, Scene 3.
- The phonograph record in Act III, Scene 1 has been cut.
- Ms. Indriani confirmed that the manuscript used in Act I, Scene 1 will also be used in Act II, Scene 2.
- Ms. Indriani would like bright yellow or pink dishwashing gloves to be used in Act II, Scene 2.
- Ms. Callaghan showed Ms. Indriani the performance manuscript, Ms. Indriani was thrilled.
- Ms. Indriani would not like a key in Act II, Scene 1 or a picnic blanket in Act II, Scene 2.
- Ms. Indriani would like a larger piece of fabric to be wrapped around the manuscript in Act II, Scene 1. Ms. Roebuck to follow up details with Ms. Indriani.

Costume:
- The clip on earrings and ribbon have been cut from Act II, Scene 1.
- Ms. Indriani would like Ms. McGavin to bring in potential jewellery for cast to try on. Ms. Indriani would like to experiment with costume during rehearsals. Ms. McGavin noted that costumes will be used during the stumble through on Saturday.
- Ms. Indriani would like the fabric note to be concealed in Ms. Halls skirt at the beginning of Act I, Scene 1.
- Ms. Indriani would like a larger piece of fabric to be wrapped around the manuscript in Act II, Scene 1. Ms. Roebuck to follow up details with Ms. Indriani.
- Ms. Hall will use the cloak in Act II, Scene 1.

Set:
- A black chair will be preset DSOP for Ms. Indriani’s speech.
- Ms. Indriani liked the chairs that Ms. Callaghan has sourced.
- Ms. Callaghan and Ms. Indriani confirmed the location of the fabric as discussed in the production meeting on Thursday 9th May.
- The chairs used in Act I, Scene 3 (New York) DSPS will be preset.
- Ms. Callaghan showed Ms. Indriani some potential chairs for the showings.
Lighting:
- Ms. Indriani noted that lighting will assist in setting the scene during Act II, Scene 1.
- Ms. Ogden suggested that the fire could be burning in Act III, Scene 3.

Sound:
- Ms. Indriani would like a door knock sound effect for Act II, Scene 1. Ms. Watkins played a potential door knock effect during rehearsal. Ms. Indriani also suggested some tearing sound effects. Ms. Watkins noted that she will have an underscore during this scene as well.
- Ms. Indriani noted that sound could convey the time of day - before dawn - during Act III, Scene 3.
- Ms. Indriani would like Sound to fill in the gaps during Act II, Scene 1.
- Ms. Indriani would like a key opening a lock sound effect for Act II, Scene 1.
- Ms. Indriani would like cast members to speak the stage directions.

Vision:
- Mr. Mills suggested that the projection could glow around Ms. Halls movement in Act II, Scene 1 (Elisabeth’s split scene).
- Ms. Indriani would like Vision to fill in the gaps for the stage directions listed: “There are pieces of parchment pegged to lines stretched across the room. There are illustrations of plants, cartoons of women bathing in blue pools, strange writing, ornate vessels, fantastical city-scapes, strange animals, star charts” (pg. 21 & 22).
- Ms. Indriani would like Brigite’s split scene to be filmed - handing over objects - during Act II, Scene 1. Ms. Indriani advised that content doesn’t have to be of Ms. Ogden.
Scheduling

Process Timeline v1
Generated by Callie Roebuck

Rehearsal Schedule Week One v1.5
Generated by Callie Roebuck

Rehearsal Schedule Week Two v2
Generated by Callie Roebuck

Rehearsal Schedule Week Three v3
Generated by Callie Roebuck

Rehearsal Schedule Week Four v5
Generated by Callie Roebuck

Performance Schedule v3.5
Generated by Callie Roebuck
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<tr>
<td>Tuesday, 23rd April</td>
<td>10:00 - 18:00</td>
<td>Z9-130</td>
<td>Rehearsal</td>
<td>Ms. Indriani, Ms. Callaghan, Ms. Clark, Ms. Crocker, Ms. McGavin, Ms. Watkins and Mr. Mills</td>
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<tr>
<td>Wednesday, 24th April</td>
<td>16:00 - 20:00</td>
<td>Z9-130</td>
<td>Rehearsal</td>
<td>Ms. Clark, Ms. Crocker, Ms. Indriani, Ms. Watkins and Mr. Mills</td>
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<td>Friday, 26th April</td>
<td>16:00 - 20:00</td>
<td>Z9-130</td>
<td>Rehearsal</td>
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<td>Rehearsal</td>
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<td>Wednesday, 1st May</td>
<td>16:00 - 20:00</td>
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<td>Rehearsal</td>
<td>Ms. Clark, Ms. Crocker, Ms. Indriani, Ms. Watkins and Mr. Mills</td>
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<td>16:00 - 20:00</td>
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<td>Rehearsal</td>
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<td>WEEK THREE:</td>
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<tr>
<td>Wednesday, 8th May</td>
<td>16:00 - 20:00</td>
<td>Z9-320</td>
<td>Rehearsal</td>
<td>Ms. Clark, Ms. Crocker, Ms. Indriani, Ms. Watkins, Mr. Mills, Ms. Alexander, Ms. Hall and Ms. Ogden</td>
<td>Cast commence rehearsals.</td>
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Callie Roebuck | Deputy Stage Manager

Recipe - Process Timeline

SUBJECT TO CHANGE

Page 1 of 3
Version 1.0
Correct as of 21/4/19
### Process Timeline

**Recipe**

**Version 1.0**

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<td>Rehearsal</td>
<td>Ms. Clark, Ms. Crocker, Ms. Indriani, Ms. Watkins, Mr. Mills, Ms. Alexander, Ms. Hall and Ms. Ogden</td>
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<td>Friday, 10th May</td>
<td>16:00 - 20:00</td>
<td>Z9-320</td>
<td>Rehearsal</td>
<td>Ms. Clark, Ms. Crocker, Ms. Indriani, Ms. Watkins, Mr. Mills, Ms. Alexander, Ms. Hall and Ms. Ogden</td>
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**WEEK FOUR:**

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<td>Z9-321</td>
<td>Rehearsal</td>
<td>Ms. Clark, Ms. Crocker, Ms. Indriani, Ms. Watkins, Mr. Mills, Ms. Alexander, Ms. Hall and Ms. Ogden</td>
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<td>Wednesday, 15th May</td>
<td>17:00 - 21:00</td>
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<td>Rehearsal</td>
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<td>Thursday, 16th May</td>
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<td>Friday, 17th May</td>
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<tr>
<td>Friday, 24th May</td>
<td>18:30</td>
<td>The Loft</td>
<td>1st Showing</td>
<td>Ms. Clark, Ms. Crocker, Ms. Indriani, Ms. Watkins, Mr. Mills, Ms. Alexander, Ms. Hall and Ms. Ogden</td>
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<tr>
<td>Saturday, 25th May</td>
<td>14:00</td>
<td>The Loft</td>
<td>2nd Showing</td>
<td>Ms. Clark, Ms. Crocker, Ms. Indriani, Ms. Watkins, Mr. Mills, Ms. Alexander, Ms. Hall and Ms. Ogden</td>
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## Tuesday, 23rd April 2019

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<tr>
<td>10:00 - 13:00</td>
<td>Z9-130</td>
<td>Check In&lt;br&gt;Share Extraction and Reactionary Lists&lt;br&gt;Show and Tell</td>
<td>Ms. Callaghan, Ms. Clarke, Ms. Crocker, Ms. Indriani, Ms. McGavin, Ms. Watkins and Mr. Mills</td>
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<td>13:00 - 14:00</td>
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<td><strong>BREAK</strong></td>
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<tr>
<td>14:00 - 16:00</td>
<td>Secret Location</td>
<td>Short Excursion</td>
<td>Ms. Callaghan, Ms. Clarke, Ms. Crocker, Ms. Indriani, Ms. McGavin, Ms. Watkins and Mr. Mills</td>
<td>Please bring a hat, sunscreen and comfortable footwear.</td>
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<tr>
<td>16:00 - 16:15</td>
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<td><strong>BREAK</strong></td>
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<tr>
<td>16:15 - 18:00</td>
<td>Z9-130</td>
<td>Discussion and Questions</td>
<td>Ms. Callaghan, Ms. Clarke, Ms. Crocker, Ms. Indriani, Ms. McGavin, Ms. Watkins and Mr. Mills</td>
<td>Includes the script, themes, politics and obsessions.</td>
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## Wednesday, 24th April 2019

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<td>16:00 - 17:00</td>
<td>Z9-130</td>
<td>Extracted and Reactionary Lists</td>
<td>Ms. Callaghan, Ms. Clarke, Ms. Crocker, Ms. Indriani, Ms. McGavin, Ms. Watkins and Mr. Mills</td>
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<td>17:00 - 18:00</td>
<td>Z9-130</td>
<td>Exploring 15th Century Europe</td>
<td>Ms. Callaghan, Ms. Clarke, Ms. Crocker, Ms. Indriani, Ms. McGavin, Ms. Watkins and Mr. Mills</td>
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### Monday 22nd April - Friday 26th April

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<tr>
<td>18:15 - 20:00</td>
<td>Z9-130</td>
<td>Exploring 1930s New York</td>
<td>Ms. Callaghan, Ms. Clarke, Ms. Crocker, Ms. Indriani, Ms. McGavin, Ms. Watkins and Mr. Mills</td>
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**Friday, 26th April 2019**

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<tr>
<td>16:00 - 18:00</td>
<td>Z9-130</td>
<td>Exploring Present Day Brisbane</td>
<td>Ms. Callaghan, Ms. Clarke, Ms. Crocker, Ms. Indriani, Ms. McGavin, Ms. Watkins and Mr. Mills</td>
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<td>18:00 - 18:15</td>
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<td><strong>BREAK</strong></td>
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<tr>
<td>18:15 - 20:00</td>
<td>Z9-130</td>
<td>Share Week Ones Findings Set Tasks for Week Two Check Out</td>
<td>Ms. Callaghan, Ms. Clarke, Ms. Crocker, Ms. Indriani, Ms. McGavin, Ms. Watkins and Mr. Mills</td>
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**Recipe - Rehearsal Schedule**

SUBJECT TO CHANGE

Correct as of 23/4/19
### Wednesday, 1st May 2019

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<tr>
<td>16:00 - 18:00</td>
<td>Z9-320</td>
<td>Discuss New Draft of Script. Share new content.</td>
<td>Ms. Callaghan, Ms. Clarke, Ms. Crocker, Ms. Indriani, Ms. McGavin, Ms. Watkins and Mr. Mills</td>
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<td>18:00 - 18:15</td>
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<td>Break</td>
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<tr>
<td>18:15 - 20:00</td>
<td>Z9-320</td>
<td>Prepare for Meet and Greet.</td>
<td>Ms. Callaghan, Ms. Clarke, Ms. Crocker, Ms. Indriani, Ms. McGavin, Ms. Watkins and Mr. Mills</td>
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### Thursday, 2nd May 2019

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<td>16:30 - 17:00</td>
<td>Z9-320</td>
<td>Design Team Check In.</td>
<td>Ms. Callaghan, Ms. Clark, Ms. Crocker, Ms. Indriani, Ms. McGavin, Ms. Watkins and Mr. Mills</td>
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<tr>
<td>17:00 - 17:45</td>
<td>Z9-320</td>
<td>Meet and Greet and Design Updates</td>
<td>Ms. Alexander, Ms. Hall and Ms. Ogden, Ms. Callaghan, Ms. Clark, Ms. Crocker, Ms. Indriani, Ms. McGavin, Ms. Watkins and Mr. Mills</td>
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<td>17:45 - 18:00</td>
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<td>Break</td>
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Recipe
Rehearsal Schedule | Week Two
Monday 29th April - Friday 3rd May

Thursday, 2nd May 2019

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<td>18:00 - 20:00</td>
<td>Z9-320</td>
<td>Read Through of Script and Discussion.</td>
<td>Ms. Alexander, Ms. Hall and Ms. Ogden, Ms. Callaghan, Ms. Clark, Ms. Crocker, Ms. Indriani, Ms. McGavin, Ms. Watkins and Mr. Mills</td>
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### Wednesday, 8th May 2019

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<tr>
<td>16:00 - 18:00</td>
<td>Z9-320</td>
<td>15th Century Europe Scenes.</td>
<td>Ms. Hall, Ms. Ogden, Ms. Callaghan, Ms. Clark, Ms. Crocker, Ms. Indriani, Ms. McGavin, Ms. Watkins and Mr. Mills</td>
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<td>18:00 - 18:15</td>
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<td><strong>BREAK</strong></td>
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<tr>
<td>18:15 - 20:00</td>
<td>Z9-320</td>
<td>15th Century Europe Scenes.</td>
<td>Ms. Hall, Ms. Ogden, Ms. Callaghan, Ms. Clark, Ms. Crocker, Ms. Indriani, Ms. McGavin, Ms. Watkins and Mr. Mills</td>
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### Thursday, 9th May 2019

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<tr>
<td>16:00 - 18:00</td>
<td>Z9-320</td>
<td>1930s and 1960s New York Scenes.</td>
<td>Ms. Alexander, Ms. Hall, Ms. Callaghan, Ms. Clark, Ms. Crocker, Ms. Indriani, Ms. McGavin, Ms. Watkins and Mr. Mills</td>
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<tr>
<td>18:00 - 18:15</td>
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<td><strong>BREAK</strong></td>
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<tr>
<td>18:15 - 20:00</td>
<td>Z9-320</td>
<td>1930s and 1960s New York Scenes.</td>
<td>Ms. Alexander, Ms. Hall, Ms. Callaghan, Ms. Clark, Ms. Crocker, Ms. Indriani, Ms. McGavin, Ms. Watkins and Mr. Mills</td>
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Callie Roebuck | Deputy Stage Manager
<table>
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<th>Notes:</th>
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<tbody>
<tr>
<td>16:00 - 18:00</td>
<td>Z9-320</td>
<td>Present Day Brisbane Scenes.</td>
<td>Ms. Alexander, Ms. Ogden, Ms. Callaghan, Ms. Clark, Ms. Crocker, Ms. Indriani, Ms. McGavin, Ms. Watkins and Mr. Mills</td>
<td>Ms. Alexander to arrive at rehearsal at 17:00.</td>
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<td>18:00 - 18:15</td>
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<td>Break</td>
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<td>18:15 - 20:00</td>
<td>Z9-320</td>
<td>Present Day Brisbane Scenes.</td>
<td>Ms. Alexander, Ms. Ogden, Ms. Callaghan, Ms. Clark, Ms. Crocker, Ms. Indriani, Ms. McGavin, Ms. Watkins and Mr. Mills</td>
<td>Ms. Ogden to be released from rehearsal at 19:00.</td>
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### Monday, 13th May 2019

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<tr>
<td>11:30 - 12:00</td>
<td>Z9-320</td>
<td>Meeting</td>
<td>Ms. Indriani and Ms. McGavin</td>
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<tr>
<td>12:00 - 14:00</td>
<td>Z9-320</td>
<td>Act Three, Scene Two (Lucy Monologue).</td>
<td>Ms. Ogden, Ms. Callaghan, Ms. Clark, Ms. Crocker, Ms. Indriani, Ms. McGavin, Ms. Watkins and Mr. Mills</td>
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<tr>
<td>14:00 - 14:15</td>
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<td>BREAK</td>
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<tr>
<td>14:15 - 16:00</td>
<td>Z9-320</td>
<td>Act Two, Scene One (‘Horse’ Scene).</td>
<td>Ms. Ogden, Ms. Callaghan, Ms. Clark, Ms. Crocker, Ms. Indriani, Ms. McGavin, Ms. Watkins and Mr. Mills</td>
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<tr>
<td>16:00 - 17:00</td>
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<td>BREAK</td>
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<tr>
<td>17:00 - 18:00</td>
<td>Z9-320</td>
<td>15th Century Europe Scenes (Book Burning).</td>
<td>Ms. Hall, Ms. Ogden, Ms. Callaghan, Ms. Clark, Ms. Crocker, Ms. Indriani, Ms. McGavin, Ms. Watkins and Mr. Mills</td>
<td>Z9-130 will be utilised after 17:30.</td>
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<tr>
<td>18:00 - 20:00</td>
<td>Z9-130</td>
<td>15th Century Europe Scenes (Split Scene).</td>
<td>Ms. Hall, Ms. Ogden, Ms. Callaghan, Ms. Clark, Ms. Crocker, Ms. Indriani, Ms. McGavin, Ms. Watkins and Mr. Mills</td>
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<tr>
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<tr>
<td>17:30 - 19:00</td>
<td>Z9-130</td>
<td>1930s and 1960s New York Scenes.</td>
<td>Ms. Alexander, Ms. Hall, Ms. Callaghan, Ms. Clark, Ms. Crocker, Ms. Indriani, Ms. McGavin, Ms. Watkins and Mr. Mills</td>
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<td>19:00 - 19:15</td>
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<td><strong>BREAK</strong></td>
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<tr>
<td>19:15 - 21:00</td>
<td>Z9-130</td>
<td>1930s and 1960s New York Scenes.</td>
<td>Ms. Alexander, Ms. Hall, Ms. Callaghan, Ms. Clark, Ms. Crocker, Ms. Indriani, Ms. McGavin, Ms. Watkins and Mr. Mills</td>
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**Wednesday, 15th May 2019**

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<tr>
<td>18:00 - 20:00</td>
<td>In Notes</td>
<td>Witch Exhibition Excursion (Ms. Alexander, Ms. Hall and Ms. Ogden are welcome to attend but not required).</td>
<td>Ms. Callaghan, Ms. Clark, Ms. Crocker, Ms. Indriani, Ms. McGavin, Ms. Watkins and Mr. Mills</td>
<td>Meet at UQ St. Lucia Campus Art Museum in the James and Mary Emelia Mayne Centre (Building No. 11). Registration is essential, the link is provided in the email.</td>
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</table>

Callie Roebuck | Deputy Stage Manager
Recipe - Rehearsal Schedule
SUBJECT TO CHANGE
### Thursday, 16th May 2019

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<th>Time:</th>
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<tbody>
<tr>
<td>17:00 - 19:00</td>
<td>Z9-321</td>
<td>Act I, Scene 2 (Dels Monologue)</td>
<td>Ms. Alexander, Ms. Callaghan, Ms. Clark, Ms. Crocker, Ms. Indriani, Ms. McGavin, Ms. Watkins and Mr. Mills</td>
<td>Z9-130 will be utilised after 17:30.</td>
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<tr>
<td>19:00 - 19:15</td>
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<tr>
<td>20:15 - 21:00</td>
<td>Z9-130</td>
<td>Act III, Scene 2 (Lucys Monologue).</td>
<td>Ms. Ogden, Ms. Callaghan, Ms. Clark, Ms. Crocker, Ms. Indriani, Ms. McGavin, Ms. Watkins and Mr. Mills</td>
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### Friday, 17th May 2019

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<tbody>
<tr>
<td>17:00 - 19:00</td>
<td>Z9-321</td>
<td>Paper Plot</td>
<td>Ms. Callaghan, Ms. Clark, Ms. Crocker, Ms. Indriani, Ms. McGavin, Ms. Watkins and Mr. Mills</td>
<td>Ms. Callaghan and Ms. McGavin are not required but welcome to attend.</td>
</tr>
<tr>
<td>19:00 - 19:15</td>
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</tr>
<tr>
<td>19:15 - 21:00</td>
<td>Z9-321</td>
<td>Paper Plot</td>
<td>Ms. Callaghan, Ms. Clark, Ms. Crocker, Ms. Indriani, Ms. McGavin, Ms. Watkins and Mr. Mills</td>
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Saturday, 18th May 2019

<table>
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</thead>
<tbody>
<tr>
<td>13:00 - 14:00</td>
<td>Z9-130</td>
<td>Act I, Scene 1 (Book Burning)</td>
<td>Ms. Alexander, Ms. Hall, Ms. Ogden, Ms. Callaghan, Ms. Clark, Ms. Crocker, Ms. Indriani, Ms. McGavin, Ms. Watkins and Mr. Mills</td>
<td></td>
</tr>
<tr>
<td>14:00 - 15:30</td>
<td>Z9-130</td>
<td>Full Stumble Through</td>
<td>Ms. Alexander, Ms. Hall, Ms. Ogden, Ms. Callaghan, Ms. Clark, Ms. Crocker, Ms. Indriani, Ms. McGavin, Ms. Watkins and Mr. Mills</td>
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<tr>
<td>15:30 - 15:50</td>
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<td>15:50 - 18:00</td>
<td>Z9-130</td>
<td>Full Stumble Through</td>
<td>Ms. Alexander, Ms. Hall, Ms. Ogden, Ms. Callaghan, Ms. Clark, Ms. Crocker, Ms. Indriani, Ms. McGavin, Ms. Watkins and Mr. Mills</td>
<td></td>
</tr>
<tr>
<td>17:00 - 18:00</td>
<td>Z9-130</td>
<td>Present Day Brisbane Scenes</td>
<td>Ms. Alexander, Ms. Ogden, Ms. Callaghan, Ms. Clark, Ms. Crocker, Ms. Indriani, Ms. McGavin, Ms. Watkins and Mr. Mills</td>
<td>Potential Rehearsal, will be confirmed on the day. Ms. Hall will be released from rehearsal.</td>
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</table>

Callie Roebuck | Deputy Stage Manager

Recipe - Rehearsal Schedule

SUBJECT TO CHANGE

Correct as of 14/5/19

Page 4 of 4

Version 5.0
### Monday, 20th May 2019

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<tr>
<td>16:00 - 17:30</td>
<td>The Loft</td>
<td>Costume Discussion</td>
<td>Ms. Indriani, Ms. McGavin and Ms. Ogden</td>
<td>During Plotting</td>
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<tr>
<td>18:00 - 21:00</td>
<td>The Loft</td>
<td>Costume Discussion</td>
<td>Ms. Alexander, Ms. Hall, Ms. Indriani and Ms. McGavin</td>
<td>During Plotting</td>
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### Wednesday, 22nd May 2019

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<tr>
<td>15:00 - 16:00</td>
<td>The Loft</td>
<td>Hour Call for Technical Rehearsal</td>
<td>Ms. Alexander, Ms. Hall, Ms. Indriani and Ms. Ogden</td>
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<tr>
<td>16:00 - 18:00</td>
<td>The Loft</td>
<td>Technical Rehearsal 1</td>
<td>Ms. Alexander, Ms. Hall, Ms. Indriani and Ms. Ogden</td>
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<td>18:00 - 19:00</td>
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<tr>
<td>19:00 - 21:45</td>
<td>The Loft</td>
<td>Continue Technical Rehearsal 1</td>
<td>Ms. Alexander, Ms. Hall, Ms. Indriani and Ms. Ogden</td>
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<tr>
<td>21:45 - 22:00</td>
<td>The Loft</td>
<td>Dress Down and Finish</td>
<td>Ms. Alexander, Ms. Hall, Ms. Indriani and Ms. Ogden</td>
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### Thursday, 23rd May 2019

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<tr>
<td>15:30 - 16:00</td>
<td>The Loft</td>
<td>Half Hour Call for Technical Rehearsal 2</td>
<td>Ms. Alexander, Ms. Hall, Ms. Indriani and Ms. Ogden</td>
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<td>16:00 - 18:00</td>
<td>The Loft</td>
<td>Technical Rehearsal 2</td>
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<td>18:00 - 19:00</td>
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<td>19:00 - 19:30</td>
<td>The Loft</td>
<td>Half Hour Call for Dress Rehearsal 1</td>
<td>Ms. Alexander, Ms. Hall, Ms. Indriani and Ms. Ogden</td>
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<tr>
<td>19:30 - 21:45</td>
<td>The Loft</td>
<td>Dress Rehearsal 1</td>
<td>Ms. Alexander, Ms. Hall, Ms. Indriani and Ms. Ogden</td>
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<td>21:45 - 22:00</td>
<td>The Loft</td>
<td>Dress Down and Finish</td>
<td>Ms. Alexander, Ms. Hall, Ms. Indriani and Ms. Ogden</td>
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### Friday, 24th May 2019

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<td>Hour Call for Dress Rehearsal 2</td>
<td>Ms. Alexander, Ms. Hall, Ms. Indriani and Ms. Ogden</td>
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<td>14:00 - 16:30</td>
<td>The Loft</td>
<td>Dress Rehearsal 2</td>
<td>Ms. Alexander, Ms. Hall, Ms. Indriani and Ms. Ogden</td>
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<td>17:30 - 18:30</td>
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<td>Hour Call for Showing 1</td>
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<tr>
<td>18:30 - 19:30</td>
<td>The Loft</td>
<td>Showing 1</td>
<td>Ms. Alexander, Ms. Hall, Ms. Indriani and Ms. Ogden</td>
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<tr>
<td>19:30 - 19:45</td>
<td>The Loft</td>
<td>Dress Down and Finish</td>
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### Saturday, 25th May 2019

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<td>The Loft</td>
<td>Hour Call for Showing 2</td>
<td>Ms. Alexander, Ms. Hall, Ms. Indriani and Ms. Ogden</td>
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<td>14:00 - 15:00</td>
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<td>The Loft</td>
<td>Dress Down and Finish</td>
<td>Ms. Alexander, Ms. Hall, Ms. Indriani and Ms. Ogden</td>
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COLLAB WORKS
2019

DEPARTMENT PAPERWORK

Character Scene Breakdown v2
Generated by Callie Roebuck

Working Divisions v2
Generated by Callie Roebuck

Cast List v2
Generated by Callie Roebuck

Contact List v1
Generated by Callie Roebuck

Front of House Info Sheet v1
Generated by Callie Roebuck
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<tr>
<th>Characters:</th>
<th>PROLOGUE</th>
<th>ACT ONE</th>
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<tr>
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<td>Sc. 1</td>
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<td>Elisabeth</td>
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<td>Brigite</td>
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<tr>
<td>Eva</td>
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</tr>
<tr>
<td>Maid</td>
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<tr>
<td>Ethel Voynich</td>
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<td></td>
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<tr>
<td>Ann ‘Nills’ Nill</td>
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<tr>
<td>Del</td>
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<td>Lucy</td>
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Page Numbers:

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22

Correct as of 30/4/19

SUBJECT TO CHANGE
## ACT TWO

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## ACT THREE

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### Characters:

- **Elisabeth**
- **Brigite**
- **Eva**
- **Maid**
- **Ethel Voynich**
- **Ann ‘Nills’ Nill**
- **Del**
- **Lucy**

### Page Numbers:

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- 24
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- 35
- 36
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- 40
- 41

**SUBJECT TO CHANGE**

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<th>Actors</th>
<th>Setting</th>
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<tr>
<td>1</td>
<td>1-1</td>
<td>Scene Start</td>
<td>End of Scene</td>
<td>Eva</td>
<td>Ms. Alexander</td>
<td>15th Century Europe.</td>
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<tr>
<td>2</td>
<td>2-3</td>
<td>Scene Start</td>
<td>Bridgite: “We’ll find something for her here!”</td>
<td>Bridgite and Elisabeth</td>
<td>Ms. Hall and Ms. Ogden</td>
<td>15th Century Europe (Ten years after the prologue). Kitchen in a castle.</td>
</tr>
<tr>
<td>3</td>
<td>3-7</td>
<td>Elisabeth: “Is this the herbarium?”</td>
<td>Elisabeth: “If Eve does not wake up, I will drag you to the pyre myself. Burn it.”</td>
<td>Bridgite and Elisabeth</td>
<td>Ms. Hall and Ms. Ogden</td>
<td>15th Century Europe (Ten years after the prologue). Kitchen in a castle.</td>
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<tr>
<td>5</td>
<td>9-11</td>
<td>Scene Start</td>
<td>End of Scene</td>
<td>Del</td>
<td>Ms. Alexander</td>
<td>Brisbane, present day. A consultation room at a police station.</td>
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<tr>
<td>6</td>
<td>12-13</td>
<td>Scene Start</td>
<td>Ethel: “Were you there? At the very end?”</td>
<td>Ethel and Nills</td>
<td>Ms. Alexander and Ms. Hall</td>
<td>New York City, 1930. Ethel’s Apartment. A rainy day.</td>
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<tr>
<td>7</td>
<td>13-15</td>
<td>Nills: “I admired so much of his…”</td>
<td>Nills: “To have his respect meant a lot to me…”</td>
<td>Ethel and Nills</td>
<td>Ms. Alexander and Ms. Hall</td>
<td>New York City, 1930. Ethel’s Apartment. A rainy day.</td>
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<tr>
<td>9</td>
<td>20-22</td>
<td>Scene Start</td>
<td>End of Scene</td>
<td>Brigite and Elisabeth</td>
<td>Ms. Hall and Ms. Ogden</td>
<td>15th Century Europe. Night, very late. Brigite’s work cottage, inside the castle grounds/ A dark lane in the town.</td>
</tr>
<tr>
<td>11</td>
<td>26-28</td>
<td>Nills: “Maybe you just have the wrong eyes.”</td>
<td>Nills: “It’s alright come on in, we’re waiting for you”</td>
<td>Ethel and Nills</td>
<td>Ms. Alexander and Ms. Hall</td>
<td>New York City, six months later. Ethel and Nills Apartment. A sunny day.</td>
</tr>
<tr>
<td>14</td>
<td>32-35</td>
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<td>Del and Lucy</td>
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### Management

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<tr>
<td>Katherine Crocker</td>
<td>Assistant Stage Manager</td>
<td>0435 477 700</td>
<td><a href="mailto:katharine.crocker@connect.qut.edu.au">katharine.crocker@connect.qut.edu.au</a></td>
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<tr>
<td>Callie Roebuck</td>
<td>Deputy Stage Manager</td>
<td>0407 044 880</td>
<td><a href="mailto:callie.roebuck@connect.qut.edu.au">callie.roebuck@connect.qut.edu.au</a></td>
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<tr>
<td>Brooklyn Pace</td>
<td>Production Stage Manager</td>
<td>0437 485</td>
<td><a href="mailto:brooklyn.pace@connect.qut.edu.au">brooklyn.pace@connect.qut.edu.au</a></td>
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### Cast

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<tr>
<td>Rebecca Alexander</td>
<td>0437 447 785</td>
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<tr>
<td>Sarah Ogden</td>
<td>0403 846 032</td>
<td>Brigithe/Lucy</td>
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<tr>
<td>Meika Clark</td>
<td>0488 211 586</td>
<td>Lighting Designer</td>
<td><a href="mailto:meika.clark@connect.qut.edu.au">meika.clark@connect.qut.edu.au</a></td>
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<tr>
<td>Ben Mills</td>
<td>0414 646 224</td>
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<td><a href="mailto:ben.mills@connect.qut.edu.au">ben.mills@connect.qut.edu.au</a></td>
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<tr>
<td>Shari Indriani</td>
<td>0414 646 224</td>
<td>Director</td>
<td><a href="mailto:shari.indriani@gmail.com">shari.indriani@gmail.com</a></td>
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### Credits

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**Contact List**

**SUBJECT TO CHANGE**

Correct as of 18/4/19
131126

000

(07) 3138 5585

Name: Callie Roebuck
M: 0407 004 880
E: callie.roebuck@connect.qut.edu.au

Version 1.0
Correct as of 18/4/19
Page 2 of 2

SUBJECT TO CHANGE
Recipe - Contact List

Poison Control

Police/ Fire/ Ambulance

QUT Security Emergency

QUT Security - General Enquiries

Emergency

Phone

Name:
From: Callie Roebuck - Deputy Stage Manager

Show: Recipe by Shari Indriani

Venue: The Loft, QUT Kelvin Grove Campus

Showing Dates:
Friday 23rd May 2019       18:30 - 19:30
Saturday 24th May 2019     14:00 - 15:00

Please note that there is no interval.

Running Times: Approximately one hour.

House Open: 10 minutes prior to performance start time.
WARNINGS:
Please be advised that this production contains the following:
- Coarse language
- Adult Themes

TICKETING:
By invitation only.

FRONT OF HOUSE CLEARANCE:
- Stage Management kindly asks to be notified when FOH is about to open doors pre-show.
  Stage Management will confirm that the production is ready for doors to be opened and
  ask that the doors are not open prior to this confirmation.
- Stage Management kindly asks to be notified once FOH is clear. If additional time is
  required to seat patrons, FOH will advise Stage Management at the scheduled
  performance time.
- Stage Management will give FOH a five minute warning to open doors and will then give a
  “Doors open” call when the House is ready.

LATECOMERS:
Please be advised that latecomers will be permitted into the venue during scene Act I, Scene 2.
This takes place about  minutes into the first performance. The Deputy Stage Manager will
advise the Production Stage Manager when latecomers are able to enter.

AUDITORIUM DOORS:
There is one door in the venue which is located prompt side which will be used to enter
audience.

EVACUATION:
In case of an emergency, the Deputy Stage Manager will call a show stop and the audience will
be directed out the Prompt Side door and directed to the emergency evacuation point near the
QUT Shuttle Bus Stop on the corner of Carraway Street and Musk Avenue. A Duty Tech is to be
informed immediately.

ADDITIONAL INFORMATION:
Ms. Indriani will give a short speech about the showing and Welcome to Country. After the
showing, Ms. Indriani will send the audience a survey via email or meet them downstairs in the
foyer.
Thank you for taking the time to read this, if you have any questions or queries please do not hesitate to contact me.

Callie Roebuck - Deputy Stage Manager
COLLAB WORKS 2019

Miscellaneous

Rehearsal Sign In Sheets
Generated by Callie Roebuck

Dressing Room Signage
Generated by Callie Roebuck

Rehearsal Room Signage
Generated by Callie Roebuck

Mark Up Plan v1
Generated by Callie Roebuck
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**Management**

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**Crew**

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**Creatives**

| Callie Roebuck     | Deputy Stage Manager                | 15:58        |           |               |           |
| Katherine Crocker  | Assistant Stage Manager             | 15:50        |           | 17:30         |           |
| Brooklyn Pace      | Production Stage Manager            | 16:00        |           | 20:00         |           |

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**Crew**

**QUT Staff**

<table>
<thead>
<tr>
<th>Name</th>
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<tbody>
<tr>
<td>Tony Brumpton</td>
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<tr>
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</tr>
<tr>
<td>Tessa Rixon</td>
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<tr>
<td>Ray Milner</td>
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## Cast

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<tbody>
<tr>
<td>Sophia Hall</td>
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<td>Brigitte/Lucy</td>
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## Creatives

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<tbody>
<tr>
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<tr>
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## Management

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Sophia Hall
REHEARSAL IN PROGRESS

For Enquiries Please Contact:
Callie Roebuck | Deputy Stage Manager
REHEARSAL IN PROGRESS

Callie Roebuck | Deputy Stage Manager
For Enquiries Please Contact:

RECIPE

2019

COLLAB WORKS