



**WOMEN
YOU
KNOW**

written by Catherine Barrie
originally directed by Stella Jopling

artwork by Emma Dalton

TEAM

BIOS

Lucy Kennedy Co-Director

Lucy is a second year studying English at Keble. She spent twelve years as part of a youth theatre, writing, producing and performing plays which addressed a range of personal and political themes. As a keen theatregoer she is particularly engaged by female relationships and experimentations in form which elevate women's voices in comedy and drama. At school she organised a campaign to improve the sex education provided which gave her an interest in ways to promote open, accessible dialogue around experiences of sexuality. For this reason, and many others, she is excited to bring *Women You Know* to the Oxford stage.

Tilly Fisher Co-Director

Tilly is in her second year of reading English Literature at Keble. In her degree, she is interested in literary depictions of girlhood and coming-of-age narratives. Being involved in Youth Theatre for many years, she has starred in *Romeo and Juliet* at Hampton Court palace and performed in *You Say You Want a Revolution?* Records and *Rebels 1966-1970*, an immersive exhibition at the Victoria and Albert Museum. Having co-founded Keble's very first Feminist society, she enjoys creating art for women, by women, and looks forward to getting to bring this to life on the Oxford Stage!

Charlotte Baxendale Producer

Charlotte is a second year Theology student at Regent's Park college. She has taken on various organisational and leadership roles including OUDS Secretary, Producer for Black Lives Playlist: Track 2, Assistant Producer for Gabriel, Marketing Manager for Persephone, Oxford Creatives' Scheduling Officer, Production Assistant for an Out of The Blue music video and JCR President. Charlotte holds a passion for acting, having had a role in the student filmed play *The Future Lasts a Long Time* at the Burton Taylor Studio. She also took part in the Oxford Film Cuppers, creating a short film from a three-word motif. Charlotte was accepted into the National Youth Film Academy, where she attends workshops as well as talks hosted by leaders of their field in the performing arts industry.

Emilia Hitching, Assistant Producer

Emilia is a second-year English student at Keble. She was at the heart of her secondary school's drama scene, acting, writing, directing, and producing. She has directed National Theatre actors in the rehearsed reading of her original play as part of their New Views competition. At Oxford, she has been President of the Oxford Belles a cappella group, organising and advertising sell-out shows, viral social

media campaigns, and a charity music video.

Tamara Di Marco, Production Manager

Tamara is a second year student at Christ Church, reading Classical Archaeology and Ancient History. She attended a Performing Arts School in Italy (FareArte), during which she wrote and directed a play (*La Natura del Male*, 2018) and was an actress and assistant director for the filming of a local movie (*La Presentosa*, 2019). At Oxford, she has trained in workshops with The Quick Company and with Adjoa Andoh (2022).

Cyrus Gilmartin, Set Designer

Cyrus did an art foundation in fine art at Kingston University in his gap year. Here, he developed skills in making, sculpture, drawing and installation. Last Hilary he designed the set for 'A Doll's House'. This is an excerpt from the review from The Oxford Student - 'Upon entrance into the Keble O'Reilly, one cannot help but immediately notice how the overall set design is overwhelmingly beautiful. The backdrop features a house's front façade painted bright yellow, bathed in colourful lights - representative of a charming 1898 Kolkata and its inhabitants. The muted decor and furniture of a quintessential Victorian living room strikes a most noticeable contrast

against its surroundings.' Cyrus is currently working as production designer for Katie Rennie's upcoming film 'debrief'. He also worked as art director on 'Redeveloping Hope', a paid role recreating New York real estate offices in the Said Business School.

Issy Masterson,

Welfare Representative

Issy (she/her) is a 1st year Law student at Univ. She is excited to be involved in productions at Oxford, and to gain

experience and knowledge in behind-the-scenes work. Since arriving in Oxford, Issy has worked on three plays - *She Felt Fear* (as Marketing Manager), *Sweeney Todd* (as Production Assistant), and *Holding* (as Production Manager). Issy thoroughly enjoyed her time working on these productions, so is so excited to assume a new role of Welfare Rep in this dynamic play

Katie Peachey, Costume Designer

Katie is a first year Philosophy and Theology student at St Peter's College. She has experience as both cast and crew, having acted in multiple plays during her time at Oxford, as well as co-producing a play. She has also worked as a runner and a production assistant on an independently produced TV

show, where she also shadowed the costume designer. She is passionate about clothing and fashion and feels strongly about the instrumental role of costume within theatre and how this can make the piece come across, as well as how it can affect an actor's sense of self.

Marianne Doherty, Marketing Manager

Marianne Doherty is in her first year of reading English at Christ Church. In her degree, she is interested in feminist literary theory and in literary depictions of technology. She has acted in several school productions, and in a Dublin Film Festival-winning short film (*larscolaire*). She co-founded a Dublin-based literary zine (*Quaranzine*). She has interviewed the Artistic Director of the Irish National Opera for the Irish Arts Council. She spent four years organising the annual Edmund Rice Trust student conference.

At Oxford, she has produced a short film (*Out of the Blue*) and written for the *Isis* and for *Industry* magazine (where she is also a team member). She has co-founded a drama and film production company (*Green Door Productions*). Each of these roles required marketing competence, particularly *Quaranzine*, where she was responsible for the zine's Instagram presence, and the Edmund Rice Trust, where she did graphic design. She is excited to play her role in realising *Women You Know*.

Rachel McGinty, Welfare Representative

Rachel (she/her) is a 1st year lawyer at Univ College. She was involved in a range of productions in school working in various roles but has not yet experienced the Oxford production scene. She is really excited to be working behind the scenes on this new production and hopes to gain great experience and insight. She is looking forward to commencing her role as Welfare Rep and hopes to helpfully contribute to the running of this exciting production.



The morning after a drunken rendezvous with an ex-boyfriend, a woman and her hungover friend discuss autonomy, identity, and bad sex. *Women You Know* discusses the hypocrisies of modern womanhood. It asks what it means to be a feminist in our hookup culture and how we come to terms with it. Our hope is to start conversations about these topics on stage so that we could finish them in real life.

A sense of intimacy is really important to us. The BT, with its smaller capacity and sparse staging, gives us this exactly. Our set and costumes will be simple and naturalistic, with lighting changes allowing for moves between present, past and imagined moments of dialogue. We think the closeness of the audience will work with the singular, consistent set piece we plan and allow the performers to both challenge and appeal to the audience more directly with the comedy.

It has been the case, culturally, that we talk about adolescent experiences of women, rather than women's adolescent experiences. Sexcapades have been retold by boys in school locker rooms or in university hall WhatsApp group chats. *Women You Know* finally reclaims these stories. Now, these men serve only as props for the storyline. They don't even have names (we refer to them affectionately as our 'Bond girls'). An evening spent with friends analysing every encounter is not only funny - it reclaims autonomy. It's a way for women to actually understand sex from their own female perspectives, as opposed to the male viewpoints they are fed.

As Margaret Atwood puts it, "You are a woman with a man inside watching a woman. You are your own voyeur". Our play flips the script, so to speak, on depictions of men and women on stage. We wanted to reclaim all the misunderstood women of the screen and stage that had been written by men as love interests or whose purpose was to simply spur the main plot on. *Women You Know* is frank and brutally honest, hailed as 'an hour of wry, bombastic humour, sardonic wit, chagrin, and sexual frustration'.

THIS IS A PLAY ABOUT

'bad'

sex



Producer's Statement

The play has had great success in Scotland and will appear at the Edinburgh Fringe this summer. It sold out two nights in St Andrews at the Barron Theatre in its first run, and sold out another additional performance (60 people per night). In Edinburgh, it sold out a 100-person-capacity space at the Teviot Underground Theatre. The original team enjoyed rave reviews from audience members and students exposed to their marketing. Much of this response centres on the gender-based issues so endemic to university culture. This is why it is so important to stage the show in Oxford and keep the conversation going.

The BT is perfect for the intimacy and discomfort this play should induce in the audience.

The audience should feel very much a part of the conversation and experience the enjoyment and depth of the characters. For most of the play there are just two actors on stage, mostly sat, so having a small space with raised seating would suit the script well.

Considering the show sold out so quickly in St Andrews, we feel as though we can mirror this success through provocative and relatable marketing and low-cost costume and design. I am confident that we will break even with this production. We would need to sell just 18 tickets per performance and this has been calculated with the generous assumption that 85% of tickets will be bought at the concession rate of £5.

While I am aware that this is my first time producing in-person, I believe that through my various organisational and OUDS affiliated roles, I will be able to successfully manage this production. I shall also not hesitate to make the most of the OUDS committee and my friends who have experience producing plays in various venues in Oxford.

We have an extremely exciting team on board with various levels of experience. We are all invested in this project due to our relationships with the St Andrew's team and the content of the play. The team have shown great dedication and enthusiasm for the project already and we hope to keep this up through the summer with regular meetings and involvement from all in the creative vision of the play.

Women You Know is an extraordinarily charismatic piece of writing, and I expect our marketing to reflect this. We will have three approaches: a “print” approach, an “online” approach and an “in-person” approach.

We will pitch pieces associated with Women You Know in Oxford literary and visual culture magazines. We have four publications in mind: the Oxford Review of Books (pitch non-fiction piece- perhaps interview with one of the original directors); the Isis (pitch fiction: excerpt or non-fiction: article); Industry magazine (a visual piece, perhaps a collage of cast and crew portraits) and Cuntry Living (a non-fiction piece in Guerilla Girls style addressing the feminist importance of the play). Closer to the slot, we will contact the Cherwell, the Oxford Blue and the Oxford Student offering interviews with directors and cast. The combined readership of these publications is in its thousands.

We will develop an Instagram presence, with an eye to a strong launch in 1st week. This Instagram will contain portraits and videos of cast and crew, as well as photos of artistic relevance to the production. It will keep people interested and informed throughout rehearsals. The general tone should be irrelevant, but the publications themselves should always be slick and user-friendly- this will require very close coordination between the designer and marketing manager. We will contact OUDS suggesting a one-day Instagram takeover. The Instagram will also announce exciting details about the play (e.g. an opening night theme).

In-person events are dependent on budget. At the minimal end of the scale, Women You Know should be able to establish a presence at the Freshers’ Fair, and perhaps a college-subsided events at colleges with the heaviest involvement in the production. Posters and leafleting will also be included in our in-person approach. At the higher end, a Freud launch night for the play, small-scale zine distribution and exhibitions of promotional videos should be possible. The general feeling should be that Women You Know is an exciting production to be near.



**MARKETING
STATEMENT**

MARKETING SCHEDULE

ONGOING

Build Women You Know Instagram presence; develop distinctive style for graphics. Contact Oxford photographers and videographers.

MICHAELMAS WEEK -1

Contact Oxford Review of Books. Contact Isis. Aim for online publication, since print ORB and Isis come out too late in the term for successful marketing bid. Make Freshers' Fair inquiries.

MICHAELMAS WEEK 0

Contact Industry and Country Living. Stall at Freshers' Fair.

MICHAELMAS WEEK 1

Instagram launch. Facebook and Instagram event created. Cast and crew profile pictures.

MICHAELMAS WEEK 2 & 3

Photos and videos of cast and crew in rehearsal on Instagram. Contact Cherwell, Oxford Blue and OxStu.

MICHAELMAS WEEK 4

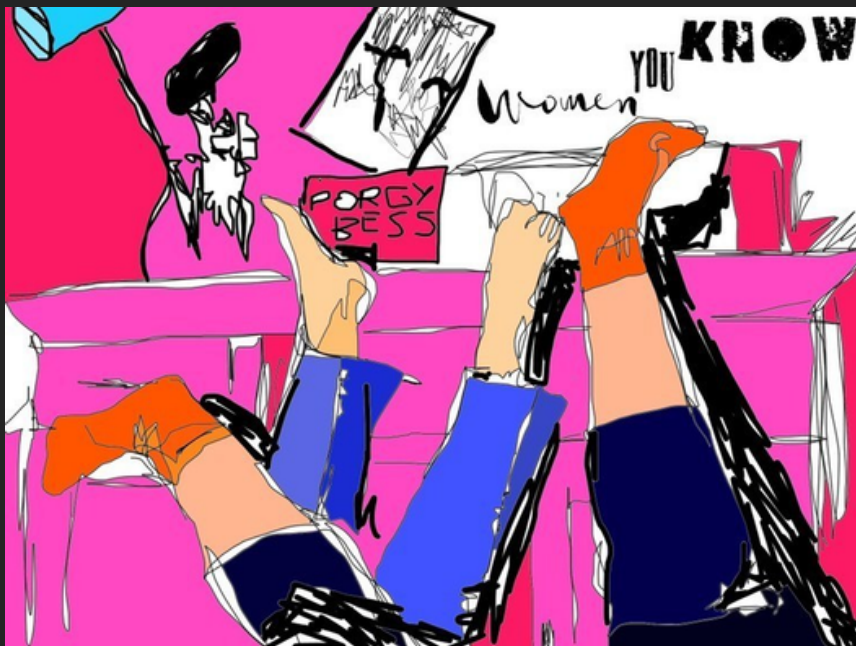
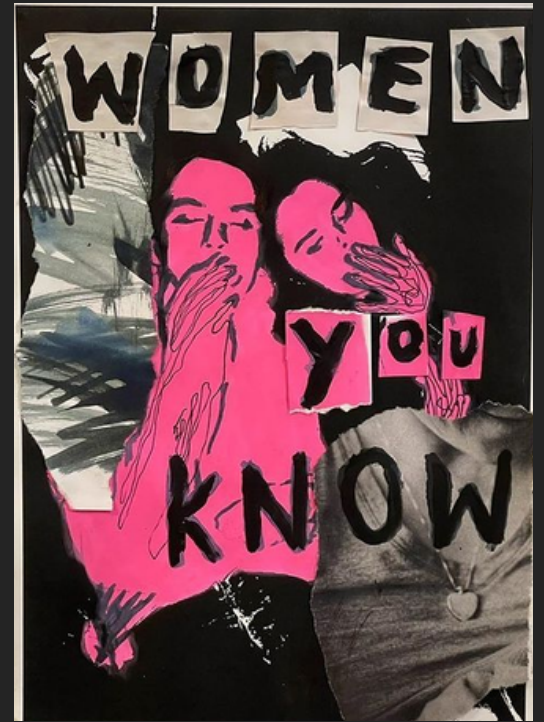
Posters go up and leaflets go out. Contact college Arts/ Entz reps and put Women You Know on their weekly emails. Announce opening night theme.

MICHAELMAS WEEK 5

Play is riotous success.



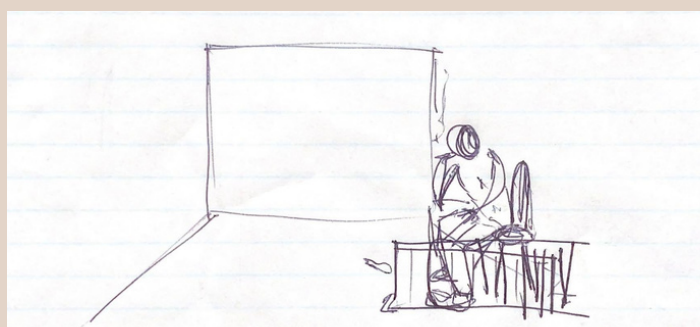
SAMPLE MARKETING



(This work is courtesy of Emma Dalton, Artistic director of St Andrew's University production of Women You Know @emmadaltonsgallery)

COSTUME

The costume design for *Women You Know* will mirror the themes of the play; the women are complex, modern and flawed, and as such their costumes will reflect this. The two women exhibit huge self-awareness, and so their costumes will need to be distinctive- the women know who they are will have a confident sense of style, taking into account, of course, the fact that they are hungover and tired. They will be dressed in contemporary clothing, casual and yet thought out. The men who cameo in the play are seemingly caricatures, and so their costumes will display this- very obviously adolescent clothing, for example, for Jimmy. There will be no costume changes because the play is set in one time period, but the costumes should fit the personalities of the women, being symbolic of their senses of selves.



SET

The washed out, slightly depressing but still youthful after-partying atmosphere will be communicated with empty liquor bottles and cigarette cartons strewn around the balcony and the street below.

The set will reflect the urban, lewd and honest, hi-tech grunge themes of the play - two women reminiscing and chatting over their range of experiences in a city where dating apps meet posh twats, typos change bunning to bumming, and fear and disgust of men is ambivalently balanced with scraps of desire for them.



MOODBOARD

