

A woman with long, wavy blonde hair is shown from the chest up, looking upwards with her mouth slightly open. She is wearing a dark, long-sleeved top. The scene is dramatically lit with a strong blue light that forms a large, inverted cone shape around her, creating a sense of being underwater or in a tunnel. The background is dark, making the blue light stand out. The overall mood is ethereal and mysterious.

The Good Girl



Development 2022

The Good Girl

... had a week of development with Leeds Playhouse in 2017. Then Dad got really poorly. Then Covid happened. So, right now we are picking up the thread, and have attracted two new partners in crime to suit what could be a completely new, mad show.

What's happening next:

7- 10 days of research and development In Scotland

Where:

Capital Theatres, Edinburgh.
With support from The Kennedy Centre

When:

March 21 - April 9th 2022 (window)

Who:

Robert Alan Evans, Director and Dramaturg
Mary Jane Wells, Actor and Writer, a Movement Director
and a Sound Designer.

STRATEGY for the Live show

Development Period

We envisage that the work will take place in Scotland as the lead and administrating country for the Four Nations International Fund.

We need time and space to unpack the massive amount of source material for the show, and figure out what story we think is the most exciting. Then figure out the best way to tell it.

From previous work, we narrowed the spec down to sound design being a 'way in,' and possibly aerial work too.

We aim to come out of the ten days with known artistic perimeters, so that when it culminates we would be ready to rehearse and create a show.

We aim to create something for the live show that is shareable at the end of the ten days - with the proviso that what is shared is not ready for public consumption yet and is a work in progress.

We may revise our aims as we go in terms of what takes flight creatively and what is realistic.

With The Four Nationals Funding, we intend to connect all partners and potentially share our findings digitally with you live over zoom perhaps or in some recorded format.

STRATEGY for the Live show

Rehearsal and Performance

After the development period, if the show takes flight, we intend to fully create it and debut with one of our partners in the UK, and tour the show to all the other UK partners in turn.

We would like to hear from you about how you think you could best benefit from association with the other partners, perhaps with a longer-term view of developing cross-UK and international markets and audiences for work and building profile internationally.

Is there the bandwidth/desire /need or resources to facilitate exchange of key creative people to develop new concepts or relationships?

We envisage that each partner could offer specific marketing and support locally and promote as an "in association with" or something similar.

We then intend to apply for British Council and possibly Made in Scotland funding to perform a run in Edinburgh Festival, and then perform our US debut with our US partner.

STRATEGY for the Digital show

Now more than ever, we need to create a sustainable legacy with the theatre we create. MJ performed Heroine in Feb 2020 just before Covid hit - she was extremely lucky! After, she created a digital strategy for Heroine as an audio drama, a radio play and an audiobook from one multi-purpose set of recordings. (The digital strategy and distribution set-up she created is now being copyrighted as a workshop for other artists called TABLE SALT.) They were released with the Traverse theatre, the Kennedy Centre and as an audiobook with Author's Republic.

It would have been MUCH more expedient use of resources to have created these recordings when she was in rehearsals however, or performing the run. Who knew we were about to be flattened by a pandemic? Now we know the benefits of Covid as well as its limitations however, we can plan accordingly.

Whatever we end up creating in The Good Girl, we will take this concept further by exploring the possibility of an overlapping derivative digital version or versions **at the development stage.**

But in order to explain what that might look like, it's easier to tell you what we have planned for rehearsal and work backwards. That's just how stories work sometimes...

The Digital show - Rehearsal and Performance

At the start of the rehearsal period we will do **three table reads with a recorded but entirely improvised score** and sound design. Then we will edit the one that we like the best.

During the end of the run of performances, we will also **audio record three live shows** and edit the best one.

During the run of the show, we will also record an adapted version of the show, separately from its evening performances, **which has been adapted specifically for the audiobook medium, in a voice booth.**

These recordings can be released as various ensemble, solo or hybrid digital products, depending on the show, once the run of the live show ends. It gives us options as we need to ensure all output is dementia-friendly and for everyone.

Mary Jane has partnered with **Authors Republic Publishing** who can distribute all content through 40 different channels - Audible, Amazon, Audiobooks.com, Libro, Kobo, iTunes, etc.

This aims to:

Find a form/content balance that is genuinely inclusive, in that it is dementia-friendly naturally. We want to explore if we can avoid doing a separate show for those with dementia.

Bring more specifically tailored experiences for those with dementia who are early onset, late onset and going through palliative care.

Foreground and optimise the live connection we have all missed, through a digital recorded product. That 'live studio audience' feel.

Create a mutually supportive, symbiotic relationship between digital and live content.

Combine both pitch material and product in a way that ensures production values "on the go" are a virtue.

Create a thirst in the audience to see the finished recorded product from listening to a mad table read. Maybe we do it backwards? At twice the speed? Who knows what is going to be most fun to listen to and the most artistically viable.

Generate interest in our audience from the live show to investigate its madly improvised beginnings.

Create passive income as its is platformed forever, unlike the live version.

Create a natural archive of the work.

Create a legacy for digital product as complementary and not a substitute for live work.

Create interest and access to the story worldwide, leaving the live show to do what it does best - to engage directly with local audiences and community.

The Digital show - Development Period

We will explore what 'dementia friendly' can mean for audio, given how important music is for those with a diagnosis. Do we do create a product for everyone including those who have early onset Dementia, another product for those with late onset and a third product for those people and their families as they all go through the dying stage?

We will 'road test' one concept of an improvised table read with you at the end of the development period. It will form some part of our findings, so you can hear the concept in action. We won't have the whole script, but will have written or created something to showcase this to you as the most difficult idea to pull off well.

This will be showcased to our invited audience who may include dementia sufferers and their families, and our partners.

Confirmed team

Dream Team so far is:

[The Kennedy Centre, DC](#)
[Capital Theatres, Edinburgh](#) (also sponsoring)
[Authors Republic, Toronto](#)

Director and dramaturg [Robert Alan Evans](#)

Writer and Actress [me](#)

Source Material [Peter Wells](#)

Audio description [Mhairi Morrison](#)

Creative Producer-Mentor [Alice McGrath](#)



Peter Wells at age 96



We look forward to hearing from you.