**Totems**

**Design Brief**

**The Individual Loud Speakers**

There are large loud speakers in the space that are used for soviet call to arms, soviet traditional music, and odd snatches of the world outside.

As the audience come into the bar space they see rows of small black, bat-like small speakers on ropes with their names on.

They wear them around their neck.

As the play progresses one of the individual speakers starts to whisper, then speak, then call out. Six of the speakers are wired for sound and we use them to instruct the audience, give information, curse, cajole, move them, chill them, surprise them. But the messages here are personal, like voices from the past. They are slightly ghostly and a little chilling.

Then as either Leah is being killed and eaten by the others or the orchestra plays, the speakers start to flash with a piercing light, maybe coloured, pulsating, beating. One by one they die.

**The Orchestra Cases**

As Leah finishes playing her violin in the concert hall 6 battered instrument cases descend from the structure at varying heights.

These each carry a label with an orchestra section ion it – wind section, brass, string, etc.

Audience is instructed through one of the personal speakers to open their case.

As they do dust and burnt pieces of manuscript paper fly out.

These are ghosts of instruments – wrecked, ruined, fragmented

They creakily starts to play a level of the piece of music.

The instrument is played by someone starving.

Scratchy and thin.

In the case, images starts to flutter in.

The 1942 Leningrad Ensemble playing.

Each instrument comes alive and builds in size but still feels like someone has scratched it out, has given their last to playing, has given their soul over to finishing the piece. Eerie, tinny and beautiful.