

MOOD MUSIC AT THE OLD VIC



**TEACHING
RESOURCES**

APR—JUN 2018

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Teaching resources

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Further details of this production
oldvictheatre.com

CAST

PIP CARTER

Ramsay

Theatre: *Posh* (West End); *Consent*, *Platonov*, *The Seagull*, *The Cherry Orchard*, *The White Guard*, *Gethsemane*, *Never So Good*, *The Hour We Knew Nothing of Each Other*, *Present Laughter* (National Theatre); *The Dark Earth and the Light Sky* (Almeida); *Tiger Country* (Hampstead); *Joseph K* (Gate Theatre). Film: *Denial*, *Spectre*, *The Eagle*, *Robin Hood*. Television: *The Crown*, *New Worlds*, *Salting the Battlefield*, *Fleming*, *Henry IV*, *Neverland*, *Christopher and His Kind*, *Lewis*, *John Adams*, *Party Animals*.

BEN CHAPLIN

Bernard

Theatre: *Consent*, *The Reporter* (National Theatre); *Farewell to the Theatre* (Hampstead); *This Is How It Goes*, *The Glass Menagerie* (Donmar Warehouse); *Retreat from Moscow* (Booth Theatre, Broadway); *Le Grand Meaulnes* (Watermill); *Peaches* (Royal Court). Film: *Murder by Numbers*, *Birthday Girl*, *Lost Souls*, *The Thin Red Line*, *Washington Square*, *The Truth About Cats & Dogs*, *Feast of July*, *Remains of the Day*, *Bye Bye Baby*, *The New World*. Television: *Press*, *Urban Myths*, *Apple Tree Yard*, *Mad Dogs*, *Book of Negroes*, *The Wipers Times*, *Dates*, *Mad Dogs*, *Soldier, Soldier*, *A Fatal Inversion*, *After the Dance*, *Between the Lines*, *Tuesday*, *The Borrowers*, *Resort to Murder*, *Game On*, *Tuesday*, *Kiss Me First*.

KURT EGYIAWAN

Miles

Theatre: *Othello*, *Measure For Measure*, *Henry V*, *King Lear*, *The Frontline* (Shakespeare's Globe); *Season in the Congo* (Young Vic); *Berenice* (Donmar Warehouse); *Earthquakes in London* (Headlong); *Richard III*, *Twelfth Night* (The Belasco Theatre). Film: *Beasts of No Nation*, *Pan*, *Kill Your Friends*, *Skyfall*. Television: *The Exorcist*. Winner of the Spotlight Prize in 2010.

SEÁNA KERSLAKE

Cat

Theatre: *King of the Castle* (Druid Theatre Company). Film: *Dublin Old School*, *A Date for Mad Mary*. Television: *Can't Cope*, *Won't Cope*. Seána was named Screen International Star of Tomorrow 2017 and won the Bingham Ray New Talent Award Galway Film Fleadh 2017.

JEMMA REDGRAVE

Vanessa

Theatre: *A Midsummer Night's Dream*, *Major Barbara*, *Our Town*, *The Three Sisters*, *Enemy of the People* (West End); *An Ideal Husband*, *The Cherry Orchard* (Chichester); *Donkey's Years* (Rose Kingston); *Farewell to the Theatre* (Hampstead); *The Great Game* (Tricycle/Broadway); *Chatsky* (Almeida); *As You Like It*, *Cyrano de Bergerac* (Greenwich); *Seven Lears* (Royal Court); *School for Scandal* (Bristol Old Vic); *Panorama* (Kings Head Theatre); *Easter* (Haymarket Theatre Leicester); *Miss Julie* (Pocket Theatre Tour); *What The Butler Saw*, *Lady Windermere's Fan* (Lyric Theatre Belfast). Film: *Howard's End*, *Love and Friendship*. Television: *Holby City*, *Doctor Who*, *Unforgiven*, *Cold Blood*, *Mansfield Park*, *The Relief of Belsen*, *The Buddha of Suburbia*.

NEIL STUKE

Seymour

Theatre: includes *Grace Note* (The Old Vic); *Blue/Orange*, *Boeing Boeing*, *Entertaining Mr Sloane* (West End); *Frankie & Johnny* (Chichester); *Bull* (Young Vic/New York); *American Buffalo* (Young Vic); *Season's Greetings* (National Theatre); *The Bullet* (Donmar Warehouse); *Featuring Loretta*, *The Philanderer* (Hampstead); *Mojo*, *Not a Game for the Boys* (Royal Court); *Clocks & Whistles*, *Goldhawk Road* (Bush); *What the Butler Saw*, *View from the Bridge*, *Romeo & Juliet* (Royal Exchange Manchester); *Grapes of Wrath* (Sheffield Crucible). Film: includes *The Comedian's Guide to Survival*, *Out on a Limb*, *Mother Theresa*, *Circus*, *The Suicide Club*, *Sliding Doors*, *If Only*, *Century*. Television: includes *Dr. Foster*, *Silent Witness*, *High and Dry*, *Porters*, *Paranoid*, *Silk*.

STUART ANGELL

Understudy Miles/Ramsay

Theatre: Dr. Seuss's *The Lorax* (The Old Vic); *Pinocchio*, *Angels in America*, *War Horse* (National Theatre); *A Christmas Carol* (Corby Cube); *The Grinning Man* (Bristol Old Vic); *Running Wild* (Regent's Park); *The Lesson* (Butterfly Theatre); Kate Bush's *Before the Dawn* (Hammersmith Apollo); *The Wind in the Willows*, *Travels with My Aunt* (Royal & Derngate); *A Christmas Carol* (National Theatre of Scotland); *deadkidsongs* (Ustinov Theatre, Bath); *Equus* (London Classic Theatre); *Faeries*, *The Thief of Baghdad* (Royal Opera House). Film: *Mowgli*, *London Road*. Television: *Fungus the Bogeyman*, *Adventures on Orsum Island*.

WILLIAM FINDLAY

Understudy Bernard/Seymour

Theatre: *A Flea In Her Ear* (The Old Vic); *Travesties* (West End); *Spike Milligan's Adolf Hitler: My Part In His Downfall* (Bristol Old Vic/Chichester/UK Tour); *The Fitzrovia Radio Hour's 'A Christmas Carol'* (Leicester Square Spiegeltent/The Vaults); *Twelfth Night* (Oxford Shakespeare Company); *A Trip To Scarborough* (Stephen Joseph Theatre); *Fracture* (High Tide Festival); *Over The Rainbow: The Eva Cassidy Story* (UK Tour); *Bedroom Farce* (Sheringham); *Look Back in Anger*, *Stone Cold Murder* (Vienna). Film: *Storm*, *Diagnosis Superstar*. Television: *Silent Witness*, *Eastenders*, *Parents of the Band*, *A Foot in the Door*.

ROBYN SINCLAIR

Understudy Cat/Vanessa

Theatre: *Much Ado About Nothing* (Oxford Shakespeare Company); *The Snow Queen* (Theatr Clwyd/Paperfinch Theatre). Film: *Fledgeling*. Training: Robyn was part of the National Youth Theatre in 2011 and graduated from Royal Central School of Speech and Drama in 2017.



Pip Carter, Seána Kerlake, Neil Stuke and Ben Chaplin

CREATIVE TEAM

JOE PENHALL

Writer

Theatre: *Sunny Afternoon* — Olivier Award for Best New Musical (Hampstead Theatre/West End); *Birthday*, *Haunted Child*, *Pale Horse* — Thames Television Award for Best Play, *Some Voices* — John Whiting Award; *Dumb Show* (Royal Court); *Landscape with Weapon*, *Blue/Orange* — Evening Standard Award for Best Play, Olivier Award for Best New Play and Critics' Circle Award for Best New Play (National Theatre); *The Bullet* (Donmar Warehouse); *Love and Understanding* (Bush). Film: *The Road*, *Enduring Love*, *Some Voices*. Television: *Mindhunter*, *Moses Jones*, *The Long Firm*, *Blue/Orange*, *Birthday*.

ROGER MICHELL

Director

Theatre: *Marya* (The Old Vic); *Landscape with Weapon*, *Honour*, *Blue/Orange*, *The Homecoming*, *Under Milk Wood*, *Coup*, *Waste*, *Consent* (National Theatre); *Rope* (Almeida); *My Night With Reg*, *Tribes*, *Birthday* (Royal Court); *Betrayal*, *Old Times* (Donmar Warehouse); *Farewell to the Theatre* (Hampstead). Resident Director at the RSC for six years. Film: *Persuasion*, *Titanic Town*, *My Night with Reg*, *Notting Hill*, *Changing Lanes*, *The Mother*, *Enduring Love*, *Venus*, *Morning Glory*, *Le Weekend*, *My Cousin Rachel*. Television: *The Buddha of Suburbia*, *Downtown Lagos*, *The Lost Honour of Christopher Jeffries*.

HILDEGARD BECHTLER

Set Designer

Theatre: *Cause Célèbre*, *Richard II*, *All About My Mother* (The Old Vic); *Mary Stuart*, *Hamlet*, *Oresteia*, *Top Hat*, *Good People*, *Old Times*, *The Sunshine Boys*, *Arcadia*, *The Master Builder*, *The Crucible*, *Hedda Gabler*, *The Misanthrope*, *The Goat or Who is Sylvia?* (West End); *Oedipus* (Toneelgroep Amsterdam); *Consent*, *Waste*, *A Taste of Honey*, *Scenes from an Execution*, *After the Dance* — Olivier Award for Best Costume Design (National Theatre); *Richard III*, *Uncle Vanya* (Almeida); *Roots* (Donmar Warehouse); *The Seagull*, *Primo*, *Hedda Gabler* (Broadway); *Blasted*, *Krapp's Last Tape*, *My Name is Rachel Corrie* (Royal Court). Opera: *The Exterminating Angel* (Salzburg/ROH/Metropolitan Opera/Royal Danish); *La Traviata* (Glyndebourne); *The Damnation of Faust* (ENO/Berlin).

DINAH COLLIN

Costume Designer

Theatre: *Consent*, *Nation*, *Much Ado About Nothing* (National Theatre); *Cunning Little Vixen* (Glyndebourne Theatre). Film: *My Cousin Rachel*, *The Infiltrator*, *The Dark Outside*. Television: *Pride and Prejudice* — Emmy Award for Outstanding Costume Design, *Portrait of a Marriage* — British Academy Television Craft Award for Best Costume Design

DAVID ARNOLD

Composer & Music Supervisor

Theatre: *Made in Dagenham* (West End); *Old Times*, *The Cosmonaut's Last Message to the Woman He Once Loved In the Former Soviet Union* (Donmar Warehouse). Film: *Stargate*, *Independence Day* — Grammy Award for Best Instrumental Composition Written for a Motion Picture or Television, *Tomorrow Never Dies*, *The World Is Not Enough* — Ivor Novello Award for Best International Film Score, *Die Another Day*, *Casino Royale*, *Quantum of Solace*, *Changing Lanes*, *Venus*, *Zoolander*, *Amazing Grace*, *Shaft*, *Stepford Wives*, *Narnia*, *Paul*, *Hot Fuzz*. Television: *Sherlock* — Creative Arts Emmy co-winner, *Little Britain*, *Come Fly With Me*. Music Director of the London 2012 Olympic and Paralympic Games Closing Ceremonies.

RICK FISHER

Lighting

Theatre: *Marya*, *Resurrection Blues* (The Old Vic); *Sunny Afternoon*, *An Inspector Calls*, *Rent*, *Judas Kiss*, *Chariots of Fire*, *The Audience* (West End); *Billy Elliot* (Worldwide); *Consent*, *Waste* (National Theatre); *The Woman in White* (Charing Cross); *Cell Mates*, *A Family Business* (Hampstead); *An Inspector Calls*, *Via Dolorosa*, *Some Americans Abroad*, *The Philanthropist*, *Swan Lake* (Broadway); *Mata Hari*, *Tokyo*, *Sweeney Todd* (Paris/San Francisco/Houston); *Forbidden City*, *Merchant of Venice*, *Twelfth Night*, *Othello*, *Much Ado* (Singapore); 22 operas for Santa Fe Opera. Awards: two Olivier Awards, two Tony and Drama Desk Awards, Helpmann Award, Knights of Illumination Lifetime Achievement Award.

JOHN LEONARD

Sound

Theatre: *Lady Windermere's Fan*, *The Libertine*, *Dead Funny*, *The Duck House*, *Firebird*, *McQueen*, *Long Day's Journey Into Night* (West End); *The Dark Earth and The Light Sky*, *The Master Builder*, *Little Eyolf* (Almeida); *Ghosts* (West End/New York); *Stevie*, *Farewell To The Theatre*, *Lawrence After Arabia*, *Ken*, *Mr Foote's Other Leg*, *Cell Mates*, *Prism*, *The Firm*, *Mother Christmas* (Hampstead); *Macbeth* (Shakespeare's Globe); *Consent*, *Waste*, *Detroit*, *Grief*, *Cocktail Sticks*, *2000 Years*, *England People Very Nice*, *Much Ado About Nothing*, *London Assurance*, *Rocket to the Moon* (National Theatre); *Into The Woods* (Royal Exchange Manchester); *The BFG* (Birmingham Rep); *Birthday*, *Tribes* (Royal Court); *The Retreat* (Park Theatre); *The Stepmother* (Chichester).

JESSICA RONANE CDG

Casting

Theatre: *Fanny & Alexander*, *The Divide*, *A Christmas Carol*, *Girl from the North Country*, *Woyzeck*, *Rosencrantz & Guildenstern are Dead*, *King Lear*, *The Caretaker*, *The Master Builder*, Dr. Seuss's *The Lorax*, *The Hairy Ape*, *Future Conditional* (The Old Vic); *Running Wild* (Regent's Park). Theatre (children casting): *To Kill a Mockingbird*, *The Sound of Music* (Regent's Park); *School of Rock*, *The Audience*, *Charlie and the Chocolate Factory*, *Made in Dagenham*, *Singin' in the Rain*, *Billy Elliot the Musical* (West End); *Matilda the Musical* (RSC/West End); *Bugsy Malone* (Lyric Hammersmith); *Caroline or Change* (National Theatre). Film: *The Kid Who Would Be King* (Working Title/Big Talk).

WILL STUART

Musical Director

Theatre as Musical Supervisor: *From Here to Eternity* (USA). As Arranger or Orchestrator: *Committee* (Donmar Warehouse); *From Here to Eternity* (USA); *The West End Men* (West End); *King Pit* (Sage). As Composer: *At First Sight* (UK Tour); *The Rise & Fall of Little Voice* (Associate, West Yorkshire Playhouse). As Musical Director: *The Divide*, *A Christmas Carol* (The Old Vic); *Stella McCartney* (Paris Fashion Week 2017); *The West End Men* (West End); *King Pit* (Sage). As Associate or Assistant Musical Director: *Kinky Boots*, *Made in Dagenham*, *Sinatra*, *From Here to Eternity* (West End). Recordings or Broadcasts as Arranger: Shirley Bassey, Paloma Faith, Bryn Terfel.

DANIÈLE LYDON

Voice Coach

Theatre: *Big Fish*, *Carousel*, *School of Rock* (West End); *Harry Potter and the Cursed Child* (West End/Broadway); *Sex with Strangers* (Hampstead); *The Curious Incident of the Dog in the Night-Time*, *Medea*, *Beyond the Beautiful Forevers*, *Treasure Island*, *Man and Superman* (National Theatre). Film: *Rogue One — A Star Wars Story*, *Salt and Fire*, *Life*. Television: *Victoria*, *Poldark*, *Dark Angel*, *The Paradise*, *Vera*, *Boy meets Girl*, *George Gently*, *Comedy Urban Myths*.

MARIA CROCKER

Baylis Assistant Director

Theatre as Director: *Growth* (Northern Stage Studio); *Brian Looks Like Alan Rickman* (York Theatre Royal Studio); *Found* (Alnwick Playhouse). Theatre as Associate Director: *Leaving* (Curious Monkey); *Gods Are Fallen and All Safety Gone* (Greyscale/International Tour); *One Last Waltz* (The Hope Theatre); *The Gamblers* (Greyscale/Dundee Rep). Theatre as Assistant Director: *Pinocchio* (National Theatre); *Animal Farm* (Northern Stage); *Catch 22* (UK Tour). Theatre as Deviser: *No Miracles Here*, *Five Feet In Front*, *Bonenkai* (The Letter Room).

MARCUS HALL PROPS

Props Supervisors

Theatre: *Fanny & Alexander*, *Groundhog Day*, 'Art', *Jekyll & Hyde* (The Old Vic); *Strictly Ballroom*, *Tina!*, *Hamilton*, *The Birthday Party*, *Moderate Soprano*, *42nd Street*, *Dreamgirls*, *Gypsy*, *American Buffalo*, *Charlie and the Chocolate Factory*, *The Girls*, *Half a Sixpence*, *Kinky Boots*, *Travesties*, *Bend it Like Beckham*, *The Commitments*, *Top Hat* (West End); *Bat Out of Hell*, *Mary Poppins* (Worldwide); *Young Marx* (The Bridge Theatre); *Apologia* (Trafalgar Studios); *Assassins* (Menier Chocolate Factory); *Caroline, or Change* (Chichester); *Young Chekhov* (Chichester/National Theatre); *The Judas Kiss* (Toronto); *Hamlet* (Barbican); *The Brits — Sam Smith* (O2 Arena); *Macbeth* (MIF & New York); *The Phantom of the Opera* (International Tour).

LYNETTE MAURO

Costume Supervisor

Theatre: *Glass Menagerie*, *Once*, *The Sound of Music* (West End); *The Seagull*, *Fiddler on the Roof*, *Nine*, *The Invention of Love*, *The Iceman Cometh* (Broadway); *An American in Paris* (Châtelet/Broadway/West End); *Company*, *Into the Woods*, *Wild Duck* (Donmar); *Pinocchio*, *The Plough and the Stars*, *Othello*, *Hamlet*, *People*, *Nation*, *Some Trace of Her*, *Never So Good*, *Paul*, *The House of Bernarda Alba*, *Dream Play*, *Mourning Becomes Electra* (National Theatre); *The Dark Earth and the Light Sky*, *Waste*, *The Iceman Cometh*, *Moonlight* (Almeida); *Strapless*, *Winter's Tale*, *Raven Girl* (ROH); *Meistersinger*; *Cunning Little Vixen*, *Così Fan Tutti* (Glyndebourne); *Aida* (Disney).

CHARACTERS

CAT

Cat is a young Irish singer and musician who has just returned from an American tour. She made an album with Bernard as the producer, and one of the songs became a hit single. She is distressed that her work hasn't been properly credited and by what happened on tour.

MILES

Miles is Cat's lawyer. He seems to be genuinely concerned for Cat's welfare and appalled at the way she, and other women in the music industry, have been treated. He doesn't regard Seymour very highly.

VANESSA

Vanessa is a psychotherapist treating Cat. She has been appointed by Cat's record company and lawyer. She empathises with Cat but also challenges her behaviour and choices.



CAT
Musician



MILES
Cat's Lawyer



VANESSA
Cat's Psychotherapist

BERNARD

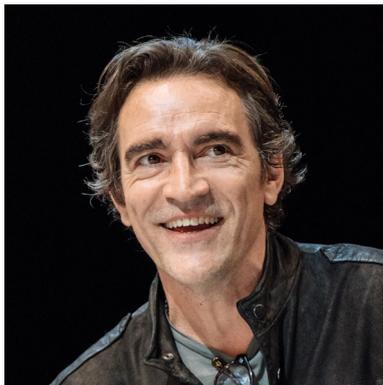
Bernard is a music producer who worked with Cat on her most recent album. He is very experienced and successful. He is convinced that the music he created with Cat is, or should be considered to be, his. He doesn't want to share the credit and is willing to be deceitful to achieve his goals.

SEYMOUR

Seymour is Bernard's lawyer. He doesn't seem to like Bernard very much, but understands that Bernard's behaviour means that he has lots of work and is able to afford a nice lifestyle.

RAMSAY

Ramsay is a psychotherapist treating Bernard. Bernard chose Ramsay; he has spoken to other psychotherapists in the past. Ramsay questions Bernard's actions and choices a lot. He tries to encourage Bernard to consider more empathetic ways of behaving and is almost critical of him.



BERNARD

Music Producer



SEYMOUR

Bernard's Lawyer



RAMSAY

Bernard's Psychotherapist

SYNOPSIS

The action of the play takes place in recording studios, psychotherapist's and lawyer's offices. Conversations often overlap and action is discussed in flashback, commented on by characters in the present.

ACT ONE

Cat is talking to Vanessa, a psychotherapist, for the first time. Bernard is talking to his psychotherapist, Ramsay; they have met before. Bernard's lawyer, Seymour, and Cat's lawyer, Miles, are trying to establish what has happened between Cat and Bernard. We begin to understand what Cat and Bernard think has happened in the creation of an album and hit single, and what happened on tour in the US. Cat wanted to work with Bernard as she listened to his work growing up. Bernard has taken writing credits on the album he produced with Cat, which she does not think is fair. Cat is distressed, particularly about what happened on tour. All the characters explore what it means to be credited for your music, ownership of ideas, professional and personal boundaries in creative collaborations and the gender pay gap that sees women in the music industry earn less.

There is a flashback to one of the first times Cat and Bernard work together in the studio. Bernard suggests bringing in a famous saxophone player that Cat admires to work on the album uncredited. The conversations overlap exploring in more detail the experience of collaboration, the challenges of communication and the ownership of the music that has been created. Cat feels she has to work with Bernard again because she is in a two album deal with a kill clause — if the record company doesn't like what she produces they will stop the deal.

At a later recording session Cat tries to assert her ideas and comes into conflict with Bernard who blanks her. Ramsay questions Bernard about his perception of the experience; Bernard feels he taught Cat. Bernard goes to his lawyer to find a way to ensure that he can claim ownership of the music they are creating. Later in the studio Bernard lies to Cat, saying the bass player they had been working with is claiming ownership and they must change the intro she has written to something he suggested.

Cat tries to explain Bernard's behaviour to Vanessa while Bernard tells Ramsay that Cat casts herself as a victim.

In the studio, Miles and Seymour comment on Bernard, who is being very critical of Cat's suggestions. Miles and Seymour argue about whether creative people are different to normal people, and the responsibilities Bernard and Cat have to each other's wellbeing.

Vanessa supports Cat to realise that Bernard's treatment of her was inappropriate. Their conversation overlaps with Bernard and Ramsay where all four characters are discussing the role of women in the music industry, misogyny and gendered ideas of behaviour. Miles and Seymour talk in more detail about the ownership of music and how to credit the creators.

Through two overlapping conversations between Seymour, Bernard and Miles, we discover that Cat has publicly asserted her ownership of the hit song in the newspapers and on social media. Bernard feels threatened.

Vanessa suggests that Cat uses her lawyer as buffer so she doesn't have to speak to Bernard. Cat doesn't want trouble and reflects that the collaboration began in a friendly way, and that she could see a way for them to be friends again. We see a brief moment of fun in the studio. However, Bernard talks to Ramsay about wanting to threaten Cat.

We return to overlapping conversations that reveal more about the characters. Cat is proud of what they achieved. Bernard talks about growing up with parents who had a violent marriage, and how abusive behaviour was normal. He links anger with authenticity. He says he wants to feel safe, which for him equates to being in control. Miles comments that Cat shows Bernard more respect than she should. Bernard has been married at least twice, and Cat thinks he is lonely. Cat was lonely and homesick when she first moved to London. Bernard attempted suicide after his second divorce, not completely intentionally, with a combination of alcohol and prescription and non-prescription drugs. Bernard has previously been prescribed anti-psychotic medication. Cat's father was an accomplished musician who started in Dublin and moved to London, where he faced discrimination and didn't realise his dreams. He returned to Dublin and drove taxis and drank heavily, dying when Cat was 13. He was very critical of Cat and angry when she stopped playing classical guitar. Bernard's mother and father are both dead. Cat feels like a fraud a lot of the time and wants to be seen as authentic, seeking external validation.

In the studio. Bernard undermines Cat who is trying to play. Cat is drinking and using prescription drugs inappropriately to switch off, and at points was unconscious while on tour. After her father died, Cat's mother re-married a year later. Cat found this very difficult and she was prescribed Seroxat, an antidepressant medicine.

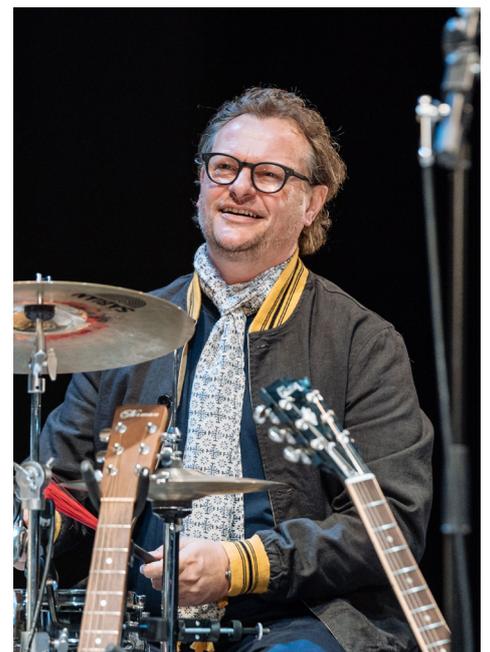
The lawyers cut across the conversation and Seymour questions if Cat is over 21. He suggests she's in breach of contract and questions whether she has an addiction. While on tour and not fully conscious, Cat would be moved around to make sure she got to a show on time and male crew members would be sent in to watch her or check up on her while she slept. She recalls going to sleep in a hotel in Pittsburgh and waking up in her underwear backstage in Los Angeles 30 minutes before a show began. Cat didn't speak to her lawyer about this incident because she liked the crew and didn't want to cause a fuss. Miles is outraged. Bernard discredits Cat's experience by criticising her mental health, something Ramsay challenges him about. Seymour warns Bernard about how he speaks about Cat.

In the studio Bernard criticises everything that Cat does.

Vanessa suggests to Cat that Bernard has a lack of empathy and is damaged, showing sociopathic or psychopathic tendencies. Ramsay asks Bernard if he's cruel and a bully; Bernard says he has no feelings. Bernard comments that everyone he knows becomes audience, a mass that he controls rather than connects with.

Cat and Vanessa, Bernard and Ramsay, are discussing their hopes for the upcoming Ivor Novello Awards ceremony. Cat is proud and hopeful, Bernard has decided he may not attend the ceremony, and if he does he's not sharing the award, though he's not telling Cat this.

At the award ceremony Bernard takes the award and talks over Cat, belittling her and trivialising the award. Cat tries to speak but Bernard interrupts with a poetic speech about how music connects people to their humanity.



Ben Chaplin; Seána Kerslake; Neil Stuke

ACT TWO

The day after the ceremony Bernard doesn't understand why Cat is upset. He taunts her by offering the actual award, which he took after the show, to her. Then he criticises her need for recognition. Cat talks to Vanessa and tries to unpick how she works creatively with Bernard.

In the studio Cat criticises Bernard. Vanessa suggests Cat should stop working with Bernard, who tells Ramsay that Cat is abusive.

Cat is in a meeting with Miles, Bernard with Seymour. They are discussing what happened on tour which Miles suggests is assault and kidnapping, and as it involved crossing state lines, is an FBI matter. Seymour warns Bernard about how serious the allegation is.

Miles, Seymour and Bernard are discussing what happened on tour and whether or not Cat's performances are sexualised as a way to reach audiences. Ramsay is pushing Bernard to reflect as he shows no empathy or concern.

Vanessa suggests that Cat has mild Post Traumatic Stress Disorder because of what happened in the US. She advises Cat to strengthen her personal boundaries when working with Bernard.

In the studio we see Cat asserting her ideas and taking control. Bernard verbally and physically threatens her, they struggle, and she slaps him on the face.

Bernard is with Seymour, he trivialises what happened to Cat in the US. Seymour suggests he flatters Cat and offers her a credit on the song, which Bernard rejects.

Bernard, Cat, Miles and Seymour are together discussing ownership of the song. Bernard claims he wrote the lyrics about his mother. Cat talks about how Bernard made her change the music. Bernard starts to verbally attack Cat and we learn that she was in Business Class next to Bernard on the flight to Los Angeles. Miles contacts the airline to get flight data and CCTV. Bernard has started to contradict his earlier stories about the incident in the US.

Miles is telling Cat that he has secured a credit on the song and full creative control of her next album, if she drops the complaint about the US and signs a Non-Disclosure Agreement (NDA) agreeing never to talk about it again.

Bernard is telling Seymour that he has found a new singer to work on his next album. Seymour warns that Cat might press charges and Bernard says he wants to make her life very difficult.

Cat and Vanessa have a heated conversation. Vanessa suggests that Cat needs to examine her part in what has happened. Cat rejects the strong woman label, she feels she has burnt her bridges and has no friends.

Bernard tells Ramsay that for him music equals control, he wants to retain power over Cat through the music.

Miles apologises to Cat for not protecting her; he comments that Bernard does this to everyone. Cat rips up the NDA and says that leaving the album contract will free her to make music her way. Bernard and Ramsay have a final conversation.

Cat is in a studio recording Faure's *Pavane* with a string quartet. She encourages the musicians to listen to each other and be generous.

THEMES

MUSIC AND EMOTION

‘Music affects the reward centre of the brain. It literally creates emotions’

Vanessa, *Mood Music* (Act 2)

There are a number of different theories about how, and why, music affects humans’ emotional state. Research has shown that sounds that rise up in a jagged way put us on edge, while long, smooth descending sounds have a calming effect. Some of these patterns of sound carry a universal meaning, shared by adults from different cultures, young children and even some animals. Some scientists suggest that they connect to the sounds humans made before we could speak. However, there are differences in how music can affect our emotional state depending on age, cultural background and personal taste. Particular pieces of music or songs can remind us of important experiences, cheer us up or make us feel brave. In *Mood Music* both Cat and Bernard have very strong emotional connections to music. Their identities, personal histories and hopes for the future are all expressed through the music and songs they listen to and write. This deep connection is a source of conflict, as the characters are emotionally engaged in the business of making music. When they cannot agree over how a piece of music should sound, or who created it, a whole range of emotions are released that shape the action of the play.

CONVERSATION STARTER

Are there any pieces of music that you listen to to change the way you feel? Which ones?
Why do you think music has such an impact on our emotions?

UNHEALTHY RELATIONSHIPS

‘Powerful men like working with young women because they don’t make a fuss’

Vanessa, *Mood Music* (Act 2)

Mood Music explores a very unhealthy working relationship between Bernard and Cat. Bernard prioritises his own goals and desire for control with little regard for fairness, honesty or anyone else’s wellbeing. He actively uses his power, which lies in a greater knowledge and experience in the music industry, to further his own ambitions. He consistently belittles and undermines Cat. At points he is verbally and physically threatening towards her. When they begin working together Cat gives Bernard status in their relationship, she is in awe of his skills and experience and doesn’t trust her own intuition. Cat admires Bernard but doesn’t establish clear boundaries about what she expects from their collaboration. When their relationship starts to breakdown she retaliates and slaps him. The music industry, as described in *Mood Music*, seems to create the right conditions for this unhealthy relationship to flourish. It especially seems to disadvantage women, with lots of gendered ideas about women not having particular creative skills or asking for equal pay discussed.

CONVERSATION STARTER

In what ways do you think people behave with each other in a healthy creative relationship?
Can you suggest some strategies for resolving conflict in a positive way?
What responsibilities do people have if there is an imbalance in power in a relationship?

THE CREATIVE ARTIST AS A TROUBLED SOUL

'Talent redeems all sorts of dreadful, dysfunctional behaviour'

Vanessa, *Mood Music* (Act 2)

Bernard's lawyer suggests that Bernard and Cat are different to normal people because they are creative. He suggests that Bernard's inappropriate behaviour should be excused because he is creative and good at what he does and that Cat is so emotional because she is a singer. Cat's skill as a singer, especially a female singer, is linked to an idea that she will be emotionally unstable and irrational. The characters in the play debate whether creative people are troubled or whether the conditions they work in make them troubled. Cat's lawyer Miles argues that creative people are like everyone else, and in order to flourish they need to feel safe. The way the music industry is shown to operate in *Mood Music*, with Cat's contract featuring a 'kill clause', increases the pressure to succeed at all costs. It is also a world in which people work long hours, are away from home and supportive family or friends, and face constant public scrutiny with freely available alcohol and drugs. These factors combine to create an environment that doesn't support good mental health.

CONVERSATION STARTER

How could people in creative jobs take care of themselves?

What could record companies, or other organisations who work with creative people, do to make sure that people are taken care of?

Do you think we should separate the way people behave from the art that they create?

INTELLECTUAL PROPERTY AND COPYRIGHT

'People don't know I'm a songwriter because I'm uncredited on the single'

Cat, *Mood Music* (Act 1)

Intellectual property, or IP, refers to things that people create with their mind. This might be a new invention, a book, a piece of music, or a design. IP is protected through patents, trademarks, registered designs and copyright. IP is essential to the financial success of individual artists and the music business.

Copyright is the key way that artists protect their music and licence it to make money. Copyright laws enable creators of songs to have the sole right to decide what happens with a song and to make money by allowing others to use the song for a fee. Copyright protection only starts when you actually write or record the song, it doesn't protect the idea itself.

The internet has completely changed the music industry and it is now much easier to make and distribute music. It's also easy to listen to copied music: where the original artist's copyright hasn't been respected. Bernard and Cat are locked in a debate about who owns the music they have created together. It's a complex issue. They could choose to share the copyright, but instead Bernard decided that he wanted to assert ownership over a hit song, which Cat feels she wrote the lyrics and created the riff for.

CONVERSATION STARTER

In addition to ensuring they are paid for their work, why is it important for a musician or other artist to guarantee that they are effectively managing their intellectual property?

Do you think music should be free to listen to? Why or why not?

TIMELINE

JOE PENHALL, MOOD MUSIC WRITER

Joe Penhall is a playwright and screenwriter, his plays have been produced around the world and he writes for TV and film.

1967

Joe Penhall is born in Surrey in the UK on 23 August.

1971

Joe and his family move to Australia; first to Perth, then to Adelaide where he grows up, apart from a few months in the UK when he is nine years old.

1985

Joe begins writing music and performing in bands.

1988

Joe moves to Sydney to attend Sydney School of Art, where he explores his visual art, music and writing.

1990

Joe returns to the UK. He gives himself four months to succeed and has a series of jobs, including working in a pizza restaurant, before landing a job as a journalist on the Hammersmith Guardian where he works for two years.

1992

Joe joins the Young People's Theatre in Portobello Road and is supported to write and go to see plays.

1994

Joe is inspired after watching a performance of the play *True West* by Sam Shepard at the Donmar Warehouse, directed by Matthew Warchus (now Artistic Director of The Old Vic) with Mark Rylance playing a lead character.

1994

Some Voices, directed by Ian Rickson, premieres at the Royal Court. The play tells the story of a man with schizophrenia who is discharged from hospital to stay with his brother in Shepard's Bush. This production of Joe's first professionally produced play won the John Whiting Award.

1995

Pale Horse, directed by Ian Rickson premieres at the Royal Court. It is a story about a man whose wife has just died and finds himself helping the girlfriend of an old friend.

1995

Go Back Out is a film that explores the effect of a mental health diagnosis on a man and his family, and the difficulty in accessing help.

1997

Love and Understanding, directed by Mike Bradwell, opens at the Bush Theatre. It tells the story of a couple, Neal and Rachel, two young Doctors with stressful, busy lives, and what happens when Neal's old friend Richie appears. Joe also composes the music for the production.

1998

The Bullet, directed by Dominic Cooke, premieres at the Donmar Warehouse. It is about Robbie and Carla, who return from a life in the Far East to a London family in crisis.

2000

The film *Some Voices* premieres at the Cannes Film Festival. Joe re-wrote the screenplay, which is directed by James Cellan Jones. Daniel Craig plays Sam, as he did in the original stage play.

2000

Blue/Orange, directed by Roger Michell, premieres at the National Theatre, starring Bill Nighy, Andrew Lincoln and Chiwetel Ejiofor. The play is about a black man who has been sectioned, and the doctors who are debating his release from hospital. A dark comedy that explores race and mental illness in the UK at the beginning of the millennium, *Blue/Orange* wins the following Best New Play awards; Lawrence Oliver Award, Evening Standard Theatre Award and the Critics' Circle Theatre Award.

2004

The film *Enduring Love* opens. Joe writes the screenplay adaptation of the Ian McEwan novel. Directed by Roger Michell, the story follows two strangers whose lives become tangled after witnessing a deadly hot air balloon accident. It stars Daniel Craig and Rhys Ifans in the lead roles.

2004

Dumb Show, directed by Terry Johnson, premieres at the Royal Court. The play explores ethics, morality and the role of the press in age of reality television. Barry, a popular Saturday night TV presenter is persuaded to reveal the darker side of his life by John and Jane, while staying in an exclusive hotel.

2004

The four-part BBC TV series, *The Long Firm*, is an adaptation of Jake Arnott's novel, a crime drama that tells the story of Harry Starks through four characters who come into his life.

2005

The Undertaker, a BBC short film. A young woman asks if she can see her father's body and the friendly young undertaker shows her a special trick with disastrous consequences.

2005

A TV adaptation of *Blue/Orange* directed by Howard Davies and starring Brian Cox, John Simm and Shaun Parkes is aired.

2007

Landscape with Weapon, directed by Roger Michell, premieres at the National Theatre. Ned, a brilliant engineer, has developed a new military drone and his dentist brother, Dan, makes him see its lethal potential.

2009

Moses Jones is a three-part BBC crime drama series directed by Michael Offer. DI Moses Jones is a Scotland Yard detective investigating a mutilated body found floating in the river Thames. The series wins Best Screenplay at the Roma Film Festival. Joe also co-writes some of the music.

2009

The film, *The Road*, adapted from the Cormac McCarthy novel is released. Directed by John Hillcoat and starring Viggo Mortensen and Charlize Theron. Joe collaborates with Nick Cave who composes the music for the film.

2011

Haunted Child, directed by Jeremy Herrin, premieres at the Royal Court. A child who lives with his mum is disturbed by visions of his absent father, who has left his family to join a cult.

2012

Birthday, directed by Roger Michell, premieres at the Royal Court. A play about a couple having a second baby and due to the advances in medicine the man can have the child.

2014

Sunny Afternoon, directed by Edward Hall, premieres at Hampstead Theatre. A musical about the early years of The Kinks, this production wins the Laurence Olivier Award for Best New Musical.

2016

Blue/Orange has a major revival at The Young Vic, directed by Matthew Xia.

2017

Mindhunter Netflix series based on the factual book 'Mindhunter: Inside the FBI's elite Serial Crime Unit'. Joe is an Executive Producer as well as the lead writer.

2018

Joe is named as the screenplay writer for a new film about the Hatton Garden Heist, where a gang of elderly villains stole diamonds from a vault in central London.

2018

Mood Music, directed by Roger Michell, opens at The Old Vic.

CONVERSATION STARTER

What do you think are the key differences between writing for stage and writing for screen?

What are the similarities?

Do you notice any patterns in Joe Penhall's work? It could be a theme or who he works with.

What are they? Why do you think they appear?

REHEARSAL DIARY

BY MARIA CROCKER, BAYLIS ASSISTANT DIRECTOR

WEEK ONE

What's it all about?

The first day of rehearsals is always an exciting and slightly nerve-racking day; there is a particular energy in the room, people want to make a good first impression and our first day was no different. After a meet and greet with the lovely Old Vic team we got straight to work with a read through of the play. It's so exhilarating to hear a play read aloud for the first time, to hear the actor's voices and the musicality of the text.

After lunch we all jumped on the tube to North London and were very lucky to be shown around Air Studios by the wonderful David Arnold, an award-winning songwriter and composer, who has composed the music for the show. It was fantastic to get a sense of the world of the play and an insight into the music recording and writing process; David has been in the business a long time and had some brilliant anecdotes to inform our research.

The week then continued with table work. As this is a brand new play, Joe Penhall, the writer, was in the room with us alongside Roger Michell, the director. To have the writer in the room at this point of rehearsals is such a luxury; it's a chance to discuss themes, character, plot points, logistics and any other questions that are useful to Roger and the cast. We talked at length; working through the play, stopping every few pages, building ourselves a foundation of understanding to work from that lies deep beneath the text. The questions that were being discussed could be as simple as; what does this word mean? Who am I saying this to? What time of year is this taking place? To more detailed thoughts from Joe about character intentions and where the writing came from. Joe made quite a few cuts as we worked through the script, often trying to make things more economic or expeditious. We spent the first week and a half working through the script in this way — I think we shaved off about 10 pages during this time!



Jemma Redgrave; Neil Stuke

WEEK TWO

Lines, Lines, Lines

This week Roger started to stage the play; get it up on its feet and begin to understand the 'nature of the beast'. We knew before we started rehearsals that this wasn't like a 'normal,' naturalistic play, in which scenes consist of characters talking to each other, the conversation ending and another scene beginning. Act 1 requires the cast to jump and cut between time frames and conversations at lightning speed, whereas Act 2 is much closer to being a naturalistic play. This was a huge undertaking for the actors to attain and for Roger to stage.

A question that people always ask actors is 'how did you remember all those lines?' With this play, I think that's a pretty valid question, and I think their response would probably be something leading towards 'with great difficulty'. Part of my role has been to lead the cast in a daily line learning rehearsal, which we decided to name 'the line salon'. Unfortunately our time together didn't involve any facials or pedicures, but was regimented line learning; running sections over and over until the actors were confident. Roger prefers to rehearse with actors knowing their lines before working on a scene, rather than having a script in hand, so these 'line salons' became essential to our rehearsal process.

We were also very lucky this week to have a visit from a friend of Neil Stuke (the actor who plays Bernard's therapist, Seymour), a record producer at one of the top record companies. He gave us an insight into his role in the music business and was able to answer lots of questions about the legalities wrapped around making a hit record which was extremely useful for Neil and Kurt Egyiawan, who are both playing entertainment lawyers.

WEEKS THREE

It's like a dance...

Throughout Week Three we continued to work through the script, with daily line salons and music rehearsals for Ben Chaplin and Seána Kerslake, who both play musical instruments in the play. The whole team has really bonded now and there is so much joy and laughter in the room, sometimes it can be quite difficult to get the room to be quiet!

We discovered that repetition and precision are absolutely vital within our process, and as soon as a line is dropped, it takes a huge amount of effort to get the energy back into the scene. Roger described it like a dance; something that we are all learning together, using the script like music, with actors weaving in and out of moments.

We also welcomed our three brilliant understudies this week. They're each covering two roles and have had the first couple of weeks to take on the mammoth task of learning the lines. We'll be starting our evening understudy rehearsals next week.



Ben Chaplin; Seána Kerslake; Kurt Egyiawan

WEEK FOUR

'Music is what connects us to ourselves' Bernard

This week rehearsals have continued as normal: 10am piano and guitar rehearsals whilst line runs take place in the green room. We normally gather together around 11am to work through notes and add detail. The afternoon continues in this way, running longer sections of the play. We are working towards doing a full run later in the week.

We now have a skeleton of the play; it's not perfect but it's encouraging to know that we've worked through the whole script, making trims, edits and cuts along the way, and have finished with something that feels solid and exciting.

This week has also been an opportunity to finalise the musical moments within the show. Up until this point it's been quite difficult to gauge exactly what these moments are and how they're going to be achieved within the context of the scenes. Ben and Seána have been working tirelessly to learn instruments to play in the show. They've both had daily piano lessons with Will Stuart, our Musical Director or MD, and Seána has also been learning electric and acoustic guitar. Their fingers are sore but they've made incredible progress over such a short time and have now reached a point where they're able to play the material that David has composed for the scenes. We're in a great place and on target to go into our final week of rehearsals. The whole team and company are working so hard to get this play ready for tech; it's a wonderful thing to be a part of.

WEEK FIVE

Gains and losses

It's our final week of rehearsals before we go into the theatre and it's time to start running the play. Something that I haven't mentioned in this rehearsal diary is the sheer brilliance of the cast. As well as all being supportive and joyous company members, they're at the top of their game when it comes to performing.

It's been a real privilege to be part of their journey, from learning the lines in the first couple of weeks, to seeing characters develop, giving notes and watching it all come together. It has been a demanding and rigorous rehearsal process and has required huge commitment and energy from everyone on the team.

In our final days in the rehearsal room there's lots of tweaking and sharpening taking place. It's easy to spot the developments each time we run the play, but it's a perilous beast, and one little line slip can cause problems for the whole cast. Roger described it as 'gains and losses', which I thought was brilliant and absolutely true. Everyday we're making gains and learning from our losses, so that hopefully by the time we reach tech next week, we'll be almost ready to meet our first audience.



Neil Stuke; Ben Chaplin; Seána Kerlake

AN INTERVIEW

WITH HILDEGARD BECHTLER, MOOD MUSIC SET DESIGNER

Can you tell us about how you started to work on *Mood Music*?

When I first got asked to design *Mood Music*, I was working in New York, designing an opera at The Met. The project really caught my eye because my first thought, when I read the script, was that this was going to be extraordinarily difficult to stage at The Old Vic. The building is very important to the play. At The Met I had been working on a vast stage, and immediately before that I had transferred a site-specific production to a West End space. These were both projects in which space was crucial but also challenging, in very different ways.

I had worked at The Old Vic three times before, each of these plays were very different but had really suited the proscenium arch and the stage. The stage at The Old Vic already comes out through the proscenium arch, it's quite audience friendly and this was one starting point. However, The Old Vic is a really big space and it's a very elaborate, beautiful period space. I wanted to know if *Mood Music* could work there. My first conversations with the Director, Roger Michell, were all about if this play could work in this theatre.

In our first conversation we started talking about how we could dynamically bring the action into the theatre. Could we break through the proscenium arch with the stage and in some way limit the architectural dominance of the theatre space? This would mean we would probably have to lose seats and we didn't know if we'd be able to do this. When we found out we could have the stage coming so far forward, the existing architecture of the theatre became the design around the playing space. It makes you aware of the building in a different way. Flying the mics in overhead, and having the instruments on the floor we were very quickly and clearly able to say that this was a recording studio. You find yourself looking at a recording studio within the theatre.

When I designed *Richard II* at The Old Vic, I discovered that I was allowed to use the space right at the back of the stage. It's a sort of loading area, a dock where set gets repaired or painted. It's full of architectural problems from a design perspective, beams in the way and that sort of thing but it gives you this tremendous long space. At first it didn't make logical sense to work so hard to create an intimate performance space in amongst the audience and then use the deepest possible stage. It became very important in creating a sense of the extraordinary.

Did you do any research in preparation for designing *Mood Music*?

Just after I had agreed to design this show I was working in Venice and I went to the Biennale, which is an internationally important art exhibition. Each country has an exhibition space, or pavilion. The French pavilion was a sound studio, I just photographed everything — it was very inspiring. At first I thought the set design might include a section of soundproof wall or maybe a mixing desk but slowly these got stripped away. I also visited a sound studio and looked at some different pictures of ones online and in books and magazines to help me understand what that world should look like. They are often quite messy!

Where there any other ideas that you had to discard during the process?

There are always lots of ideas that you discard early on in your thinking about the project. One thing I do remember is that originally I had wanted the stage to be fuller and more chaotic, eventually getting emptied and stripped back through the course of the show. In the end it became apparent that this wasn't possible because of the demands of the production and, you know, that was ok. You have to learn to be ok with things being difficult or not always working out quite as you'd like.

What was the design process for *Mood Music*?

When I begin a project I purposefully collect lots of images, that's really the beginning for me and I find it's really important and helpful when working with the director to make sure we understand each other.

I've worked with Roger three times before, we have really good communication and I know that he likes non-naturalistic and very simple designs — which really felt like the only way you could present this play. The action of the play moves so quickly from meeting rooms to the recording studio to lawyers' offices, it would not be practical to build walls and doors to define these spaces. The play is musical in its structure, the interactions flow; you just couldn't design it in a naturalistic way.

Then I started working with a model box that The Old Vic sent me, it's a scale model of the stage painted black. I then created a white card model of all the different set elements that I thought might go on stage. I always create models of people as I'm designing the space for them to inhabit. I create all the things that might appear in the final set and spend some time dreaming and imagining and playing with these ideas and colours and textures.

There is always a problem you have to fix in the process and while I was thinking about how to solve things I was able to get on with selecting the microphones and instruments. These were things that I definitely knew would be in the finished show, there are specific instruments required in the script. Time is always a problem, there's never enough time so being able to work on definite things at the same time as using your imagination to come up with solutions is always important.

Quite quickly I realised I needed to see the full colour of the proscenium arch, it's very detailed and as we had a pale coloured floor, it would reflect light up onto it. You can't pretend it's not there so the director and I had to see it in the model. Thankfully The Old Vic has a model of the arch; otherwise it could have taken a week or more just to build. While on one hand the arch was a challenge, in other ways it's a gift. When the characters accept the award at the end of the first act it serves the story brilliantly. There was also quite a lot of technical work about how high the floor is, how it flows and connects to the black stage floor and agreeing the entrances and exits with the director.

Can you talk about how you collaborate in your work?

The design and creation of the box at the back of the space was all about collaboration and some wonderful surprises emerged. I designed it so that the box was translucent, the same colour as the floor and the walls of the theatre. We tried to create the sense of a void, so hid any lighting rigs or equipment. I worked really closely with Rick Fisher, the lighting designer, and the set builder to realise the box. We weren't sure how we could light it because there wasn't enough space to back light. In the end it was built in a way that meant we could hide fluorescent lights inside it. We made a decision to light the box in such a way that you couldn't see any corners, to create this sense that it was an infinite void at the back of the space. The floor plan came quite quickly and then the box, there were lots of questions about whether or not we really needed it as it was expensive and challenging to build. I'm so pleased that we persevered as it created some unexpected effects. As actors move upstage they become backlit and seem to disappear into another space. It becomes a really exciting visual support to the storytelling.

Originally I was going to be a painter but I realised I wanted to collaborate and debate things. As a theatre designer, if you do the job properly, you are always listening and responding. You have to work together to solve problems. I've learned not to panic and to try every possibility. You need to be open and enjoy being challenged and be honest and challenge your collaborators. If you aren't communicating properly or if there is a bully, like Bernard in the play, it just wouldn't work.

You've designed lots of shows, how do you stay inspired?

I travel a lot with my job and whenever I go somewhere new, I always visit the galleries and the bookshops. I try and see lots of art and photography exhibitions, I'm also really interested in architecture. I have a huge library of books of images. When I was a young designer I made a decision to spend my money on books. Now I have lots and lots, there are shelves in every room of my house. While that can be annoying, it's also really useful; you look for one thing and in a book, or a pile of books, you come across something else by accident that completely inspires you. Looking up images on a computer is ok but you spend a lot of time looking at a screen and I find fewer things by accident, both of which don't inspire me a lot. I think it's really important to experience as many visual things as you can — exhibitions, installations, films and other theatre.

What are the challenges of working as a designer?

I have to be careful to find a balance. I'm freelance and it's not a 9–5 job, and I'm not employed by one person. I constantly have to make decisions about what jobs to do and you have to be careful not to take too much on. If you are too busy there's a risk that you get frightened and let time pressures stop you being bold and making big decisions. You have to be ok with not knowing some things, I find that exciting. It's not for everybody but I love it. I find it incredibly useful to have an assistant to help me make things for my model boxes, it's really time consuming and if I want to experiment that help is so important.

What are your creative ambitions?

I recently had some conversations to collaborate on a huge project with an artist, and it didn't happen in the end but it made me think about the kind of artists I want to work with next and the scale of work I'd like to make. I've designed Wagner's *The Ring Cycle*, which is 14 hours of opera, and I designed *The Exterminating Angel*, a new opera by Thomas Ades that was performed in four major opera houses around the world. I've been hugely lucky to have those opportunities and work on new projects and in such different ways. I'd be really interested to present a series of productions that I developed with one of my collaborators. It would be a whole other way of doing something, to enable an audience to see the development of an artistic collaboration — to see the journey we've been on.

CONVERSATION STARTER

What moods or atmospheres do the colours of the set invoke in you?

What do you think the box at the back of the stage might represent?

What is the effect on the audience of being sat on three sides?



Seána Kerslake

THE MYTH OF THE ARTIST AS A TORTURED SOUL

‘Creative people are different to normal people’

Seymour, Mood Music (Act 1)

There is an enduring idea that the greatest artists, musicians, writers and actors are tortured souls. Where does this idea come from? Is it true, and what is the impact of this idea on the artists, society and the work that they make?

Before the Renaissance, which began in the 14th century, the role of the artist hadn't changed much for centuries. The new ideas of the Renaissance created an explosion in creativity across the arts, sciences and technology. This changed how artists were perceived and what their role in society was in most of Western Europe. The artist became someone who was able to come up with new ideas. The Renaissance re-established artists to be free to create anything, rather than previously being reliant on God, a muse or set of rules. It also created a romantic idea of the 'artist' as someone who could reflect things that other people couldn't see. Before the Renaissance an artist was more often thought of like a craftsman, someone who expressed the ideas and values of their community. If the artist's work was exceptionally good this was the result of divine intervention, a God, muse or, in Ancient Greece, a daemon. This new idea of an artist meant the work that they created was directly connected to them as an individual. In comparison to the pre-Renaissance work of artists, if they received compliments and the work was celebrated, this would now be a compliment to them as an artist and their talent. If their work was criticised it was much more of a criticism of them as an individual.

A consideration of artists, especially writers and musicians, through the 20th century does seem to suggest that high numbers suffered from poor mental health; in some instances harming themselves, abusing drugs or alcohol or even taking their own lives. There are many suggestions as to why this is the case. After the Renaissance, rational human thought was considered more important than religious belief. The church started to lose its role in describing suffering as a normal part of the human experience. Artists' work then began to explore the difficult and painful experiences of being human, where there are no easy answers. Making art can be a way to explore and understand these experiences. Art may even be cathartic, enabling the release of negative emotions, for the artist and the person who reads, listens and looks. This often makes art an emotional experience. Unlike a cleaner or accountant, the artist is more likely to consider and explore their emotional life as part of their work; this might pose risks to maintaining good mental health.

If an artist has had many life experiences then they may have lots of resources to draw on to make their work. It could be argued that we must be careful not to reduce people to their experiences. For instance, if you have led a pleasant and secure life does that mean you can't be creative? Or should you seek out painful life experiences in order to make art? The human imagination is extraordinary and many artists would say that their ability to exercise their imagination is far more important than what has happened in their life. We should also note that the arts are often low paid, with insecure work and unsociable hours. A lack of such security in this way may make life feel unsettled: lots of people who are artists do what they do because they love creating, and relying on your passion to provide for your home and comfort could be very stressful.

Research published in 2015 presented that people employed in creative professions shared some genetic traits with people who had schizophrenia and mood disorders. It was suggested that the ability to be creative and make new connections between ideas, or create completely new ideas, was closely linked to the experience of not being connected to reality in those who have mood disorders. This is an interesting insight into how the human brain works but does pose some questions. Are all creative people employed in creative jobs? Are all people in creative jobs the most creative people? How, and who, defines what creativity is?

Almost all creative endeavours require a certain amount of discipline, something which is much easier to achieve if you are well, mentally and physically. The somewhat mundane reality of making art for many artists is often not celebrated. The enjoyment of a musical piece performed by an accomplished artist is usually a solo experience, separated from the artist's practice of hours spent practicing scales, the many different drafts of the lyrics and the time spent rehearsing the finished piece of music until it sounds perfect. The performance of an actor on stage or in a film, speaking their lines as if they have just come to them, is separated from the hours they spent learning lines after solid days of rehearsal, and the days spent working on a scene to understand what is happening. We often don't think about the actor doing a vocal warm up, the writer getting up early to write a thousand words or the dancer taking a dance class every day. For many artists the reality of their work is hours and hours spent on small, important, sometimes repetitive tasks. These actions are repeated day in and day out, and much is discarded, to achieve the moment of mastery that we experience. This disciplined daily practise is quite far from the myth of the troubled artist.

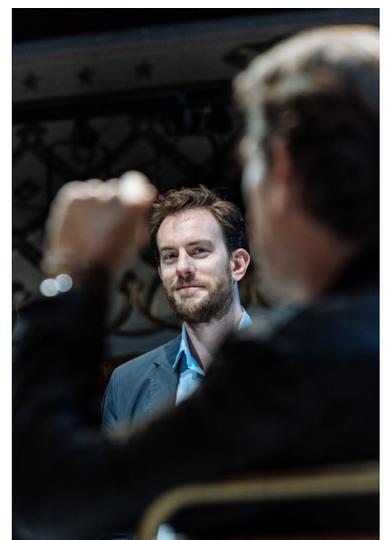
In order to practise your craft day in and day out over a lifetime, and to excel at your chosen art form, you need discipline, a certain amount of stability, and to take care of your physical and mental health. No-one can make great work if they are unwell. The most brilliant actor will not get work if they are consistently late to rehearsal. It is also worth contemplating the damage that can be caused if we celebrate the idea of the artist as a tortured soul. This might prevent people from seeking help who view their pain and turmoil as an essential part of the artistic identity.

Great art often challenges us to see the world in new ways, or think about things differently. If artists are dismissed as 'not like everyone else', then there is a risk of dismissing the important and difficult subjects they may invite audiences to consider. The power of art to inspire and create change is perhaps best understood by looking at how oppressive powers often try to stifle and discredit artists. If we think of artists as separate and other, we may ignore the important ideas and ways of looking at the world they bring to our attention.

Finally the idea that artists are troubled souls suggests that only some people are artists. Not everyone will choose to make their living as a painter, actor or musician, but everyone can be creative. Maybe there is an accountant in a band, who plays the song that makes you think of your loved one. Maybe a cleaner writes a powerful story about grief that enables you to bear your sadness a little more easily. If you believe that every human is creative, then you believe that every human has the potential to be an artist and some of them may be troubled, others may be calm and others joyous.

CONVERSATION STARTER

Think about when you have had a new idea or created something. Do you think creativity is innate (within a person) or something that happens to a person that they channel in some way? Do you think every human is creative? How have you reached that conclusion? Do you think artists are different to other people? Why?



Seána Kerslake; Pip Carter

WHAT IS A MUSIC PRODUCER?

‘An ‘artist producer’ if you want the technical term. But I’ll settle for plain old ‘musical genius’

Bernard, Mood Music (Act 1)

Music producers all work in different ways, depending on their skills and interests and the project or artist they are working with. Some of the ways in which producers work are described below. A music producer takes on a similar role to a director in a theatre production or film.

THE PROJECT MANAGER

The producer is ultimately responsible for ensuring that the album gets produced to the best possible standard, with the highest likelihood of success. The producer needs to understand the market place; what other music is doing well. The producer is usually accountable to the record company.

THE ENGINEER

Some producers are skilled sound engineers who can manage the technical recording of sound through a mixing desk. Other producers are not sound engineers and will identify the sound engineer that they want to work with for a particular project. George Martin, often called The Fifth Beatle, was The Beatles’ producer. His arrangements and adoption of new technology helped give The Beatles their unique sound.

THE MENTOR

Some producers focus on coaching the artist to produce the best music they can, and give the best performance of that in the recording studio. Rick Rubin is an extremely well known producer in this style; he has worked with hundreds of artists including Justin Timberlake, Kanye West, Ed Sheeran and Lady Gaga.

THE MAGIC TOUCH

There are some producers who seem to have a secret formula that ensures success for anyone who works with them. Sometimes a producer’s distinctive sound or approach can clash with an artist’s material or ambitions. Stock Aitken and Waterman were producers in the 1980s who had lots of success with a particular style. Dr Dre is a more recent example; he has been responsible for most of the biggest rap and R&B artists of the last 20 years.

THE REMIXER

Often thought of as a recent development, the origins of the producer as re-mixer can be traced back to Tom Moulton, who created disco mixes in the 1970s, and Lee ‘Scratch’ Perry’s dub remixes. In the 1980s artists like Grandmaster Flash developed sampling and pioneered the use of cutting and scratching. Remixing is now a huge part of mainstream music culture with most hit songs having different remixes by different producers.

THE MUSICIAN

Producers might contribute to or advise on songwriting, arrangement and performance. A strong sense of musicality is an essential skill for a producer. Some producers are musicians who play on the albums they produce, for example Trevor Horn plays a number of instruments on Frankie Goes to Hollywood’s *Welcome to the Pleasuredome* album.

THE ARTIST

Artists like Prince or Brian Wilson compose, arrange, produce and perform all their own material. Brian Eno is another musician and producer who is also an extraordinary sound engineer, recognised as creating the ambient music genre.

CONVERSATION STARTER

Who produces your favourite music? What can you find out about them?
If you play an instrument or sing, what would you want from a music producer?

GLOSSARY OF MUSICAL TERMS

Mood Music uses lots of technical musical terms and you can find their definitions below. Some of these techniques and descriptions can sound quite complicated but you can find lots of examples in online tutorials of how they might actually sound.

AUGMENTATION

A composing technique where a melody is repeated but where each note is played for longer.

BRIDGE

A section of music that connects the verse and chorus at one or more points in the song; used a lot in pop. More usually the intro, bridge and coda (or outro) are only used once in a song. Lyrically the bridge is often used to reflect on earlier parts of the song or prepare the listener for the song's climax.

CHORD

Typically three or more notes that are played at the same time that usually combine harmoniously, or go together.

CONTRAPUNTAL

When a song contains two or more melodies or tunes that are meant to be heard at the same time. We might also say the music is in counterpoint.

DISSONANCE

Meaning a lack of harmony or something that is incongruous. It's often described as an unstable sound. A piece of music might sound uncomfortable. A ninth (a type of chord or interval) might sound dissonant before resolving, and sounding harmonious again.

HARMONY

A group of notes played behind, beneath, and around the melody.

HOOK

A musical idea used in popular music to make a song appealing and 'catchy'. Generally applies to rock, R&B, hip hop, dance, and pop.

LEGATO

A direction that indicates that notes are played or sung smoothly and connected. Legato is a type of articulation, or effect on how a note, or notes, are played.

MELODY

From the Greek meaning 'singing, chanting'. The melody is also referred to as the tune, and is a succession of notes that the listener hears as a single phrase.

MODULATION

Is the act or process of changing from one key, or group of sounds, to another. Modulations give structure and add interest to lots of pieces of music.

NINTH

A ninth is a musical interval, or difference between two pitches, that usually spans 14 semi-tones, or an octave plus semi-tones. A ninth can also span 13, 15 or 16 semi-tones. An octave is the interval between one musical pitch and another that has half, or double, its frequency.

PIZZICATO

Or plucking notes, most often on stringed instruments.



Seána Kerslake; Jemma Redgrave

RIFF

A repeated chord pattern or melody, often played by rhythmic instruments. The riff is the base of the musical composition in rock music, funk, and jazz.

RESOLVE

Resolution in western music theory is the move of a note or chord from dissonance to a consonance. Dissonance, resolution, and suspension are all used to create interest in a piece of music.

SOTTO

From sotto voce — an instruction to play or sing very softly.

STACCATO

A note with a shortened duration, separated from the note that may be followed by silence. It is also a form of musical articulation, or effect on how a note, or notes, are played.

SUSPENSION

A way of creating tension by prolonging a note while the harmony changes, normally on a strong beat. The resulting dissonance persists until the suspended note resolves into a new harmony. A ninth could also be a suspension.

SWING

A description of the movement of the rhythm, feel or groove created by or between performers. Great swing might want to make you tap your foot, or dance.

TEMPO

The pace or speed at which a section of music is played. The speed of the music is measured in beats per minute, or BPM.

TONIC

The first note of any scale. If the key is C major, then C is the tonic.

CONVERSATION STARTER

How many of these techniques or elements can you identify in your favourite music?

Does a technical understanding of music take away our enjoyment or enhance it?

What does the title of the play, *Mood Music*, make you think of?



Neil Stuke; Seána Kerlake



PRACTICAL EXERCISES

CREATING COLLABORATION

The following exercises can be used as standalone games to explore ideas of collaboration or run as one 90 minute session to encourage participants to explore creative collaboration more deeply. This workshop could be a useful start to a devising process. The activities build a skills base to support effective collaboration including; non-verbal communication, listening, taking on different roles in a team, focus, generosity, group awareness, building trust and making offers when improvising. In the plenary for each activity it's important to acknowledge and discuss the challenges and frustrations that will naturally arise, and invite skilful and constructive solutions.

RESOURCES

- A large space to work in
- Flipchart paper, one sheet per five participants
- Marker pens, one per five participants

GRANDMOTHER'S FOOTSTEPS (15 MINUTES)

- Choose one volunteer (Grandma) who faces the wall. The other participants form a line against the opposite wall. Their objective is to touch Grandma on the shoulder and take on the role. Participants can move until Grandma turns to look at them. If Grandma sees anyone moving they are sent back to the starting line.
- Play the game once or twice then add in the following rules, one or two at a time, depending on the skill level of the group. After each addition of a rule play the game one or twice. Before you reach Grandma you must:
 - High five someone else
 - Walk back to back with someone for three steps
 - Hold hands and jump with someone else
 - Be in physical contact with someone else when you touch Grandma
- As an extension you can play the game with people holding hands in a group of five or six. On their journey to Grandma they must jump, sit on the floor and turnaround at the same time without breaking their connection and without speaking.

PLENARY QUESTIONS

- What it was like to play the game alone?
- What it was like to play the game where you had to have more contact? Was it easier or harder?
- What skills did you have to use when you had to connect with others?
- What was challenging about working as a team? What skills did you have to use?
What did it make you think of?

PALM TO PALM (10 MINUTES)

- Put participants into pairs, A and B. A stands with their palm held parallel to the floor in front of them, palm up, and B places their palm on top, so that A and B are palm-to-palm. B should gently push down so that there is a good contact.
- A begins to lead B on a journey. A should start simply, not moving too much. The aim is for both partners to stay in good contact throughout the exercise and move fluidly. The leading partner is responsible for the wellbeing of the following partner.
- Encourage occasional pauses to make sure that the contact is maintained. Encourage A to become more experimental with travelling, levels and tempo. After a few minutes ask A and B to swap so that B leads.
- You can extend this exercise by asking the following partner to close their eyes. You can extend even further by creating a switch when one set of partners have their eyes closed. Explain what is going to happen before you do this, and only do this with a group who have a good dynamic. Ask everyone to stop, following partners keep their eyes closed but release their hands. Leading partners find a new following partner and continue the exercise. Ensure that you swap so everyone gets to experience the change to a new partner with their eyes closed.

PLENARY QUESTIONS

- What was this exercise like?
- What did you discover?
- What was more challenging and how did you overcome it?
- If you worked with your eyes closed what did you notice in your body?
- What was it like to work with a new partner that you couldn't see?

IMAGINARY LIFT (5 MINUTES)

- Split the participants into groups of eight or ten and ask them to stand in a close circle.
- Participants imagine there is a sheet of glass; they are going to pick it up. They must keep it level, so the edges don't hurt anyone's hands, and then move it to another place in the room and carefully put it down. They can't speak throughout, and they can't pre-arrange where to put the glass down.

PLENARY QUESTIONS

- How did it go?
- What was easy? What was difficult?
- What was it like to work with a bigger group?
- What skills did you (or could you) use to ensure success?

MEXICAN WAVE (10 MINUTES)

- Ask the participants to stand in two lines facing each other, slightly offset. Number the participants so that all the even numbers are on one side and all the odd numbers on the opposite side.
- Number one puts their hand in the air and holds it for a count of three, number two copies as soon as they see number one start. Number three copies number two and so on up the line.
- Practice this with another two clear actions until the group understand the premise and are moving fluidly.
- Ask the group to start walking around the space with energy and not in circle. Prompt number one to begin an action and the group have to keep the 'Mexican wave' of actions going even though they are in different places.
- You can play variations where participants can slightly change the tempo, scale or quality of the action, whilst retaining the core action and ensuring that it's visible to their following number.

PLENARY QUESTIONS

- What was easy about this task? What was more challenging?
- How did you make it easier for the whole group to be successful?

SHOALING (10 MINUTES)

- Working with groups of 10 to 12 participants at a time. If you have enough space the groups can be working at the same time, otherwise one group can watch and then swap over.
- Ask the group to stand in a huddle facing in one direction, quite close so that they have physical contact with at least two other people.
- The person at the front of the huddle is asked to begin some very simple, static moves that the rest of the group try to imitate at the same time as the leader. At some point the person at the front turns 90 degrees, the first time can be prompted by the teacher. The new person, or people, at the front of the group, which is now facing a different direction, starts some simple actions. Encourage participants to start small but then add in the use of levels, changes in tempo and quicker changes in direction.
- You can extend this exercise by asking the group to start moving, holding the image of a shoal of fish or flock of birds moving smoothly around the space. The leader or leaders of the group changes all the time, the group may split a little and re-form, they may slow down or speed up. Let this exercise run for a while. Participants may experience boredom, frustration or sense of 'losing themselves' momentarily. You can side coach through this exercise.

PLENARY QUESTIONS

- What was that like?
- What emotional states or thoughts did you notice in yourself?
- What skills or behaviours made this exercise work?

YES, AND (15 MINUTES)

- Stand participants in a circle and ask for two volunteers. Volunteer A goes into the circle and begins a simple physical action. Volunteer B steps into the circle and asks volunteer A what they are doing, Volunteer A says what they are doing, and invites B to join. B says 'Yes, and...' and suggests a new activity. A says yes, joins B in the activity for a moment before stepping out and tapping someone else in the circle who asks B what they are doing. Repeat this until the whole circle have had a go.
- You can extend this activity by requiring A to say something different to the action they are doing. B says yes, and starts the activity that A has suggested (not copying the activity that A was doing) and suggesting a way in which they do it, 'Yes, and we'll run slowly / sadly / excitedly'. A joins in with B's activity for a moment before stepping out and tapping a new person in to ask B what they are doing.

PLENARY QUESTIONS

- What did you enjoy about this exercise?
- What does this exercise encourage us to do?
- Why is 'Yes, and' a useful tool when improvising and working with new ideas?

DISCUSSION AND MANIFESTO (15 MINUTES)

- Split participants into small groups and give each group a piece of flipchart paper and a pen that they will use later.
- Ask the whole group to recall which exercises and games have been played.
- Ask each group to discuss why these exercises might be useful for a company of actors to play as part of the rehearsal process. Allow a couple of minutes of discussion and ask for feedback from each group.
- Explain that each group are going to become a theatre company. They need to agree a collaboration manifesto; how they are going to behave to ensure that they will collaborate skilfully. Give each group 5 minutes to create and record their manifesto on the flipchart.
- Ask each group to share their manifesto back.
- Finally lead a whole group discussion about conflict. Notice how disagreements are an important part of the creative process and ask participants to suggest skilful ways to resolve conflict.

A DAY IN THE LIFE

ASSISTANT STAGE MANAGER, EMMA DUCKETT

What does your job involve?

As an Assistant Stage Manager (ASM) you help buy, source and maintain the props used in a production. From day one you make a props list based on what is mentioned in the script and this will often grow as work in the rehearsal room progresses. Every time a prop is mentioned, the ASM talks with the actor to confirm what they had in mind for this prop; how it is interacted with and specific things that may require. The ASM then discusses these requirements with the director and, most importantly, the designer to check they are happy with this. They may have something in mind as they have a very particular creative vision and have designed the production in a way that should be reflected in all aspects, even the style of pen used which depicts a particular time period or says something about the character.

The Assistant Stage Manager will help to maintain a tidy rehearsal room, deal with the running props in regards to the budget set (which is discussed with Production Manager and Company Stage Manager or Stage Manager) so communication is crucial at all times. The ASM will help the Deputy Stage Manager (DSM) to create lists, specifically 'setting lists' to show where props should be set, how they are set and when they are set during the performance. They will set up props tables in rehearsals and help the DSM set for a particular scene or run through when required. The DSM is in the rehearsal room at all times, whilst the ASM is out buying or making props. It's really important that the ASM is a quick learner so that when they enter the rehearsal room, they can take control of this job from the DSM as smoothly as possible.

What do you do during the technical week before a show opens, and during previews?

The technical rehearsals are a busy time for an ASM. It also demands that you work long hours, six days a week, usually 9am until as late as 11pm. The ASM needs to set up new props tables in the wings as required; this needs to correlate with which side of the stage the props come on from. The props table should be prepared in such a way that it can be easily re-set back to the top of a scene or a certain extract of the play several times. The ASM needs to be focussed and prepared with multiple things if used in a scene.

For example, in *Mood Music*, there is a contract that is torn up into little pieces, as an ASM, I will have prepared 10 copies of this contract and must be 'standing by', ready to clear the torn up pieces of paper and ready to 'reset' the props on stage, making sure the new contract is set ready to run the scene again, and torn up again.

One of the most important roles of the ASM is to 'spike the furniture'. This means placing little strips of tape down on the stage to mark where chairs, sofas, microphone stands etc. are placed. Then if the furniture is moved, which happens a lot in Tech week (for example; a lighting technician may have to refocus a light and move the furniture out of the way), the ASM will easily know where to move the furniture back to.

The 'spike marks' or tape marks on the floor also help actors locate the position of a chair or prop they might be moving during the performance. So it's for both the Stage Management team and actors' reference.

How are previews different to rehearsals, or performances after press night?

During rehearsals, an ASM could be on the phone to companies to enquire about prices of a possible prop or ordering items online, or physically running across town to pick up things required in rehearsals. You assist the Company Stage Manager (CSM), so it's important they remain in the building whilst the ASM can go out. You assist the team across the whole rehearsal process.

Whereas, after Press Night, we stop doing so many daytime hours and instead focus on what we call the 'show call'. The ASM comes into the theatre about two hours before the show begins to 'reset' for the top of the show. I arrive at 5:30pm, prepare the props, any food or drink for the show, and then I am in the wings throughout the show on cans talking to the DSM and CSM making sure that the actors are looked after throughout the performance, they have all the props they need for the scenes and go on stage at the right time. I then finish my work and leave the theatre after the end of the show. You only need to come in earlier if called (for a matinee day for example) or if you need to do 'props maintenance' which is where you need to check and fix any props that have been damaged or broken in the previous performance.

Have you always worked in a theatre/ how did you get involved?

I first completed a BA Honours degree in Drama at Bristol where I knew I enjoyed theatre but didn't know much about the technical side. It was in my 2nd or 3rd year in Bristol I started working on my tutors writing festival and designing lights and sound for him. It was here that I began to realise my dream of being a Stage Manager. I loved the organisational side of things, the busy nature of the job and the sense of satisfaction you get when you work such long hours and on opening night, you hear the audience clapping and cheering and you know your hard work has paid off. It is a tough job but incredibly rewarding.

I started my own theatre company and put on a production in the upstairs of a pub in Bristol, to build up a portfolio to present at drama school interviews. I ended up doing a 2 year foundation degree in Technical Theatre and Stage Management so I learned everything from flying, lighting, sound, wardrobe, prop making and stage managing so I had the option to go into any of these departments. However, deep down I knew I wanted to stage manage. I graduated and had a few gaps between jobs, but after 3–4 years I am being contacted much more after having built up my contacts from doing many different freelance jobs.

Which part of your job do you most enjoy?

I love that I am freelance, I get the opportunity to work on so many different productions including musicals, plays, ballets etc. And in so many different venues. Even if you choose to stick to one type, as Stage Management you find that your job is never the same as the last one. You are always learning and always meeting a whole range of people, I love the diversity and the social nature of the job.

Which part of your work is the most difficult?

I think what's most difficult as an ASM is the energy that is constantly required of you; the mental and physical energy as well as the amount of concentration you need. In rehearsals, things change in a moment and during tech you need to be ready to set back or jump forward to another scene or another act in the play within moments. Even when the show is open, you have to be careful not to become complacent. So being focussed and continually conscientious is key.

What is your best memory of working in theatre so far?

One of my most amazing memories was when I was working at the RSC on *A Midsummer Night's Dream* when a couple had got married in the bell tower that day and come to watch the production that evening, as it was their favourite Shakespeare play. It had been arranged that the bride and groom would remain in their wedding outfits and have the opportunity to do be part of the wedding march onstage as part of the action, followed by the actors Oberon and Titania as it is in the play. I got to cue on the bride and watch her excitement as her dream came true. That was pretty spectacular, a very special moment.

If you were to offer a young person wanting to get into the industry some advice, what would you tell them?

Be nice to everyone you meet, treat people with respect and keep working hard and never hide the fact you're enthusiastic. Showing you are keen and willing demonstrates you want the jobs, it may be the difference between you and the next person they're interviewing. Smile; the ASM brings ease and reassurance to the company of actors and the teams you work with. Also try everything and be willing and enthusiastic and you will get there.

What is the biggest misconception about working in a theatre?

I think there are a lot of people who have had one experience of theatre and think that it is dull or not for them. Believe me, theatre is not dull. Especially with the fast-growing technology: theatre is adventurous and forever adapting. There are roles for people who are entirely technologically-minded and some for those who are completely creative and don't know how to make their ideas a reality (that's where the technological people come into it!) so there is a role for everyone if you want it — you just have to search for it.

SUPPORT

If you have been affected by any of the issues raised in Mood Music the following organisations may be able to provide help and advice.

Childline: Free, confidential help for young people aged 18 and under, about anything

You can contact them on 0800 1111 or via email or chat on their website.

www.childline.org.uk

Talk to Frank: Friendly, confidential advice and support around drugs

You can contact them on 0300 123 6600, via SMS 82111 or their website and chat service.

www.talktofrank.com

Cruse: Advice and support for people who experienced the death of someone they care about

You can call their helpline 0808 808 1677 or on their website.

www.cruse.org.uk

Young Minds: For more information about mental health

The Young Minds website has lots of useful advice and information.

www.youngminds.org.uk

Disrespect Nobody: For information and advice about building healthy relationships, and how to recognise and get support to exit unhealthy relationships

www.disrespectnobody.co.uk

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