Introductory Notes for the Bodyguard.

The Set

There are many different settings for this show and the stage is made flexible by wooden- effect screens or panels which can open completely to reveal the vista of the whole stage or can be kept fully closed, using a small narrow acting area in front of them. Sometimes the screens are only partially opened so that an intimate acting area is revealed.

As the show begins four urns that are evenly spaced across the front of the stage shoot up vertical columns of fire, and as they do so they make a very loud sound that makes the audience jump. The heat from these can be felt by those seated in the first set of rows facing the stage.

 When the screens are completely closed there’s a park bench to the right on one occasion, or we imagine ourselves outside Rachel’s estate another time and again we are in a corridor of the Mayan club. There’s also an office, comprising a cluster of filing cabinets on the right, in the space where the screens are totally closed.

For the opening scene, which is in a parking garage, the screens are closed but for the subsequent scene, Rachel Marron’s concert they are completely open revealing the whole stage, with a raised horizontal girder, centre stage, forming a platform. On the platform at either end there are A frames to right and left, outlined with lights. Another girder is behind the first, raised higher, and part of the background. A huge wheel like an enormous paper doily revolves behind the A frame throwing out sparkles of light.

There are various scenes at Rachel’s estate. The whole stage is opened for Rachel’s rehearsal room. It has a chequered floor, with black wings visible on either side of the stage. Centre back are three large Georgian windows with small panes of glass and curved tops. They are set between the panelling of a wall painted in light colours. Light floods in through the windows. 2 dancers barres are placed to the back of the stage one to the right and one to the left. There is a table to the right of the stage mid-way between the front and back. A room in Rachel’s estate is a more intimate space. It has one double Georgian window, centre back. There’s a white grand piano decorated with a vase of flowers on the right, in front of the panelled walls, and a table to the left. In Rachel’s kitchen there are panelled walls, no window and a large table, with cluttered shelves underneath, slightly to the right. Only a small area of the stage is shown. Another room in Rachel’s house has panelled walls with an armchair in it. It’s a very small space to begin with, but the screens widen to make it slightly larger. Rachel’s bedroom has luxurious pink drapes, with a large bed set centre stage in front of panelled walls and a large full-length window. During the action it transforms into a recording studio with the bed being hidden and recording equipment appearing. Fletcher’s room is revealed when the screens on the left hand side of the stage are drawn back. His bed is a modern child’s bed with drawers underneath it and a shelf unit attached behind. There’s a large poster of a racing car on the wall facing us. Rachel’s hall is an impressive room with the whole stage opened to reveal pillars and panelled walls which lead back to a huge full length window, centre back, with a glazed door which opens in the bottom right of the window. Two semi-circular tables are set on either side of the window with an identical huge arrangement of flowers on each one.

Red lights outline a small area of the stage and a further area within, which is the karaoke bar. There are tables and chairs set out, cabaret style, some outside and some inside the inner area. A high stool to the right is where Nicki sings.

Rachel’s dressing room, in the Mayan club has walls constructed from the wooden screens. There’s a pink sofa at the left, half way back. At the very back, in the centre, is a door. For the Mayan club itself the whole stage is opened up, while diminishing squares of lights give depth. Half way back and in the centre is a platform for singing. The theatre in Miami is the full stage with spectacular lighting effects. The set for the Oscar’s presentation is similar.

The Karaoke Bar is outlined in purple lights and starts outside the screens, which later open to reveal a much larger area with tables and chairs set on either side. Initially, with the drunken girls the words of the song appear projected above the girls’ heads.

The lake cottage is a more homely set. The wooden screens form walls that look as though they are made from logs. There’s a rustic stone chimney piece with a burning fire in a stove to the right with a small window at left back. Two brightly patterned rugs decorate the floor and there’s a table in front of the window with an armchair in front of the chimney piece.

The dressing room for the Oscars has a pink sofa in the centre of a small area of the stage, with a cluttered make-up dressing mirror and table with chair in front of it on the right.

The Cast

Rachel Marron is played by Carole Stennet for Saturday’s matinee performance and by Alexandra Burke for the others. The two women look very similar and wear the same costumes. Both women have voluptuous figures with an ample bosom and hips. Heart shaped faces with high cheek bones, pointed chin and full lips. They have large brown eyes under well-marked eyebrows and an abundance of black wavy hair. Both are dark complexion. They wear a variety of spectacular costumes, particularly when performing. An Egyptian influenced, very short gold and black skirt with a bikini style top and and high ankle boots are worn for the opening sequence. Black bustier tops, embroidered with pink sequins, with tight black jeggings with the same pink sequins on the thighs are also worn. Round her neck she wears a sparkling green and pink beaded collar and on her head a cheeky geometrical hat spiral around her head, with her hair coiled high beneath it. Another performance outfit is a sequinned pink strappy dress, low cut and very short at the sides, dipping to just above the knees at centre front and back. On another occasion she wears a bustier made from silver sequins, over tight pale grey jeans. She wears a full length black sequinned dress, low cut and sleeveless, tight fitting over the hips and flaring out beneath them, with a train at the back. Her necklace is matching with large black shiny stones. On a less formal occasion, at the karaoke bar, she wears a black jacket over a white t shirt with tight blue jeans and a knitted close fitting hat on her head. Her hair hangs loose and she wears a black beret on top. She wears a long pink scarf hanging loose over the jacket. In the cottage she wears a warm knitted cream cardigan over jeans, sometimes with a green scarf. She has a pink off the shoulder sweater over a white vest top and she is also seen in a green satin robe which ties at the waist. For the Oscars she wears a full-length cream satin dress with one shoulder strap. It’s sleeveless and draped over the hips where it falls into a sweeping train behind. The final performance shows her in a red strapped, short sparkly dress. In all she has 25 changes of clothing!

Nicki Marron is Rachel’s sister, similar to her in appearance, having the same curvy body and black curly hair. Rachel wears sexy street clothing, less spectacular and more functional than her sister’s. She has a short, tight fitting sleeveless black dress for her performance and is also seen in a tight leather skirt with a white blouse. She is also seen in a black sleeveless top with tight black trousers and high heels and later she wears a tan and beige check jacket with blue jeans. She wears grey sweat pants in one scene with a black vest top and a grey sweat shirt slung over her shoulders. The part of Nicki is played by Micha Richardson.

Frank Farmer

Frank is tall, slender and lithe with neat fair hair, and a close shaved reddish blond beard. His narrow face has high cheek bones and a wide forehead with deep-set eyes under thick eyebrows. He has a long nose, thin lips and a square chin. He wears a formal 3 piece grey suit with white shirt and tie. When relaxing in the karaoke bar he has a black leather jacket with a white sports shirt underneath and in the cottage he sports a grey jumper patterned with blue. He also wears a grey sweater and blue jeans. Benoit Marechal takes the part of Frank.

Bill Devaney, played by Peter Landi is dark skinned and has wavy greying hair with wide set dark eyes, a broad nose, thick lips and a square chin. He is an imposing figure with broad shoulders and a strong body and almost invariably wears formal clothes, sometimes a light fawn suit and sometimes a jacket with slacks and shirt and tie.

Sy Spector is tall and slim with stylish cut grey hair. He wears glasses and has a thin face with high cheekbones and deep-set eyes. He has a log nose and is probably in his early 50s. He wears formal clothes, often a suit with a t shirt underneath or a jacket and smart trousers. This part is played by Gary Turner.

Tony Scibelli is played by Craig Berry. He is a tall, broad and slightly overweight man with a square face with deep-set eyes and thin lips. He has neat short dark hair. Like the other men he wears formal clothes, frequently being dressed in a suit, though he often removes the jacket to be in shirt sleeves.

Phil Atkinson takes the part of the Stalker. He is tall and has a muscular physique, usually bare chested under his “hoodie” with a square face and light eyes under dark eyebrows. He has a crew cut hairstyle.

Ray Court is played by Simon Cotton is tall and well built. He has dark hair, an oval face and light eyes, under low eyebrows. He has thin lips and sports a small beard and neat moustache.

Fletcher is played by one of a variety of child actors. He always has dark tightly curled hair, large wide set dark brown eyes and full lips. He is 10 years old and appears in a variety of children’s leisure clothing, jeans, jogging bottoms, sweaters and hoodies. He also wears pyjamas and a dressing gown with cartoon characters appliqued on it.

Various other parts such as the choreographer, Rory, the sound-technician, stage-manager and make-up artist are played by members of the chorus.

The chorus is formed of men and women though sometimes the women dance alone. In Rachel’s rehearsal room they wear leisure clothes. The men wear cut-off trousers, shorts or sweat pants, with colourful t shirts. The women wear patterned leggings and bright t shirts. The costumes of the chorus sometimes reflect Rachel’s, so they wear Egyptian style black and gold very short skirts with bikini tops, which reveal their midriffs, while she wears the same and they wear black bustier styled tops when she wears her black bustier. They wear sparkly black dresses when she is wearing her bright pink one and for the Oscars they are all in tuxedos with sparkling trousers and white shirts with open jackets and loose ties.

Please try to be seated at least 10 minutes before the performance begins in order to test your headsets, and if there are any problems the staff in attendance will be happy to help. Also the programme notes are read aloud via your headsets before the show begins.