Mitchell Santine Gould • General Picture, LLC • (503) 467-1347 •
mitchellsantinegould@alumni.emory.edu

THEATRICAL READING LOGISTICS

The Light in Washington

1. Project Overview & Production Scope

Work: *The Light in Washington* (Short Form / 25–30-Minute Live Radio Drama)
Playwright: Mitchell Santine Gould
Format: Developmental closed-door table workshop and archival read-through performed in a live radio-theatre style (scripts on stands, prop microphones on stands, manual stage Foley).
Setting: Brooklyn & Washington, D.C. — December 1868.
Running Time: 25–30 minutes across three continuous acts:
Act I: The Parlor (Brooklyn)
Act II: The Transit & Arrival (Washington Depot to 15th Street)
Act III: The Turnaround at 15th Street
Date: To be arranged with the director.
Guests: A small invited circle, invited by the director.
Production Objective: Calibrate dialogue pacing, vocal contrasts, and manual Foley integration with director and ensemble, culminating in an archival read-through before a small circle, invited by the director.
Recording: The archival performance is recorded by the playwright on a personal phone, for private study only. A brief performer release is provided; it states that the recording will not be released or posted without the performer's written consent.

2. Casting Tracks & Vocal Specifications (6 Performers: 4M, 1F, 1 Any)

Note on Dialects: The script is written with a light Irish lilt for Fred and Freddie and a Southern-Irish blend for Peter Doyle. In a fuller production, we would cast for the full dialect and engage a dialect coach. For this developmental reading, truth of voice and emotional honesty outrank accent. Actors who carry these cadences naturally are welcome. Actors who do not should read in their natural American voice and keep the script's rhythm and word choices ("t'ink," "meself") only where they feel organic. Dialect coaching is not budgeted.

Note on Union Membership: If any performer holds union membership, the director will confirm that participation in an unpaid-contract developmental reading is permitted.

Track 1: Walt Whitman (M, playing 49)
Vocal Profile: High, husky baritone; warm, unhurried, intimate conversational tone (think rocker Bob Seger speaking — strictly anti-oratorical). Anchors the emotional climax. Stand mic. No doubling.

Track 2: Fred Vaughan (M, playing 30)
Vocal Profile: Tenor. A blue-collar philosopher carrying grief and faded youth, but clinging

to hope.
- Ideal: Canadian-Irish cadence with natural working-class phrasing.
- Acceptable: Any honest, unforced voice that suggests a working man.

Stand mic. No doubling.

Track 3: Freddie Vaughan (Any, playing 6)
Vocal Profile: Clear, nimble treble or youthful mezzo (a young actor or an adult specializing in youth voice work). Innocent, spirited. Delivers misheard adult phrases with total earnestness.
- Ideal: Echoes his father's Irish lilt.
- Acceptable: No accent.

No doubling. If the performer is a minor, a parent or guardian signs the performer release and approves the call length.

Track 4: Peter Doyle & Ensemble (M, playing 25)
Vocal Profile: High agility and regional range. Warm, lyrical; easy humor and physical confidence. Cast to contrast with Fred in pitch and tempo, so listeners can tell the two apart.
- Ideal: Southern-Irish blend (Richmond by way of Limerick).
- Acceptable: Any warm, easy voice.
- Doubled Utility Roles: Depot Ticket Agent and ambient street voices. (Does not double the Policeman, who shares Peter's scene in Act III.)

Track 5: Frances Vaughan (F, playing 22)
Vocal Profile: Middle-class Brooklynite with a touch of Victorian elocution; warm, loving, and harried. Stand mic for Act I; moves to assist Track 6 at the Foley table for Acts II & III.

Track 6: Municipal Policeman & Foley (M, any age)
Vocal Profile: Brusque, officious Washington beat cop, more bewildered than menacing. Small speaking role in Act III; otherwise serves as the primary manual Foley operator throughout.

3. Practical Foley & Acoustic Design

Operated at a dedicated Foley table by Track 6, joined by Track 5 after Act I. The table is set off to one side so that it does not overpower the voices on the phone recording. Every hoofbeat and turn of the brake carries Fred closer to Walt.

- Slate and wooden hoof-blocks on stone base
- Weighted leather harness and brass traces
- Heavy manual ratchet hand-brake and metal turn-crank
- Copper/coin drop into wooden fare box
- Pocket-watch spring clasp

Sourcing: Foley pieces are borrowed or improvised by the director and Tracks 5 and 6. Any purchases come out of the Hospitality & Production Supplies line.

Microphones: The stand mics are non-amplified props that preserve the radio-theatre look. No sound reinforcement is planned for this reading. Playwright records with his phone.

4. Workshop Schedule (Single 2.5-Hour Ensemble Call / 3.0-Hour Room Reservation)

Time	Block	Scope
0:00 – 0:45	Table Read & Cadence Pass	Director-led read-through; dialect calibration and character notes.
0:45 – 1:15	Foley & Tech Integration	Cue-to-cue run of Acts II and III with full Foley, stopping only to fix cues; Act I touched as time allows. Choreographing Track 5 and 6 physical cues against dialogue. Test phone placement for the recording.
1:15 – 1:35	Vocal Rest & Guest Seating	Vocal rest; sound level check; seating invited guests. Phone set to airplane mode and recording ready.
1:35 – 2:10	Introduction & Performance	Plywright's introduction (3 minutes), then a continuous, uninterrupted reading.
2:10 – 2:30	Creative Debrief	Internal feedback session between director, playwright, and cast.

5. Production Budget & Guaranteed Honoraria

All stipends are guaranteed flat amounts, paid on completion of the session by check:

Director / Facilitator: $500.00
Acting & Foley Ensemble (6 Performers): $600.00 ($100.00 flat each)
Venue Rental (a Portland studio, 3.0 hrs): $180.00
(includes 30 min buffer for setup and strike)
Hospitality & Production Supplies: $75.00 (printed bound scripts, water, and hospitality)
Total Workshop Budget: $1,355.00