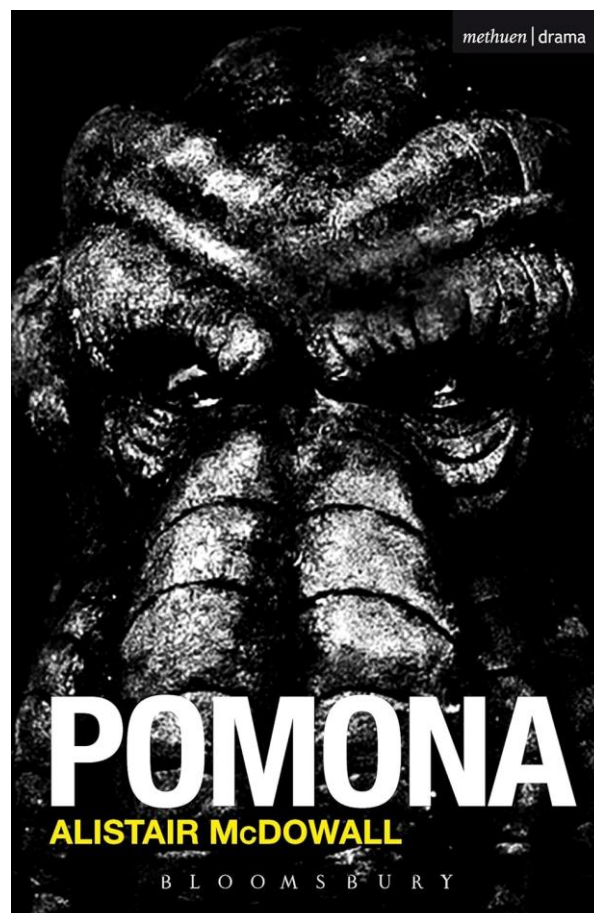


2404472



Before this module, I found it difficult to communicate ideas because I did not have a language for movement. On reflection in action (Schön, 2017), I have started to develop a verbal language to movement through Anne Bogart and Tina Landau's *The Viewpoints Book* (Bogart & Landau, 2005). These techniques have assisted my approach to movement with text using the play *Pomona* (2015) written by Alister McDowall. *'Naming ways to talk about time and space onstage leads to a shared language, a common vocabulary. This saves time and circumvents misunderstanding'* (Bogart & Landau, 2005, p. 123).

In addition, this module has helped me create a strong, layered character of Moe through Katie Michelle's detailed research and I have gained skills to prepare for final year of university.

Preparing for rehearsals

Dissecting Text- Katie Mitchell

Before we were given our characters and the scenes we were going to perform, we began to explore and dissect the text. We used Katie Mitchell's book *The Director's Craft* (Mitchell, 2009) to note our early responses.

My first impression of the text was it was dark, dirty and had a feeling of claustrophobia due to the intense themes and non-linear order. As the University of Cambridge reviews *'It is non-chronological, episodic, circling in on absolute horror while remaining unsettlingly amusing and challenging in a way that leaves the audience wondering what is fantasy and what is real'* (Power, 2018).

On my first read, I noted the topics of human trafficking, assault and murder made me feel uncomfortable. I began to think about actors who have played evil people. In an interview with Misty Copeland, she reflects on working on a challenging musical, *'Every time I think I put myself in a situation where I'm just, like, "There's no way I can accomplish that," or I think, I'm so uncomfortable stepping into this.... That's when you grow'* (Strassberg, 2020). But I was still not confident I was passionate about studying *Pomona*.

After my second read, I found moments of human connection that shone above the dark exterior, for example when Moe lets Fay escape her murder in scene sixteen (pages 98-103). These moments changed my view of the text, because I found the human connection and sometimes humour to be a positive way of dealing with a difficult subject matter. This module was a chance for me to explore how I am going to work around a text that is triggering. I was able to do this by working out what the trigger is, having conversations with my peers regarding the subjects and being able to separate myself from the character.

Before the first day, I took note of each scene, who was in each scene and the basic plot. *'The goal of your preparation should be extracting information from the text that will help the actors to perform the characters and situations in the play'* (Mitchell, 2009, p. 9). I found this helped me in our first discussion because I was able to refer back to it when discussing our first impressions, see appendix 1.

Facts and Questions

'When you first start working on a play, you need a simple way of organising your responses. Listing information in the form of facts and questions will help you do this'. In response to Mitchell's research, I listed the facts, *'Facts are the non-negotiable elements of the text'*. An example of a Facts is: the play is set in Manchester. I listed the questions, *'Ask a question about anything that is not simple or clear'*, an example of a question is: why does Moe work for Gale?

I knew when I went into rehearsal for my scene there would be information about other moments and/or characters that I might need to know, so I applied Mitchell's facts and questions to the entire play, see appendix 2. I consider this to be good practice for my final year and for future employment. When I am rehearsing full plays, not just one scene, I will have a holistic view on the play be able to come fully prepared to rehearsals. It has made me feel more prepared and less anxious by engaging in this practice. (Mitchell, 2009, p. 11)

Scene analysis

After we were given my scene, scene 8; my scene partners Erin, James and I started to deconstruct the text.

Eventing- Katie Mitchell

I am familiar with 'eventing' by Katie Mitchell from a previous module, *script, rehearsal and performance* so I enjoyed coming back to the technique. *'An event is the moment in the action when a change occurs, and this change affects everyone present'* (Mitchell, 2009, p. 55). I find it useful to break up the scene in moments, because it gives specific beats to hit as an actor. See appendix 3 for events.

Uniting and Objectives- Constantin Stanislavsky

We also united the scene, a Constantin Stanislavsky technique, it involves sectioning the scene into moments, *'By doing this, you can unlock the characters' psychological objectives, and you can begin to understand how the writer constructed them'* (Merlin, 2014, pp. 62, 63). I gave Moe objectives *'begin by guiding your 'concentration' towards what your character really wants in a scene, towards his or her driving desire or what Stanislavsky calls an objective'* (Merlin, 2014, p. 41) .I find these useful for me so I can start to build my character and understand the why/ how they are in a scene. See appendix 3 for units. See appendix 4 for objectives.

Character Development

I was playing the character of Moe. To start off my research, I mapped each scene Moe was in, see appendix 5. This helped me note his character journey and I could start to discover details to help me develop Moe's character.

Writing and Moving- Anne Bogart

As your character, fill in these statements:

My name is

I am _____ years old.

I am from

My profession is

Five facts I know from the text are:

I am a student.

I am single.

My father just passed away.

I take long walks.

I say, "Excuse me," frequently.

Five things I intuit (but which are not stated in the text) are:

I sleep poorly at night.

I'm afraid of being alone.

I laugh in a high cackle.

My favorite color is blue.

I'm embarrassed by my height.

A telling action I perform in the play is

A telling line I speak is

My greatest fear is

My greatest longing is

Odd habits I have are

My likes include

My dislikes include

I then used Anne Bogart's *Viewpoints* (2005), specifically part 1; writing questions, to gain basic information of Moe. Some of the answers were not in the text, I used the clues McDowall had written to inform my answers. I followed my gut instinct for my answers, which felt correct and also co-existed with the raw energy of the play. These questions helped me to start to understand Moe. See appendix 6 for my answers.

Next, I listed all the moments Moe referred to himself, used adjectives to describe that quote and then completed the line 'I am....'

Example:

Scene 13

'I have some issues with violence' pg.87

Angry, Abuse, Danger, No control, Unsafe, Scary

I am violent

When we were exploring *open viewpoints*, I found these 'I am..' lines to be informative to have thoughts of the character pop into my head. It was a simple line but helped me developed my movement for the character. See appendix 7.

Part 2: Moving, I noticed that the gestures were also instinctual, see appendix 8.

- ☐ An action with Tempo that expresses character
- ☐ An action with Duration that expresses character
- ☐ A floor pattern that expresses character
- ☐ Three Behavioral Gestures that are particular to the character's personality, culture, time or place
- ☐ Two Expressive Gestures that express the essence of character, a propelling force or a conflict within
- ☐ A walk across the room with bold choices regarding Tempo, Shape and Topography.

Animal Study- Jacques Lecoq

In our Shakespeare module, we gained information about Rudolf Laban's animal technique. '*The analysis of animal movement brings us closer to the study of the human body and helps with character creation*' (Lecoq, 2020, p. 92). I thought of a chimpanzee, seemingly human like and friendly but they have random triggers that cause them to lose control. I was able to have a moment of discovery as I have been struggling with accessing Moe's anger. This technique was a way into his anger, through bursts of rage. During the trash dance at the end of scene seven, I was able to realise all my tension and be animalistic for my scene, which helped generate energy and rage for my scene.

Circles of energy- Michael Chekhov

I used Micheal Chekhov's Circles of energy. Chekhov sees energy as rays and by '*drawing attention to the idea that all living things possess an energy body which is interwoven with the physical body*'. By focusing my energy in my shoulders and tightening my core, almost like I was holding my breath. '*The aim of these experiences was to develop the actors to radiate and direct this energy*'. It made me feel very conscious about my entire body. I think Moe would feel similar to this all the time, always tense and never releases. My circles of energy allowed me to direct big energy to James and it was another tool to help me find ways into Moe's anger. (Chamberlin, 2004, p. 67)

Research- D&D

For research, I watched a game of D&D, See Appendix 9.

During Rehearsal

My first experience working with ‘Viewpoints’ by Anne Bogart was in my first year. I was less reliant on it last year because I had the physical language to explore it in *voice and movement*, a previous module. This year, when we started to create character and movement through the viewpoints, I found it useful because it gave me a verbal language to communicate. In an interview with Bogart, she refers to the viewpoints as strategy. *‘There is a strategy, a plan, they (the actors) know that to do and go after it’* (Theatre, 2022). This means that the viewpoints informs the actors and they are able to create without a director and rather, as a collective.

We were given a section of text in groups and asked to respond to it through movement. We created our piece using special relationships, kinaesthetic response, topography, tempo and duration, see appendix 10 for how we applied Bogart’s theories.

‘Composition is a method for revealing to ourselves our hidden thoughts and feelings about the material. Because we usually make compositions in a compressed period of time, we have no time to think’ (Bogart & Landau, 2005, p. 12). It felt raw and instinctive to explore our bodies first impression of the text. If I had more time, I could have pushed myself more by expanding the relationship of movement with the text.

When we were teaching our piece, I did note that I found it difficult to explain the piece in viewpoints language, due to my movement language being descriptive and more physical. *‘Viewpoints is a set of names given to certain principles of movement through time and space: these names constitute a language for talking about what happens on stage’* (Bogart & Landau, 2005, p. 8). I am making the effort of using it thought because it gives us a common ground/ language to work from.

Group awareness- Anne Bogart

I found soft focus to help me when rehearsing as I was aware of all the bodies in space. *‘By taking pressure of the eyes to be the dominant and primary information gather, the whole body starts to listen and gather information in new and more sensitized ways’* (Bogart & Landau, 2005, p. 31)

I found the exercise ‘*twelve/ six/ four*’ to help our active listening and gives everyone a responsibility, making the room have more drive to complete tasks. The task involves running in a circle together, swapping direction twelve times, jumping six and stopping four. I will be taking this with me for the future. (Bogart & Landau, 2005, p. 27)

My development

From the first day of rehearsals, it was clear that this module was going to be physically demanding so I took it upon myself to get fitter. In a previous module, creative industries, I conducted a SWOT analysis and revisited it to continue my professional development.

For this module I started running. *‘When a dancer, or an athlete, repeats a specific exercise, the same muscle fibres and energy system are recruited over and over again. If this is done on a regular basis, the body begins to adapt by adjusting, known as training effects, that permits more exercise in the future’*. I found I had more energy in class and was able to sustain my energy in class for longer. I am doing to continue running to maintain fitness for third year (Koutedakis & Sharp, 1999, pp. 156, 157). I also enjoyed having a goal outside of class work.

Warm-up

Before class, I would arrive early to warm my body up and do some yoga to centre and physically connect myself to the space.

When reading the Viewpoints book, I became aware of the four varieties of energy. *‘There are four specific varieties of energy available to every actor at each and every moment. Horizontal, Vertical, Heavy and Light energy’*. In the room when I was warming up, I was able to note how I was feeling that day and lean into what energy source would serve me the best that day. I found having the time to get into a focused state was needed for rehearsals, in third year I am going to add this to my toolbox (Bogart & Landau, 2005, p. 91).

Class Time

During class, I ate well and stayed hydrated to maintain my energy in class. I would also check in with myself throughout the day and see how my energy levels were.

After class, I would always warm my body down, to prevent stiffness and injury by stretching slowly.

Evaluation on assessment

EXERCISE 4: FIVE IMAGES

While running in place, still in a circle, introduce a series of five images (see list below), one at a time. The participants should try to visualize each image as fully as possible in their bodies. Finally, all five images should be experienced simultaneously.

1. Imagine a beautiful golden band around your head pulling gently upward.
2. Use *soft focus*.
3. Loosen your arms and shoulders.
4. Imagine that your legs are strong and muscular and that your bare feet are accustomed to working in the soil. Feel the sense of descent into the ground.
5. Place your hands on your heart. Find the beating of the heart. Extend the arms outward and imagine working with an open heart.

The Viewpoints Book (2005) pg.26

Before the assessment, I used Anne Bogart's *five images* to ground myself. In terms of characterisation, I struggled with feeling Moe's anger, and I felt it was taking me out of the scene slightly. I'm not used to playing high status characters, so over summer I want to develop that skill and improve, so I am not limited to certain characters in third year. Overall, I feel empowered with my new vocabulary for 'viewpoints' and I have grown confident to explore them in a rehearsal space and possibly future pieces of my own.

Appendix

Appendix 1- Basic information about the play

Specialised performance Practice
Pamona by Alistair McDonald.

Scene 1 - entering pamona. Normal ollie

- Zeppo

- Ollie

● - Figure in Cthulhu mask (death)

Scene 2

- Fay phone box. - kids go to sleep babysitter

- Kieron (death?)

Scene 3

- Gale - burn money - kills herself after.

Scene 4 - Stabbing

● moe

Charlie - dies.

Scene 5 - introduction to Sex work. - twin ollie

Fay

Ollie

standing
other shoppers turn and
ask him ~~what's up~~ get up
Hears him to look at us ~~Scene~~
this we
e screa
d more
nds on
ll at be
e look
ry con
the sur
They
lling a
e acta
Sh
e's g
e's g
gic
ne s
het
he

eight.
Charlie and Mae
the drops long ropes of spit onto the floor.

Scene 6 - D+D

Kenton

Charlie - I was D+D. ~~game reflects~~ ~~Alie~~

7 - Coral Scene - Normal Ollie

Kenton

Charlie - A+D game reflects Ollie.

Scene 8 - sperm

Charlie - monologue on power

Moe.

-fale - kill Kenton/fay

Scene 9 - twin Ollie

fay - ex-boyfriend Alie

Ollie - rape porn film.

Scene 10 - discussion about what's in Panama.

Charlie

Moe - Moe leads.

Threatens Fay

Scene 11 - ~~revel of what happens~~ ~~legals~~.

- fay - find laptop in

- fale - gives information on human trafficking

Scene 12 - D+D

Kenton - reveal Kenton in charge.

Charlie.

Scene 13 - sex.

fay - sex worker - reveal abuse.

Moe - angry man

14 - V-Slot Scene

Ollie - underground.

Scene 15 - reveal of human traffick

fale - reveals laptop is gone.

Kenton

other shoppers turn ~~and~~ get up
heads turn to look at us ~~scarp~~.

eight.
Charlie and Moe.

the drinks long ropes of spit onto the floor.

Scene 6 - D+D

Kenton

Charlie - runs to D. ~~game reflects~~ olie.

7 - Coral scene - Normal olie

Kenton

Charlie - KD game reflects olie.

Scene 8 - sperm

Charlie - monogamy power

Moe.

-fale - kill Kenton/fay

Scene 9 - twin olie

fay - ex-boyfriend police

olie - rape porn film.

Scene 10 - discussion about what's in Panama

Charlie

Moe - Moe leads.

Threatens Fay

Scene 11 - ~~revel of what happens~~ begins.

-fay - find laptop - in

-fale - gives information on human trafficking

Scene 12 - D+D

Kenton - reveal Kenton in charge.

Charlie.

Scene 13 - sex.

fay - sex worker - reveal abuse.

Moe - angry man

lie - V shot scene

olie - underground.

Scene 15 - reveal of human traffick

fale - reveals laptop is gone.

Kenton

Appendix 2 Facts and Questions List

Facts and Questions about the play and Moe

I found it informative to go through the play and list each fact and question, not just for my scene. It made me much more informative about the play and I enjoyed knowing all the little details.

Facts Scene 1

- Ollie's sister is missing -pg.11
- The play is set in Manchester- pg.11
- Zeppo owns a lot of the city- pg.12
- People have been disappearing from the city- pg.18
- Pomona is a concrete island in the middle of the city. Canal on both sides. One road in, one road out. A hole in the middle of the city. -pg.19
- Zeppo owns Pomona- pg.19

Questions Scene 1

- Who is the person Ollie said that Zeppo can be trusted? Pg.11
- Who killed Zeppo's father 'they' -pg.13

Scene 2 Facts

- Fay has a daughter -pg.21
- Fay has a laptop- pg.21
- Keaton and Fay know each other. -pg.23

Scene 2 Questions

- How do Keaton and Fay know each other? pg.23
- Why does Fay want the baby sitter to lock all the doors? Pg.23

Scene 3- Facts

- Gale wants to burn all her money.

Scene 3- Questions

- Who does Gale want all of the money from her account gone- pg.24

- Is Gale trying to kill herself? -pg.24
- Who's coming for gale? Pg.24

Scene 4- Facts

- Charlie and Moe are under a bridge -pg.26
- C and M are making themselves look like they've been beat up pg.27
- They stab and punch each other pg.27
- Moe wasn't going to stop stabbing Charlie because he has anger issues pg.29
- Moe knows how to deal with stab wounds- pg.30
- Charlie dies -pg.31

Scene 4- Questions

- N/A

Scene 5 - Facts

- Ollie and Fay are in a room- we've gone back in time pg.32
- There is a tv in the room
- There is a camera for safety.
- This is a brothel
- Twin Ollie does drugs -pg,36
- The girl before her is gone- pg.36

Scene 5- Questions

- Where is the room Ollie and Fay are in? pg.32
- How many rooms are in the house?
- Does Fay also live there?
- Who is the 'they' Fay is referring to? Pg.34

Scene 6- Facts

- Charlie put a flyer up for Dungeons and Dragons- pg.37
- Keaton is here to play- pg.37
- Keaton is the first person to every come play- pg.37
- Keaton is wearing expensive clothes-pg.38
- Charlie doesn't have a lot of money- pg.38
- Charlie collects comics- pg.38
- Charlie is a security guard, He stands all day-pg.38
- Charlie has one friend in work- Moe-pg.39
- Keaton has no friends- pg.40
- Charlies D&D game is called Cthulha Awakens, a H.P. Lovecraft game- Pg.40
- Cthulha is an evil god-pg.40
- Keaton does not know what the Cthulha is- pg.40
- The aim of the game is to prevent a new dark reign of chaos- pg.41
- Keaton's task is to prevent it from happening- Keaton runs Pomona- pg.41
- Keaton kept her own name for the D&D game- pg.42

Scene 6- Questions

- Is the D&D game real life? Does Charlie control it? Pg.-42
- Does Keaton know Charlie works for her? Pg.38

Scene 7- Facts

- The D&D game begins, they are showing the audience Ollie's journey pg-42
- Ollie is walking through a shopping centre pg.42
- People are walking around pg.42
- Fay is there with her laptop- pg.44
- This scene takes place after Fay finds the laptop and runs
- Fay thinks she sees twin ollie

Scene 7- Questions

- Where is the shopping centre? - pg.42
- How did Ollie get in there? Pg.42
- When does this scene take place in relation to the timeline?
- Who is the 'they' -pg.45
- Have they killed Fay? Pg.46

Scene 8- Facts

- Charlie and Moe are waiting for someone pg.47
- Charlie's fetish is to jizz on everything- pg.48
- Moe knows Gale- pg.51
- Moe is able to tell Charlie to stop talking- pg.51
- Gale wants them to kill a woman (Fay) pg.52

Scene 8- Questions

- Is Moe nervous/ annoyed? -pg.47
- Who is 'they' Gale is referring to? -pg.51
- Is this after Fay takes the laptop and before scene 7?
- How is Keaton an urban myth? -pg.54

Scene 9-Facts

- Twin ollie is beaten and bloodied- pg.54
- Ollie has made a sex film- pg.58
- Ollie owes someone money- pg.59
- Fay does not know twin Ollie's name- pg.59
- Fay's husband in in the police- pg.61
- Fay ran away from him because he is abusive-pg.61

Scene 9- Questions

- Who is the 'they' Ollie is talking about? Pg.59
- Is twin ollie and normal ollie one person? Pg.59
- Is this just ollie's way of finding herself internally to escape the Pomona? Pg.60

Scene 10- Facts

- Charlie and Moe are in a stationary car pg.62
- It is raining- pg.62
- Charlie is playing his Gameboy- pg.62
- They are working- pg.63
- Charlie knows that the girl looks like-pg.63
- This scene takes place after scene 8
- Moe is in charge of the killing because Charlie can't- pg.63
- Charlie used to be angry- pg.71
- Charlie and Moe have anger in common- pg.71
- Charlie is in charge of the mobile- pg.71
- Moe thinks they make snuff films in Pomona- pg.72

Scene 10- Questions

- Who's car are they in?
- Who drove?
- What day is it?
- What time is it?
- Who's older Charlie or Moe?
- Who talks about Fay? Pg.65
- Why does Moe work for Gale?
- Why doesn't Moe have a 'normal' job?- pg.67
- What's in the vans? -pg.67
- Does Moe believe Charlies gin story? Pg.70
- Why doesn't Moe tell him about his anger?

- How does Moe feel about Charlie helping to kill two people? Pg.70
- Does Charlie still get angry? Pg.71
- How does Charlie know Gale? Pg.71
- How do you get this job?
- Does Moe know Keaton or Gale before getting this job?
- How long has Moe had this job?
- What job has he had before this?
- Does he like the job?

Scene 11- Facts

- Fay has a laptop, it's Gale's- pg.72
- We are in Gale's office- pg.72
- Twin Ollie is missing- pg.73
- Three girls have gone missing- pg.73
- Fay broke into the office and took the laptop- pg.74
- The girls' blood types on are the laptop-pg.74

Scene 11- Questions

- Where is Gale's office? -Pg.73
- Why did Gale pick twin Ollie to take? Pg.73
- How did Gale get their blood? -pg.74

Scene 12- Facts

- Keaton and Charlie are playing D&D, the story reflects Ollie running down the tunnels-pg.78
- Charlie tells Keaton he works for Pomona- pg.82
- Most days a van will enter and Charlie and Moe let it in (there are people being human trafficked in the van) -pg.83
- Keaton gets sad/annoyed when talking about Pomona- pg.83

Scene 12- Questions

- How long have C and K been playing? Pg.78
- Is it the same day from scene 6?
- Is Charlie asking Keaton on a date to the cinema? Pg.81
- Has Keaton realised Charlie works for her? Pg.82
- When does this scene happen in the timeline?

Scene 13- Facts

- Moe is with fay in her room for sex- pg.84
- Moe just wants to talk because he will get violent if he touches her-pg.85
- Moe hasn't touched anyone in a long time-pg.87

Scene 13- Questions

- How long has it been since Moe has touched someone- pg.87
- Who was the last person he touched?
- Why Fay?
- Why are Moe and Ollie connected-pg. 62 and 92?
- Why does Fay take off her shoe? Pg.92
- What happens after?

Scene 14- Facts

- Ollie is underground in Pomona, Zeppo told her how to get in- pg.93

Scene 14- Questions

- How did ollie get underground? Pg.93

Scene 15- Facts

- Gale and Keaton are discussing Fay leaving with the laptop- pg.94
- This scene happens before scene 2
- Gale doesn't know what happens to the girls underground-pg.95

- Keaton is the only person who really knows- Human/baby and organ trafficking - pg.95

Scene 15- Questions

- Where are Gale and Keaton? Pg.94
- Who's the 'they' who kill/ torture people- pg.98

Scene 16- Facts

- Charlie and Moe are under a bridge -pg.98
- It is raining-pg.98
- There are cars overhead-pg.98
- This scene takes place before scene 4
- Fay is there, Moe is going to kill her- pg.98
- Gale's laptop is missing- pg.98
- Charlie is crying- pg.100
- 'she' is Keaton. Moe knows Keaton- pg.101
- Moe is trying to help Charlie because he knows he's not a bad person but he is- pg.101
- Moe saw Fay's face. -pg.102
- Fay's bag gets taken off by Charlie, She runs-pg.103

Scene 16- Questions

- How did they find Fay? -pg.98
- Did she see Moe?
- Why does Moe crash out now?
- Would he have done it if Charlie kept the mask on?
- Have his anger classes been working due to him not hurting her?
- If it was another person, would he have done it?
- Does he have a connection to fay after they met?

Scene 17- Facts

- Ollie is going through the tunnels through a game of D&D Pg.104
- Ollie sees what happens to the people in Pomona- pg.105
- Ollie gets caught- pg.109

Scene 17- Questions

- Why are these specific characters playing? -pg.104
- Is this Ollie's real journey to being trafficked?

Scene 18- Facts

- Charlie is flying over the city with Zeppo as a seagull- pg.110
- Zeppo is trying to cover the city in shit- like Charlie with spunk- pg.111
- Zeppo said they should have killed Fay- then Charlie would still be alive- pg.112

Scene 18- Questions

- Is Charlie and Zeppo dead? -pg.110
- Do they have human faces and bird bodies?
- How does Zeppo know Charlie's history? Pg.111
- Is Zeppo a god?

Scene 19- Facts

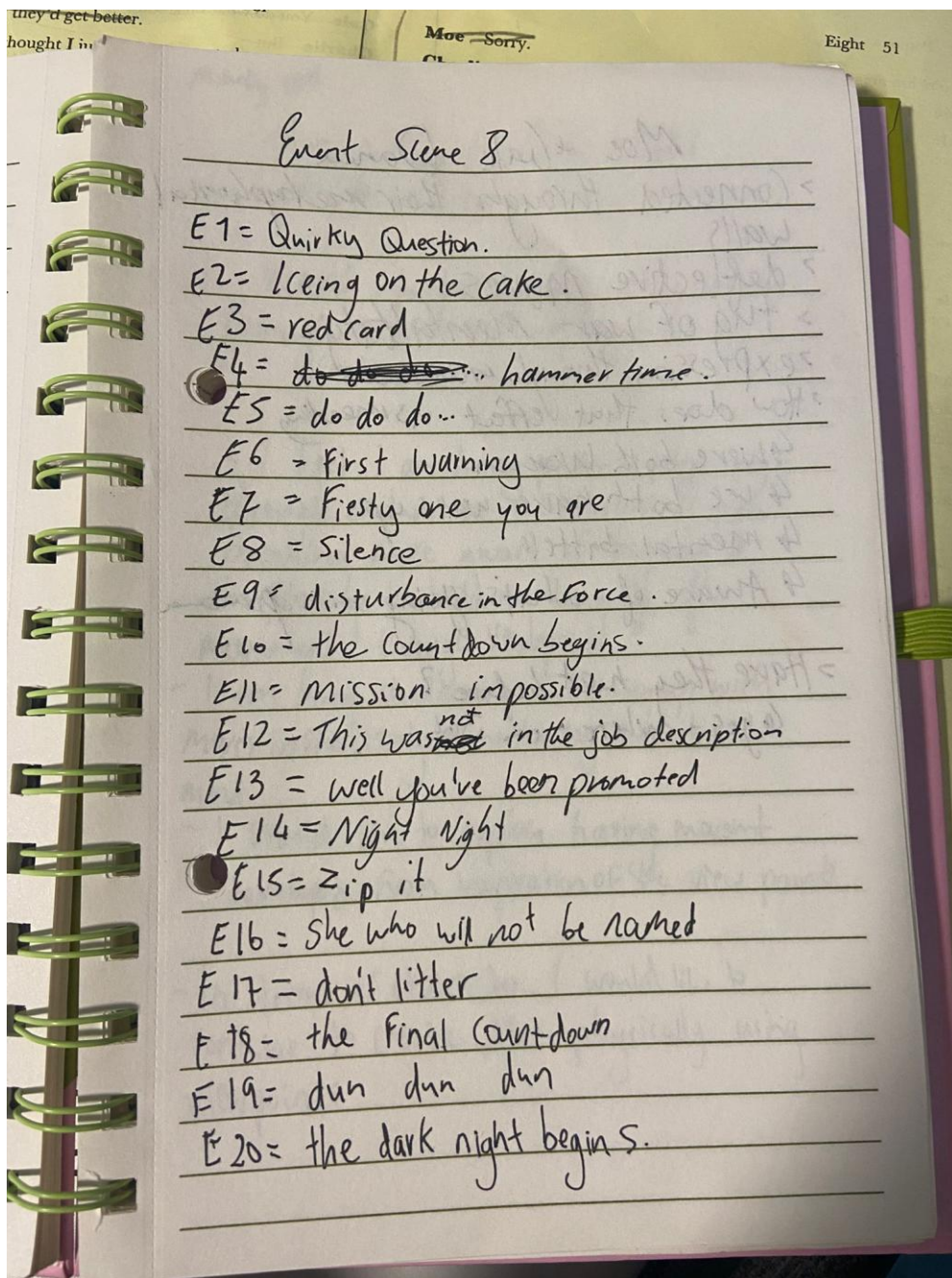
- Pomona-Pg.113
- Ollie came out of the ground, is in a hospital gown- pg.113
- Keaton does not know her- pg.113
- Ollie woke up and escaped- pg.113
- Keaton has just saw Charlie dead- pg.114
- Keaton is death- pg.116

Scene 19- Questions

- What woke Ollie up? -Pg.113

Appendix 3

Events and Units



Above are the event names.

Eight 47

Ollie she broke my flow of looping and thinking

✓iv - The others push
✓viii push

Ollie the others push past me as I stand

Leidi - You stand
Maarc - Frozen
£30 - The loop fractures
Maarc - But continues.

/eight.

Charlie and Moe.

Charlie drools long ropes of spit onto the floor.

Moe Stop that.

Charlie I'm trying to do that thing - Where you -

Moe Stop it.

Charlie Where you make like a long line of spit all the way down then you, you *suck* it back up again -

Moe Don't.

Pause.

Stop it.

£1 **Charlie** Do you want to know what my fetish is?

Moe No.

Charlie It's weird.

Moe I don't want to know.

Charlie I have this -

Moe I don't want to hear.

Event = blue Circle

unit = orange

unit 1.
My dream
Job.

48 Pomona

Charlie — this real desire to jizz on everything.
Moe ...

Charlie Like this,
this sort of,
this *urge*,
like I want to cover the whole city in my jizz.
(*Laughs*). Isn't that weird?

Moe Yes.

Charlie I think about it all the time, about how I could make everything in the whole city have this thin film of my jizz over everything, y'know?

Moe I don't know.

Charlie It doesn't even feel like a *sexual* thing, like I don't think it's a sex thing, it doesn't turn me on when I think about it —

Moe Plesac.

Charlie It's not a fetish. It's like this *urge*. Like needing a piss or something, like I just *need* to do it. Even you. I even want to put my jizz on you.

Moe Stop.

Charlie But yeah, not in a sex way. It wouldn't be sexy.
Do you know how I first found out I wanted to do this?

When I was really young, like before I even started masturbating properly, but I was still getting *boners*, we lived near this hospital, and round the back of the hospital was this mattress there with a hole in it, like it was all sponge you know? So I would go and lie down on this mattress and fuck it.

(*Laughs*). This was when I was like eleven or twelve or something so I didn't really get what I was doing but I just used to put my dick in things all the time. And when I found that mattress I

Eight 49

would just go there all the time and put my dick in it and fuck it until all my jizz would come out and soak into the sponge. After a while the sponge got all crusty. Isn't that gross?

Moe ...

Charlie Then this one time, the mattress, it was round the back of the hospital, under this window, and I used to lie, ~~creeping like a snake~~ under the window so they wouldn't see, so I could fuck the mattress. So then this one time I actually took a look in the window, like after I'd jizzed already, and it was basically this room — I don't know what they had wrong with them or anything — but it was this room full of people all sat in these chairs with all wires and stuff coming out of them, all tubes, and they were mostly old people, and it was like a kind of a ward, except there was not often any nurses in there or anything, just these people sat in the chairs with all the tubes and wires. And they all looked at me. I don't know if they were like, cancer guys or that thing — what's that thing with kidneys?

Moe Dialysis.

Charlie Dialysis. Maybe they were that. ~~Cos of all the wires.~~

They were something, anyway.

And when I looked at them — they all had really sad faces, except this one lady who smiled and waved at me. I guess cos I was a little boy, and old ladies like little boys — but when I looked at them I just for some reason really wanted to like, jizz on their faces. I just felt like that was something I should do.

And not in some horrible sex way or anything, but like for some reason I thought it might help them or make them better or something.

Because I knew about sperms, and sperms are basically like a lifeforce, aren't they?

Handwritten notes:
Un-
time!
Handwritten circled '63' in the margin.

viewpoints as a training and rehearsal technique. Viewpoints is timeless—a system belonging to the natural principles of movement and space. We have simply articulated a series of names for things that we do naturally for training.

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So maybe I thought it jizzed on all their faces, all the it or dying people or whatever, they'd get better. And ever since I had that thought I just basically wanted to jizz on everything.

Isn't that weird?

Moe I don't want to hear this.

Charlie I'm just trying to pass the time, conversation passes the time.

Moe That's not a conversation. That's just you telling me about your dick.

Charlie It wasn't really about my dick, it was about my jizz.

Moe Fine.

Charlie It was more about my balls than anything.

Moe Okay.

Charlie What do you think the psychology behind that is?

Moe I don't know.

Charlie That maybe I think my balls have healing properties?

Moe I don't know.

Charlie Because balls are like the life-givers?

Moe I don't care about any of this.

Charlie I think probably Freud would have something to say about it.

~~Charlie I think I should go back to my room and take a nap.~~

~~Enter Gale.~~

~~Enter Moe.~~

~~Enter Charlie.~~

Nineteen 115

Eight 51

Moe - Sorry.

Charlie - I didn't mean to -

Gale Have they been today?

Moe No.

Charlie I like your car -

Gale No one's been?

Moe / No.

Charlie It's a very expensive-looking car. I imagine Tom Cruise would drive a car like that. Or Jesus. If Jesus lived today he might drive a car like that.

Gale Make him stop talking to me.

Charlie Sorry -

Gale Make him stop talking to me or I'll punch him in the throat.

Moe Shut up.

Charlie ...

Gale Thank you. You're Moe. That's your name. Your name is Moe, yes?

Moe Yeah -

Gale You're the serious one. He's the idiot, I remember. You're the serious one, aren't you.

Moe I -

Gale You are. In the double act of you. You're the serious one.

Moe I don't -

Gale Shut up. You are.

... There is a person. A woman -

... There is a person. A woman -

... There is a person. A woman -

... There is a person. A woman -

That's not what we do

Gale *The Girl.* The girl that doesn't need a name in a city

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Beat.

Charlie She's a story.

She's like a, a, an urban myth.

E 17 **Gale** *takes a sheet of paper out of her pocket, balls it up, and drops it.*

Gale Okay?

Charlie The Girl's not a real — She's not a real thing.

E 18 **Gale** Fast. Tonight.

E 19 *She leaves.*

Pause.

Charlie She's not a real thing, is she Moe?

Pause.

She's like the monster under the bed or something.

She's not real.

Is she Moe.

...

She just said that to scare us.

Moe.

Pause. Sigh

E 20 **Moe** ... Pick it up.

/nine.

Fay and Ollie.

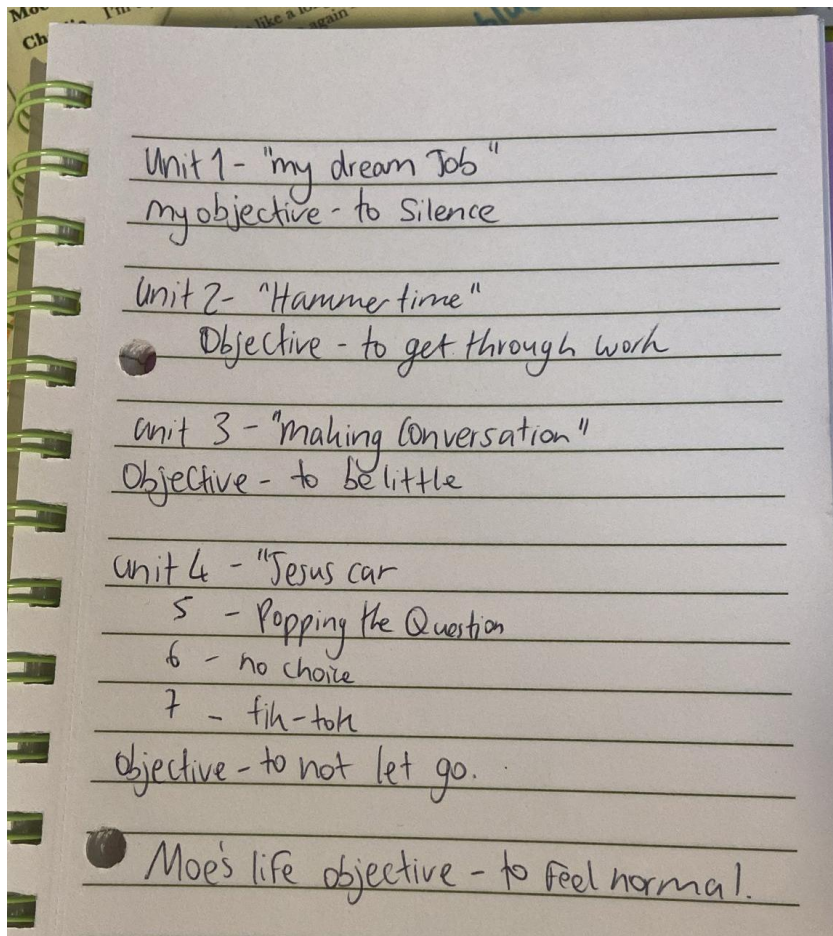
Ollie *is beaten and bloodied.*

Fay Jesus —

Ollie Can I —

Above are the events, circled with blue and unites, circled with orange.

Appendix 4 -Objectives



These objectives relate to my units in Appendix 3.

Appendix 5 - Moe Scenes

By plotting Moe's journey as a character, I am starting to give myself the roots to who he is.

Scene Four:

First time we meet MOE, this scene happens after the events of scene sixteen

Characters: Moe, Charlie

Location: Under a bridge

Plot: Moe is asking Charlie to punch him. Fay has just escaped and they need to make it look like they were attacked. Charlie stabs Moe. Moe stabs Charlie... A lot... He almost does not stop. Charlie is about to die. Moe tries to keep him alive. Charlie Dies.

His history: As he begins to touch/ bring harm to someone, he cannot help but keep going. He kills Charlie and his cycle of abuse repeats, similar to Ollies cycle. He is not able to control his outbursts.

Scene Eight

This scene happens before scene four

Characters: Charlie, Moe, Gale

Location: Outside Gate of their job

Plot: Charlie is telling Moe a story about his magic sperm. Gale comes along. Gale tells the men that there is a girl they are going to have to kill tonight, the men have no choice but to do it. They are scared of the girl they have to kill.

His history: He zones out when Charlie is discussing his pleasure story. He cannot manage the story but is able to cope with his own abuse- contradiction?

Scene 10

After scene eight

Characters: Moe, Charlie

Location: In a car, stationary, it is raining

Plot: Moe and Charlie are waiting for the girl. Moe has refused to look at her name or face. Charlie reveals he's been to prison for being involved but not involved in a

shooting. Moe tries to get Charlie to understand what they are guarding, Moe suspects it is people for snuff films.

Hi history: He is starting to prepare to be violent again, he uses a change to topic to try cope. He finds connection with Charlie as they both struggle with big, angry, emotions. Maybe he can reflect on how Charlie is bettering himself and Moe can do the same.

Scene 13

After scene eight

Characters: Moe, Fay

Location: Prostitution house, Gale's room

Plot: Moe wants to talk to Fay and connect. He reveals he has anger issues and used to abuse his family. He wants to learn to be better

His history: Is this the first person he has revealed this information to. He is able to talk about his outburst which means he is in the process of healing. He touches Fay, I wonder what happens after. He can't emotionally connect to Fay, does he see Fay as his old wife, is this him trying to say sorry to his wife through Fay?

Scene 16

After scene thirteen

Characters: Moe, Charlie, Fay

Location: Under a bridge. Rain

Plot: Moe is going to kill fay. He crashes out about his actions. They let fay escape.

His story: He realises the effect of violence and starts to crash out. He begins to realise his actions have consequences. His anger classes have prepped him for a moment like this.

Scene 17-

Characters- Ollie (in tunnel) Charlie, Moe, Zeppo and Gale (playing D&D

Location: Charlie's basement

Plot: The characters narrate Ollies movement in the tunnels. Ollie gets caught.

Appendix 6- Question Work

Anne Bogart Questions

I am Moe

1. My name is Moe.
2. I am twenty nine years old.
3. I am from Waterford, Ireland.
4. My profession is a security guard. I stand around one day, guarding a gate and let a van in and out usually every day. It's okay, slightly monotonous but it pays well. Enough for me to pay for my classes and gym membership. I have a co-worker called Charlie; he's a bit of an idiot. We were all young and dumb at one stage I guess.
5. Five facts I know from the text:

I am single

I go to anger management classes, weekly.

I used to be very violent towards people I love.

I do exercise to release my anger.

I haven't touched anyone in a long time, which makes me feel detached.

6. Five things I expect to be true

I am still very scared of being myself. I feel very tense all the time which makes me shy away from releasing my real self. I'm scared because I won't be able to stop myself.

I miss my wife. She was gorgeous, kind, funny, smart.

I miss where I grew up but I can't go back.

I can't drive.

I'm a great cook, it's nice to spend my time making delicious foods.

7. A telling action I perform in the play is...

Physical- stabbing Charlie, I am still the same bad person who cannot control their big emotions. I just wanted to protect him.

Leaving Fay run, why did she deserve to die? I've done worse and I'm still here. I am not God the decider of life and death. I just want to get through the day.

8. A telling line I speak 'I feel very disconnected. Because I don't touch people'
pg.89
9. My greatest fear is- ruining more relationships- letting go again- being violent
=losing control of my emotions.
10. My greatest longing is – to be back in my parents house when I was a child,
snuggled up in my warm bed.
11. Odd habits I have are-smoking, being very early like sickly early to everything,
I've never worn suncream before, putting my socks on first when I get dressed
12. My likes include- watching the darts, lifting heavy weights, playing snake on my
phone
13. My dislikes include- dreaming, social media, pigeons

Appendix 7 Moes history:
Quotes Moe says about themselves:

Scene 13

'I have some issues with violence' pg.87

Angry, Abuse, Danger, No control, Unsafe, Scary

I am violent

'I'm in a lot of groups. For my violence issues' pg87

Help, Scared, Connection

I am trying

'I don't hurt people anymore' pg.88

Beware, Help, Sacrifice

I am getting better

'I can't touch people. Anymore. I haven't touched anyone for a long time. Pg.88

Lonely, cold

I am lonely

'I feel very disconnected. Because I don't touch people'pg.90

Bored, Build up

I am detached

'Who did you hurt?' Fay 'A lot of people. My ex-wife. A lot of people. My parents. My brother. Just people on the street. I got in fights with people on the street. I'd just hit people on the street. I put a lot of people in hospital' pg.89 'I can't count how many' pg.90

Rage, pleasure, content, wrath

I am full of fury

'I just want everything to stop' pg.91

Loud, anxious, regret, realisation

I am repentant

'I want to go to sleep. And wake up. And there's no one left. Everyone's gone. Then I could die. Knowing it was all done' pg. 92

Lament, cry, weight on shoulders

I am free of them

Scene sixteen

'She's involved. We're involved. This is what happens' pg.101

Realisation, terrified, learn

I am here

'I don't care what happens to me' pg.101

Relish, alive, believe

I am who I am

'What kind of fucking world is this where I'm still allowed to walk around?' pg. 102

Realise, situation, morals, personality

I am becoming better

Appendix 8 – moving

- Action with tempo- big breath in
- Action with duration- fast walk to slow
- Floor pattern- walking in a curved topography in very small area
- Behaviour gestures- biting nails, cracking knuckles, holding fists
- Expressive gestures- lying on the ground in a foetus position, standing up and walking while swinging arms rapidly, bending up and scooping air with arms
- Room walk- fast tempo, curved topography while swimming through the air

Appendix 9- D&D

[illegible]

Above is a character sheet.

I wanted to go as the play is centred around a campaign, and my character plays D&D when Ollie is in the tunnels. I imagined how Moe would feel if Charlie invited him to play. After watching part of the game, I do not think Moe would be interested in playing d&d due to the nature of the game being slow, I think it was annoy him a lot.

Appendix 10 Making movement through Viewpoints

I found that if I used an image for example 'Charlie rolls a dice', I could make a image of what that would be, for example my body is the dice and I roll. We then used spatial relationships to decide our range of closeness. After we had the first movement we would use kinaesthetic response to each other, the text and where the momentum of the last movement would bring our bodies.

I found the lines 'you are walking' to be useful to start using topography to widen the distance between our bodies and the space. Our piece referred to 'the loop' (m60) (Pomona also surrounded by lake circle) and 'circles' frequently which naturally we responded with using curved topography and played with tempo and duration i.e.. How long we could spend in a clump of bodies.

I think breaths and gasps of air in a piece of movement are a great point for actors to release tension in the bodies, especially for Moe, as he holds a lot of tension. I added them in after a melt to the floor, on the line 'to close the shutters' which I felt could symbolise death or the end of something.

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