



ENOUGH IS ENOUGH

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PROPOSAL

Title: MAYBE NEXT TIME

SUBJECT:

I will be investigating the personal standard and the industry standard of what we must meet to achieve greatness as a performer and how this affects our mental wellbeing. Do we need to suffer for our art?

OVERVIEW OF AIMS:

I believe as young performers eager to make it into the industry, we are sometimes naïve to the reality of what it takes to get to the final goal. I wish to educate myself as well as aspiring performers, about the amount of work and willpower it takes to get to your dream and how this can affect you physically and mentally. But in conjunction with this, I would also like to inspire and remind performers of the reasons why we do what we love in the piece. I want to show that we shouldn't be fixed on achieving a high standard of greatness, instead we should achieve happiness within the art form. My goal is to create a comedic/dramatic show, that shows the existential crisis of a young girl trying to make it in the industry and how she suffers from striving to be perfect.

RESEARCH

WEBSITES:

I will be using websites as a source of research to investigate actors and how they have suffered for performing arts. This will help me gain an understanding of my characters mental state in the piece. These are two of the websites that I will use for this:

['We're not talking about this': actors spotlight industry's mental health stigma | Theatre | The Guardian](#) This article is beneficial to me because it researches industry professionals who discuss the stigma of mental health in the industry. I will be able to use the information to gain knowledge of what my character is experiencing.

[The Power of Words: Why 2 London Actors Started Talking \(backstage.com\)](#) This article is beneficial to me because it shows how two industry professionals are trying to fight for the cause of better support for young performers and also why they are fighting for this. This information is useful to me because it will help me to see the realities of trying to be a professional actor and I'll be able to use this information to create more depth in my character and gain a better knowledge of her mental state.

I will also be using websites to research into the different types of standards there are to succeed in the industry, and this will help me understand the type of pressure my character is facing in the real world. These are two websites I've been currently looking at for this:

<http://www.musicalstages.co.uk/skills-needed-performing-arts-industry/> This website is useful to me as I can investigate the simple standards we must meet as performers. I can use this information to know my characters standards for herself that she's been force fed through the years.

[Building gender equality in Musical Theatre | The Royal Central School of Speech and Drama](https://cssd.ac.uk)

[\(cssd.ac.uk\)](https://cssd.ac.uk) This website is useful for me because it explores women's equality in musical theatre.

This is beneficial for me because it adds another depth of pressure, and looks at the possibility that if she was a male with her talent, she could have made it already.

BOOKS:

I will be using books as another source of research. I want to research into how people suffer for their art form.

Dust- Milly Thomas: Milly Thomas wrote this play because she was an actor mentally suffering because of her career. She said the character in the play was influenced by her own mental state. I can use this play to investigate the repercussions of not carrying on with life and not trying to find a happiness in life while you're alive.

Different Every Night- Mike Alfreds: This book will be useful as a source of research as there is a section on actor's fears. This section touches on finding out and being found out as actors, permanent judgement, control vs danger, thick and thin skin.... This will be useful as it gives an in-depth analysis of actor's behaviours.

The letters of Vincent Van Gogh- [Ronald de Leeuw](#): This book investigates Van Gogh's life, and this will be helpful as Van Gogh is one of the most famous artists known to have suffered for their work. I'll be able to use this information to investigate the lengths humans will go to for their passion.

FILMS, CLIPS AND SHOWS:

I will be using clips and documentaries as a source of research. I'll be able to investigate performers' personal experiences in the industry as well as seeing clips of what the industry is like.

YouTube- 32 Bar Cut: This is a YouTube channel of two current Broadway professionals. They create videos on dos and don'ts in auditions, how to create the perfect audition tapes and tips in the industry. This channel will help me understand the world of my character and I can start to see the types of things she would be researching. Example of the channel videos:

[When I first started my career in musical theatre - 10 things for my younger self that I wish I knew - YouTube](#)

[My first Broadway Audition; What I learned and what I wish I knew - YouTube](#)

[Musical Theatre Auditions Explained! - How to prepare for your musical theatre general audition - YouTube](#)

Documentaries: Every Little step, Show Business: The Road to Broadway- These two documentaries show the process from the very start of putting on big productions in Broadway. These documentaries will help me to understand the process of auditioning, getting roles as well as showing the highs and lows of finally having a job.

INTERVIEW:

I will interview an industry professional and ask them questions about their early days within the industry- How did it affect your confidence, how did it affect you mentally, what's the worst thing you have done in an audition, what did it feel like to get a big job? I know this will be beneficial as it will help me understand the personal struggle my character faces. I'll be able to use this information to develop my character and create script with it.

I will also interview my fellow peer and investigate why they love musical theatre and to ask them about what their biggest fears are about the industry. This will be useful for my piece because not only do I want to show the stresses of becoming a performer I want to resolve the piece by understanding why we love performing and how it can create our happiness.

ME:

I will be using myself as a source of research as I am a young, eager performer. This will be helpful because I set a high standard for myself and strive for perfection so I will show some of my traits in the character. I can also use past experiences of rejection and success to understand the character.

LITERARY REVIEW

Do we need to suffer for our art?

"We're not talking about this", is an article on spotlight that discusses the stigma around mental health within the industry. This article goes into depth, highlighting the views certain industry professionals have upon mental health in the performing arts world. They interview playwright/actor Milly Thomas and they discover that her generalised opinion on how the industry deals with mental health is poor, as she feels that the industry glamourises mental health issues and it's expected for actors to deal with the issue themselves. Milly explains:

"There's nothing romantic or glamorous about depression"

"Actors are expected to expose themselves emotionally, often with little regard for how it affects their states of mind".

In the article they also interview Christian Edwards and Harry Long who are two actors that started a support group called TALK, where actors meet up to share experiences and support one another. They started this group as they felt that the industry was failing to support their workers during and after jobs, therefore TALK was created as a safe space for actors to go and talk to each other;

"We wanted people to be able to compare notes with other actors in a frank way".

This article is beneficial to me and will help develop my project as the themes within it will be relevant to my piece. I want to show the pressure my character is under whilst trying to achieve success and how this affects her mental stability, similar to how it had affected Thomas, Edwards and Long. As Milly Thomas talks about the glamourisation the industry has on mental health, in my piece I will

be supporting her opinion and I'll be trying to show the raw reality of how the pressure can create a big mental health monster.

"The Power of Words: Why 2 London Actors started talking" is an article which goes into detail on Christian Edwards and Harry Long's group, TALK. They discuss the realities of how your mental health can decline within the industry, they talk about the many factors, what creates poor mental health as, for example, they discuss the pressure of getting jobs, and the come down after the elation of having a job. They talk about how actors treat their jobs as their life, and how this affects friendships and relationships. They discover that the key to staying afloat is human connection;

"The goal is simple: to connect and support one another".

This article helps me develop the characters' realities, to assess how crappy she feels her life is as they discuss their own experiences. These experiences help me envision my characters world. Contrary to my piece, the article talks about how human connection is a source to help prevent bad mental health and I can use this information to show how deprived my character is from connection with other humans and how this affects her. I may use human connection as my resolution at the end of my piece.

"Skills needed in the Performing Arts Industry." This article discusses the expectations the industry has on a performer. Overall, there is a high expectation that performers be triple threats. That they are resilient, they can take criticism, are confident and can listen, and so on. The article explains why a performer must have these qualities;

"Without these skills and talents, an actor, dancer or musician may fail to progress in the industry."

This article is helpful as in general I agree with the skills it says you need to be a performer. However, from reading the previous articles it makes me question whether articles like this feed into the unrealistic standard we have on ourselves as performers which leads into a tunnel of mental ill-health. The article makes me believe I must be perfect at everything to be successful; this negative thinking will help my project and the character development of my protagonist, who tries being a perfectionist. I will use the emotions this article evoked in my piece.

"I'm a match to Sally Bowles from Cabaret" - This article discusses the character, Sally Bowles. Sally is an eccentric cabaret singer who is eager to find pleasure in every aspect in life, but she hates change, she wants everything to be happy go lucky. This was helpful in the aspect of making me realise that my character is the opposite of Sally Bowles as she desires nothing but change and Sally already has what she wants; luxury and a career.

'Dust' by Milly Thomas is a play about a woman who gives up on life and commits suicide. Throughout the play she discusses why she made the decision, but she becomes like a fly on the wall observing the aftermath of her death and sees how this affects her close ones;

"I'm sorry I bullied you for hours in front of the mirror".

This play is helpful to me as it reflects a woman's depression in an honest and brutally beautiful way. The story leading up to her decision doesn't follow my story exactly, however, Thomas based the protagonist from her own struggles and her experience suffering from her own mental ill-health as a performer. This play is helpful for the development of my piece as there is a possibility that this is the road where my protagonist ends. It is helpful to know the affects that someone killing themselves has on their loved ones because within the mental state of my character, she has lost all connection to reality in her life as she is trying to succeed.

'The letters of Vincent Van Gogh' is a book that displays the letters of Van Gogh, where he writes about his tortured life and the letters are linked with a biographical explanation of his inner journey. The book goes into his unfortunate fate with love, his struggles with mental health and his brother. The book also goes into how passionate and devoted he was to his art form;

"My thoughts are normal and clear between times, and even more than before, but during the crises it's terrible however, and then I lose consciousness of everything. But it drives me to work and to seriousness".

This book is very helpful for my process of writing my piece as Van Gogh is known for being tortured for his art form and I find it fascinating how far someone will go for their passion like cutting an ear off, and it's really interesting reading the book and understanding his process leading into his madness. He was so driven by success and the seal of approval for his talent that he lost everything - relationships, enjoyment and his own life. Was devoting his life to his art form worth it when he never felt fulfilled with what he achieved? Is his legacy more important than his life? These are the questions I would be looking at with my protagonist.

'Different Every Night' is a book about the gathering of Mike Alfreds work in the Theatre Industry. It covers a master class for actors and immense rehearsal methodology. With this book I'm mainly looking at part 5: Unclogging the work, with the section Actors Fears. This section goes into actors' habits like how we use our entirety as a performer, and this can lead into fears of exposure;

"Actors are frightened of being found out to be untalented". I find this book interesting and helpful as it covers what actors fear and how them having these fears can lead them into them failing. As actors we are selling our whole self and when we don't get cast or you get criticised, it's so easy to take it personally so as actors we put guards up to protect ourselves like controlling our performance and over rehearsing so then the result is no longer authentic. This book will help my process as it covers how lots of people make these mistakes and this will influence my piece as my protagonist, like many others, will also be making these mistakes.

'32 Bar Cut' is a YouTube account by Arienne Walker and her husband Austin Cook who are both Broadway professionals. On the channel they produce videos on tips and tricks, dos and don'ts in the industry. They discuss their process of getting into the industry and they give an honest look at the life of a performer. The videos of theirs that I've mainly been looking at are 'When I first started my

career in musical theatre - 10 things for my younger self that I wish I knew', 'My first Broadway Audition; What I learned and what I wish I knew', 'Musical Theatre Auditions Explained! - How to prepare for your musical theatre general audition'. These videos are helpful as they are successful individuals telling their story, but all performers' stories are different, and knowing my protagonist she would be watching these videos out of desperation to succeed. However, I do believe that their tips are helpful. The channel is good at giving an overview of the day in the life of a performer and I need that information to understand my characters' lifestyle.

'Every Little Step' is a documentary following the process of casting and producing the infamous musical 'A Chorus Line'. The documentary interviews performers throughout the process, those who are at the audition and those who are eventually cast. The documentary shows the harsh realities of rehearsals. This documentary will help my process as it gives a real example of the process of being in a show and how an audition works, and the effects an audition can have. But I say real lightly as it is a documentary, and I feel they may have cut out a lot of the real moments, however they do show that all the performers saying that all the years of rejection and hard work was worth it but it doesn't stop because during the process you still have to put in the hard work and you are still criticised. Yet again I feel this documentary is something my protagonist would watch to know what a successful performer would be doing. Therefore, this source has helped with character development.

As another source I used was interviewing a working professional Jamie Rees as well as one of my own classmates Nico James, I spoke to them about their experiences. I asked them, what inspired them to go into the performing arts, what's a positive/negative about the arts, How do you feel the industry deals with mental health, Do you think there is an impossible standard to meet within the industry etc. The reason why interviewed an industry professional, and my classmate is because it gives two very different points of view, yet they shared similarities.

Jamie Rees since leaving Royal Welsh has been doing professional jobs in various forms throughout the arts. He's a creative write, musician and has toured in a one act play "Oh Hello" across the UK. In my interview with Jamie it was clear that similarly to Nico he uses performing a tool to express himself, he uses performing to feel free. Jamie was realistic with me about the hard truths of surviving in the industry;

"One moment you're rolling in cash the next your skint, one moment you're working the next you're not."

"Socially you lose people on the way".

However, he made it clear that although there are some negatives there are lots of positives. It's all in the way how you see it;

"It depends on what you rate as successful because there are a million different performing jobs out there. If it makes you happy then you are successful"

The interview with Jamie was refreshing and it's been beneficial to the way how I view success. In conjunction to his Nico shared the same mentality as I do with how the performing world is;

"the way I look at west end stars and think I'll never be able to do that"

"you're setting that example for you whose still in education, these people have been training for many years and that's what you feel like you have to be soon as you leave education".

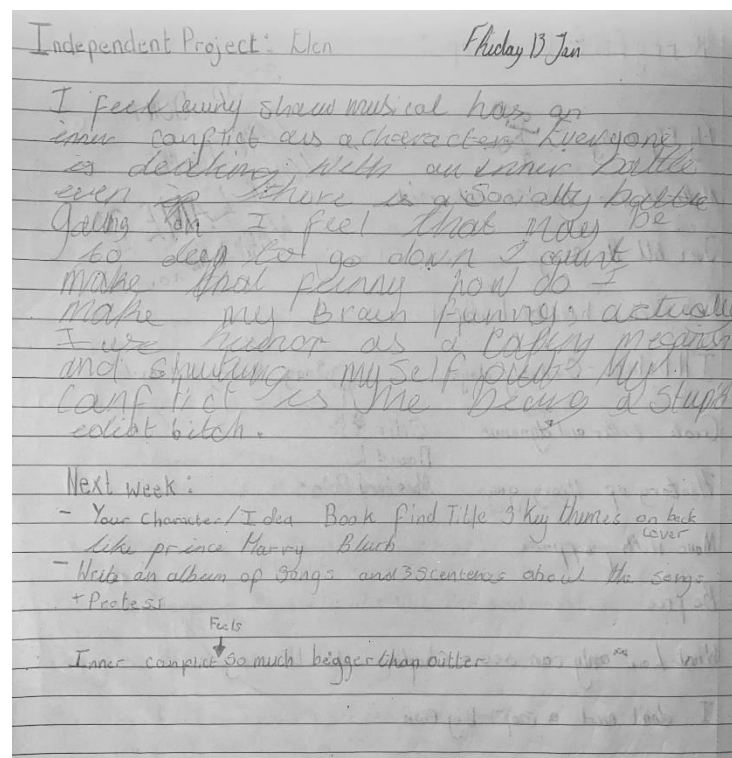
Even though Nico has the voice of doubt and has an unrealistic view on what you need to achieve to be successful, I was really impressed with his maturity and his rationalising. We both were able to discuss that we as young performers are putting the standard on us, and we aspect to be ready to go into the industry soon as we leave education. However, we realised that we need to make mistakes and get rejected to be able to learn and grow.

One common factor between the two interviews is the fact they both felt that industry needs to do more for those who suffer with mental health. Using my piece to show what striving to be perfect can do to someone mentally, will hopefully educate the audience to support one another especially those who are trying to make it in the industry.

DEVELOPMENT, COLLABORATION AND EXPLORATION

13th of January:

On Friday the 13th of January we had our first session with Elen. We got given the brief of our independent project. To start creating ideas Elen set us a stream of consciousness task. From this task there were key points that I wrote about. I discussed how all performers have inner conflict within themselves, loving what they do but having such a high standard of themselves. I also noticed how



overly dramatic I am about myself and criticising the way my brain works and how I am as a performer. This started to spark some ideas for my project, I knew from this that I wanted to investigate and research into the minds of other performers and create a piece on an aspiring performer trying to work in the industry. Elen set us a task for the following week to create an album or a book cover on a character/idea we may use for our project. From my stream of consciousness, I started asking myself some questions, and I realised how blunt I am with myself on the realities of becoming a performer. I

FIGURE 1 STRAME OF CONSCIOUSNESS

believed that as young aspiring performers we can be naïve to the hard work and dedication it takes for you to become successful and how this can affect you mentally. Therefore, I decided to create a book cover on a struggling Performer. This was great character development as I had to understand what the character, or the character in my piece is, and it gave me progress into discovering what my concept of the piece could be.

BOOK COVER TASK:

From this I had some key themes that I wanted to research and discuss in my piece. It also gave me an idea that I wanted the piece to be set in her bedroom as you can see in my book cover, she is in

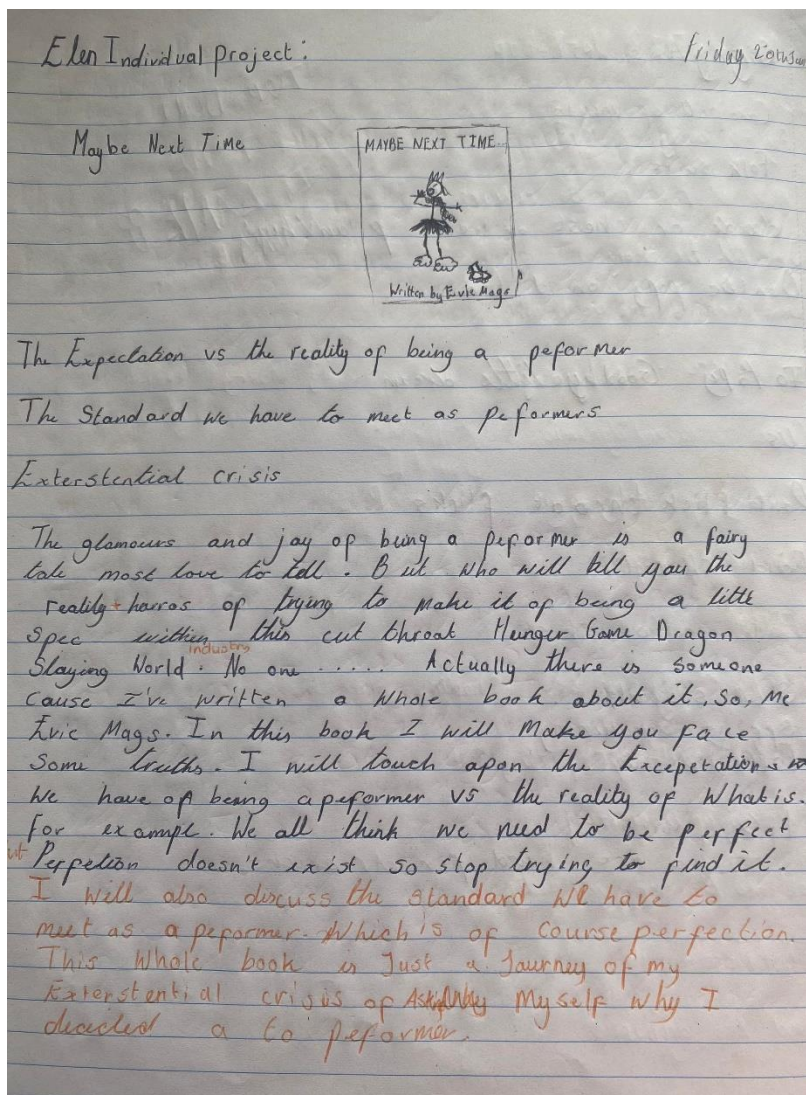


FIGURE 2 BOOK COVER TASK

my character has her Sally Bowles moment in her bedroom.

fancy dress from random clothes and she is singing. From this task I wanted her to feel relatable to the audience as the performance will be shown to my fellow peers. That's why I liked the idea of her having an existential crisis in her room coming back from a hard day in work or a hard audition, like we all do after a hard day in Uni. I titled my book "Maybe Next Time" as a twist on "Maybe This Time" a song from Cabaret the musical. The song is sung by Sally Bowles, and it is about how she is longing for the man she loves to stay and for a better life. I like this as it pays homage to iconic musical theatre, and I want my character to be inspired by her as she, like Sally Bowles, wants a better life and my character's love may not be a person, but it is musical theatre. So, this gave me the idea that I could set a scene where

On Friday the 20th of January Elen set us multiple tasks, one of which was to stand in front of the group and talk about what bothers us, followed with the group asking questions. Throughout this the group wrote key words that I had used.

Elen:

What bothers you?

I feel
Numb
Because
I would like what would you like to change?

My overthinking brain bothers me when it doesn't
get how to do something or when I can't do something
Because I want it to work and be able to do
a step back change.

Numb
Perfect
deserve
shut up
Hypocritical
I've tried
I tried
Perspective
I feed myself
Never be the best
I'll never change
A brick wall
Perfection without address status
I could over my head

FIGURE 3 WHAT BOTHERS ME TASK

I would tell my younger self no matter where I feel
marginalised my mum will always find a way
Stop and looks to call me actually have
a chat with her when you're
him first. Max isn't that bad he's
actually 30!! What home is unflinching
stay went against your type the ginger
and a musical theatre boy. You're
doing what you love and my ED is
way better.

Dear Mum
Hi Mum

You ok? It went shit like Stocking's shit.
It was worse than when I spewed on
Dorothy. They looked at my like
I just killed Andrew Lloyd Webber in front of
them. I don't know the song was
horrendous I was so stiff. I'm not
too hard on my self. I'm just realistic.
Mum they don't want some one to just
be there be it. They want perfection.
and my best isn't good enough it must
will be I do it cause it's the only
thing good at and when I perform
I feel like my life finally has
peace and the wing band and so
does my self doubt. Then I plan to stop
it all comes back like a stamp
of distraction

FIGURE 4 WHAT BOTHERS ME

During my turn to speak to the class I was saying sentences like "I have to be perfect, but I know I'll never be", "I enjoy criticising myself as that's the only way I can be better but that's still not enough". It became clear to my peers and I that the way I view myself is way less than what I am. As a person I'm very kind and supportive of others but the opposite to myself, I judge myself pretty poorly but strive to be perfect. This is where I started to question whether it is me that holds myself to such a high standard and not the industry. Amongst the discussion with my peers, it was apparent that the majority of us have a little of the "Evie judgement" within us. It intrigued me to think that if most performers are their own worst critics, is there support in the industry for those who think the same as I do?

The second task we had to do was to write a stream of consciousness letter to someone important to us. I chose to write a letter to my mum, as she is someone who will always forever listen to me rant. My letter was about me telling my mum about a bad experience in a made-up audition. This task was very beneficial to me as I could see some styles come out of it. Although my letter is discussing some serious topics, it was covered up with humour and this led me to the decision that I didn't want my piece to be entirely serious. I wanted to use comedy within it to lighten it up, but also because as a generation my peers and I tend to make fun of our traumas and use comedy as coping mechanisms. From this task I knew that I wanted the characters mum to be mentioned in the piece, making me question how far does conditional love go? As much as my mum will always be there to support me and hear me rant about my stresses, she's also my best friend and I enjoy spending fun

time with her. With my character I wanted to experiment with her being so focused on becoming successful she loses all human connection, even with her mum. Another thing I took from this task, was a couple of lines where I talked about why I wanted to become a performer and why I love performing. From this I thought that a nice possible ending for my piece could be her resolving her existential crisis by reminding herself why she loves it and why it makes her happy, and how performing isn't about being perfect and tearing yourself down but it's about being free, creative and loving what you do.

Our final task was to write down any materials we thought we could use for our show. This could be the amount of cast, props, set and songs. With this task I was able to confirm the fact that I wanted my piece set in a bedroom. I wasn't quite sure how I was going to do that yet or find the materials

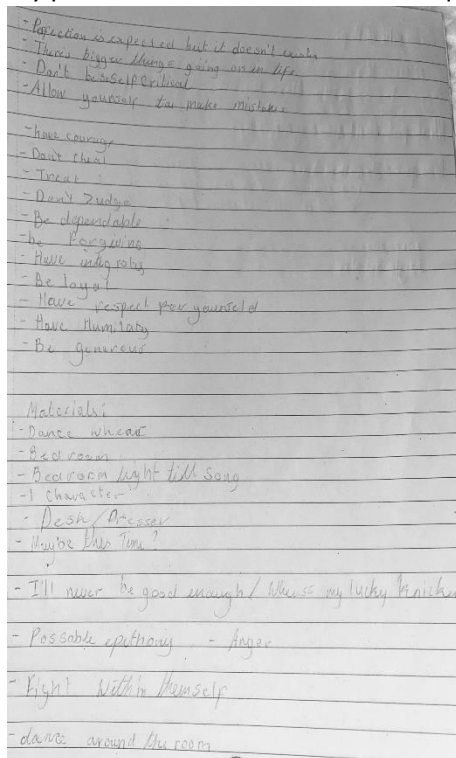


FIGURE 5 MATERIALS TASK

for it. I realised that I wanted the piece to be a one woman show, I toiled with the idea of having a two man play with the mum as a second character but as I discussed earlier, I wanted to investigate what it's like with her losing all form of human connection because of how driven she is to achieve her dream. I find this interesting to look into as from my two years in university I have learned that human connection is key within the industry not only for professional reasons, but it helps with your mental health. Being able to have a personal life outside of performing is so beneficial if you are going to be able to turn up to university and love what I do. However, I find that when I want to succeed, for example with my assessments, I tend to shut myself out and yes that shows drive and focus but if I were to do this for a long time, I would eventually shut everyone out and have no support system. A musical theatre performer Mukeni Nel has spoken a lot in his social media about how key it is to have a personal life outside of his profession. He's spoken about how he has fallen through the rabbit hole of just giving up his life

for musical theatre and how this affected him mentally. He talks about how he's a lot happier when separating the two from each other and in fact he's had more opportunities when he's done this, because when you're in a bad head space you'll never be able to perform to your best ability. I also wanted to write a one woman show because I wanted the challenge to perform it. I had a lot of directing experience in college and loved it but personally I felt performing a one-woman show would help my skills grow as it is something I have never done, and professionally speaking when I leave university, I'm not always going to be handed jobs and producing and performing my own material is one way to start getting my name out there.

24TH of January

On the 24th of January I had my first 1 to 1 with Elen. I discussed my ideas with her and spoke about my concerns. This was beneficial to me as we had to send in my proposal in the following couple of days. She liked my concept, but questioned if there could be another character in the piece. We discussed if there could be a second character to show how she's lost human connection by her being completely oblivious to their presence. She spoke about the character being there throughout and not saying anything or someone coming in abruptly. I liked both ideas as it keeps the character more relatable. I felt like I could combine the two with a room-mate or a boyfriend coming in on one of her rants and she doesn't notice they're there until the second character says something.

After this session I was able to type up my proposal with everything I have discussed thus far on what I want to carry on investigating as well as new things I want to look into. I had a good sense of what my piece was.

27th of January

On Friday the 27th of January we had a group session with Elen and in this session we focused on character development. The first thing she asked us to do was some research. I researched more into Sally Bowles and 'Maybe This Time'. I found out that like my character Sally was an aspiring movie actress and the song has an air of desperate hope, and it shows her on the edge of despair. I felt this was great for my character development as it inspired the idea for my character to slowly lose hope for herself throughout the piece.

With this session I wrote 10 facts about my character as well as a stream of consciousness of things my character remembers. We had to write a monologue from what we had written about our character. This helped to create a character profile as well as creating an understanding of my characters background. Another task that was set was writing about a scene from a random object everyone picked from the room. I chose to write about a banana. This helped develop my writing skills as it gave of an idea on how to write actions within a scene, it also helped develop my comedy writing. This also inspired me for a possible scene I could have in my piece to do with stretching, as I don't like bananas as much as I don't like stretching. One other task Elen set us was we had to fill out the blanks with one word in statements she made. The sentences that stuck out the most to me from this task was; Men are lucky and Women are competitive. This made me want to look into the difference between men and women in the musical theatre industry, as most of my female peers and I believe that a lot of men in the industry get it easier than women as there are less of them, for example in my class there are 4 boys and 12 girls. This also inspired me start thinking of a monologue I could use in piece discussing this topic.

Friday 21st 196

Elen:

Sally Balls: Based upon 19-year-old cabaret singer Jean Ross. She was an aspiring film actress looking for work.

Maybe this line: The Gang should have an air of "desperate hope" and that Boulders should be like "Someone talking on the edge of despair" "hopeful"

Stream of Consciousness:

I remember when I first felt alone with musical theater, I remember being happy, I remember being excited, I remember having friends, I remember peace. I remember being passionate, I remember reality, I remember having myself, I remember that's a joke, I remember my first show, I remember life being exciting, I remember singing for fun and happiness, I remember silence.

MY CHARACTER:

- 1) She works hard
- 2) She is a perfectionist
- 3) She wants to be a star
- 4) She loves pasta
- 5) She forgets to stretch
- 6) She likes routine
- 7) She always wants to please people
- 8) She is closest with her mum (her mum will always be there)
- 9) She is proud and jay of her family
- 10) She feels like disappointment

FIGURE 6 CHARACTER DEVELOPMENT

Monologue: My family are so supportive whatever I do they are there. I could bury the ABC's and my mum would sit there and cry with pride. My Mum most wonderful, caring, supportive and yet very scary lady I know. She once bawled through a book into my brother's face cause he was giving her a bad time. But she will be there and support everything I do. She would even watch me perform in Australia if she had time.

Crazy Shoes Scene: She is researching on what makes a good audition, sat on bed underneath. She then goes to a website where a stupid lady suggests to a banana before an audition. She gets worked up because she thought of a banana makes her want to spit her, literally get up but also the fact of her never being able to eat a banana and now she believes she'll never get a job because of a banana.

Greatest Fear: Not being good enough. It's a stupid fear for someone who believes they're never good enough.

Life is Messy

People are frustrating

Mum is irrefutable

Women are competitive

I am overused untalented

Support is family

FIGURE 7 CHARACTER DEVELOPMENT PT 3

What you feel
What you see
Question

Debby: Overall sense of inevitable doom not forcing it to happen but waiting for it to happen. Very suspense seeds the boss in people. Overthinks Overanalyser She is accepting of the fact she's negative.

Messy room but organised

How do you feel when you're not in control

Maybe deadline missing the room up-middle

Roommate: Stop trying so hard you are good enough - End

Monologue: I'm just waiting to fail it's gonna happen I know it will. I'm on a continuous time bomb to fail and once it blows... it restarts. It's like a constant purgatory of disappointment.

After this session Elen set us some homework to write 3 monologues as well as the opening scene.

FIRST SCENE AND THREE MONOLOGUES TASK:

Initially I found this task quite difficult especially writing the opening scene as I didn't know how to approach the audience, as I knew I wanted it to be in the style of Brecht where she breaks the fourth wall and tells her story to the audience. I just did not know how to approach it and the only way I could think of is her mum not really caring anymore, so she turns to the audience to confide in them. From all the tasks we had done with Elen so far, I had seen a pattern of me mentioning bad auditions, so I used that as my topic of my first monologue. This was pretty convenient as I had just had my 'Rent' audition and it didn't quite go to plan, so I used some of that frustration I had with myself in this monologue. I also watched clips on how to prepare for an audition as well as what it's like to be in a Broadway audition on a YouTube channel called 32 bar cut. This was great to gather an understanding of what a professional audition is like, and this also informed me of what my character could have done wrong for such a bad audition. For describing what an audition is like I asked my fellow peers if they could describe what an audition is like in one sentence to someone who has never been to one. What would you say? Their replies were brilliant;

Hollie Marie - "You walk into a room and just hand your fate into strangers whose approval you seek so badly"

Tomos Jones - "It's a bit like taking ket.... not that I've taken ket before"

Nico James - "Lifetime of Trauma"

Zoe Bar - "It's a blur Evie, the concept of time doesn't exist"

I wanted to include these into the piece as I wanted the beginning of my piece to feel relatable, but she slowly becomes deranged with her obsession. A little like Vincent Van Gough, not as aggressive to the point where she cuts her ear off but she's mentally not there. As I have discussed previously, I wanted my piece to have humour in it, but I have decided that I want the beginning to have humour in a bit but it to slowly fade away as she slowly loses herself.

FIGURE 8 OPENING, MONOLOGUE 1/2

Walks in drops bags, bursts into tears, Mum ring in burp
crying fit, instantly stops crying soon as Mum ~~ring~~
answers.

Hello How did it go darling
Sigh Mum it went awful I'm sure it wasn't Aw-
No it was shockingly shit. It was horrendous. You too harsh anyway
Mum we need to do something that bad Well what happened
So basically soon as I got into the room. Hang on darling im
going to have to ring you back
You know you rang me right Yes I know but your father
is having a tantrum over muddy shoes on his freshly
moped floor.
Light ok ring me later love you hangs up

Ok.... (acknowledge audience)

You're probably thinking what is so shockingly shit, who am I,
what is this story, what is so shockingly shit or you really
don't give a fuck.

Well im still gonna tell you, First things first, Hello im
Polly Edwards and I am an aspiring Musical Theatre
performer who is not good enough to make it. Wofl
this instantly turned into an AA meeting. Sorry How
awkward. And as my aspiring Musical Theatre star I will
go to any audition I can get. for any of you
who haven't been graced with attending one. Let
me describe it for you it's where you go if you want
a life time of trauma. it's the quickest non drug high you can get
the concept of time doesn't exist everything is a blur. It's

better than ket. You walk into a room and just hand
your fate into ~~stranger~~ ^{just} a stranger who's approval you seek
so badly, For them to crush your soul and whole
being within a snap of a finger.

But today was a particularly hard audition it all went tits up.
Look I got you can't book every role and your not
castable, your too blonde, too short, can't belt...
I get there is so many factors for why I prepare
and prepare and prepare till im nearly perfect and
give my 100%. If I don't get enough then what is wrong?
That's fine because I worked hard I gave my everything.
But today I just crumbled. I walked into this
industry professional's gothic at my like im there
next pray ready to devour my whole. I give a smile
blanch nothing back. I say 'hello' in a high pitch
school girl voice. The back of my head is saying it's
nerves not excitement. Shit extremely not nerves. They ask
me what role am I going for and I practically scream
the answer to them to where some stupid blither
hits one of the panels in the face. As he aggressively
rips it off I turn as if I never noticed and hand
my sheet music to the capper the ghost looking. You would
think he has been chained there for 10 years with the
look of life in his eyes. He looked at me like he was
saying 'I'm gonna ruin your life bitch' and so he did.
He starts twice as fast than he should and I panic and
just try. But I sing like a fair year old has
written the sheet music and perform like a shit dog.
I don't think I got the lyrics correct in one sentence. And
top it off the pianist stopped me and said I don't
where you are and I said wellha. I look at
the panel trying to squish every ounce of strength and pride

I have to hold it together and not burst into tears.
These shark eyes are dragging me into one of ~~recess~~
feels bad for ^{know} ~~participating~~ in stand there and ends
my misery by saying 'Thank enough for today. I feel
like to exist that audition room would be before it.
I just want to know how, how was it that bad, why
did it happen and what can I do to never experience
that again.

From two tasks set previously by Elen I was inspired to write a little skit monologue of her trying to stretch whilst ranting on about the standard of men compared to women in the industry. From my

experience with the boys in the university, although they are all hard working and talented, they have a bit of a "relaxed mindset" when it comes down to work and they believe they will get given everything on a plate for them as there is only four of them. They just get noticed and the girls have to fight to be noticed. I wanted to see if in the real world it is like that for men, so I investigated it and I found two men, Harry Long and Christian Edward, who have created a support group for struggling performers called TALK. These men were very eye opening to me as researching them made me realise that men don't have it easier, as a man may be able to get a job quicker than a female but men are less likely to be able to cope after they have finished a temporary job, as men are more ego driven than females and they struggle with the harsh realities of after you have done a professional job, you may have to have a "customer service job" to be able to keep the income coming in.

This information was powerful to me because it made me realise how naïve most of us are to the harsh realities of the lifestyle of a performer and how important it is to surround yourself with supportive people, and I wish to educate my class on this but in an extreme manner. Although I found the information on men fascinating, I did not discuss it in my monologue because it does not make sense for my character, as she is so selfishly wrapped up in her journey, she will be looking for any excuse as to why she cannot make it; blaming the men. Also, I referred to 'Somethings Coming' and 'Anything' from Dear Evan Hansen, because I have seen on separate occasions three out of the four boys sing 'Somethings Coming' and all four of them singing 'Waving Through a Window' in performance classes; keeping it relatable.

I need to work harder. No that's it. I have to push myself more and I'll be good enough.
I mean for a start I can stretch more.
* Looks for a hand amongst the mess finds it
I bought this thing two years ago for a new years resolution to stretch everyday. I've used it twice.
* Goes to use it in strange ways, Flings in for goes up on it. Back to normal stretching.
How do you even
Jesus on! Right. Who needs a piece of plastic to stretch anyway.
This is one thing im lozy with. I'm sorry but we were meant to be all stretchy and loose. We would be born like that but we're not. We're born stiff. Well saying that I did try like a baby evaluating them beautiful boys level and split in the air during Newsies. But that's one thing that gets me really frustrated with the industry. Men get it SO easy compared to women. For a woman to do the splits it expected for a man. WOW your God's gift on earth. I mean if you're

a pretty boy who can sing Somethings coming or anything from Dear Evan Hansen ~~you still~~ make it BOOM you have a job you're there you've made it. Oh that is a bit dramatic but you know what I mean. And im not saying men get it easy because they don't. But women such a high standard to meet that's just too impossible. There so many more of us competing ^{against} each other. It's really disheartening because you know how much you try there always someone better than you and that's the truth.
I bet if I were a man in this today I would have been given a second chance. A chance to show something.
Now into splits
* Absolutely can not go into splits.
Oh men going to put stretching on a hold for a man or maybe a month to wait for my vagina to repair.

3rd of February

On Friday, the 3rd of February I had a group session with Elen, we focused on plot and story struc-

Feb 2019

Elkin Independent project:

PLOT: Polly is a young eager performer who is trying to make it in the industry of Musical theater. She's been trying for 3 years and hasn't got anything back. She comes home from an awful audition and starts to realize the reality of how the years of rejection, hard work and disappointment has affected her. She faces some trouble of being a dripping perfectionist and ~~but~~ she'll never be good enough. This leads her into a spiral of crisis where she reflects her whole life. ~~But~~ It seems she has lost all love in Musical Theater however near the end she realizes why it makes her happy.

Story Structure: Beginning - Start of the adventure (Mental breakdown invitation to the reality)

and

Journey through strange newia (completing feeling angry and resentful) Crisis - Actual question: why she puts herself in this. Lesson - She'll never be good anything. Maximum crisis - does she give up. Was it all worth it.

and

Final battle - Overcomes, realizes why she loves musical theatre and why she loves it. Starts head and heart.

ture. I found these tasks helpful because it simplified all my ideas and helped me discover what the journey is through the piece and what the conclusion is. She is going to have all these angry emotions and let it build up until she explodes. Her resolution will be her reminding herself of why she loves musical theatre. She may do this by seeing a piece of clothing or a picture of her from the first ever show she was in. Or she may rediscover her love for performing because she realises how much she has lost, and she needs to remind herself why she has given it all up. I could show this by her going to call her mum before the final monologue and then showing her reaction when her mum does not pick up.

15th of February

On the 15th of February I had a one to one with Elen where I discussed my concerns and spoke about my structure of my climb to discuss the blank spots with her:

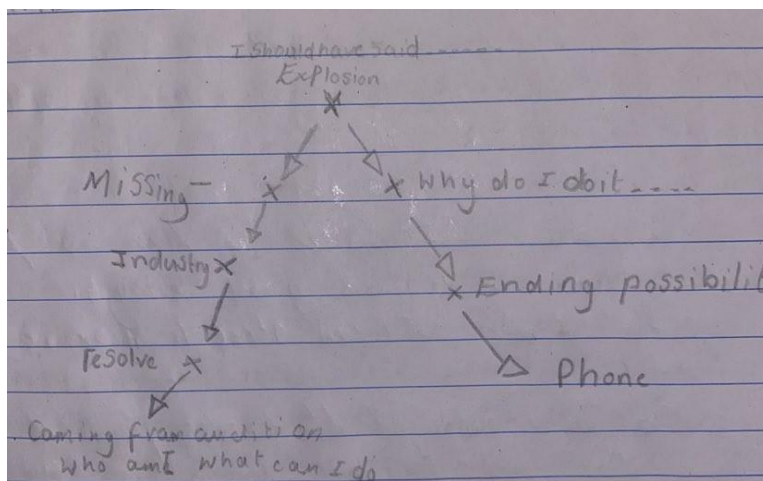


FIGURE 10 STORY MOUNTAIN

So, it starts with the ranting of an audition. She resolves it with what she needs to do better, she goes on ranting about the industry, the next part I am not sure on. The peak part of the story is her losing her head and saying what she should have said to the panel and the next part is her discussing

why she wants to become a performer, and then the next part is another blank. Finally, she resolves it by having a phone call and getting told she has been offered the part.

I have changed the ending from what I initially thought it would be because we recently had been given the cast list for Rent and I got given a lead role and I realised that I had been over thinking every minor mistake that I led myself into thinking it was the worst audition anyone had ever done. This made me reflect on what I have said previously, that we are our own worst critics and I felt that was a fitting ending to show the mental state of someone who is a perfectionist. Backing this up I have recently been re-reading 'The Letters of Vincent Van Gough', who was deranged from his talent leading to him being very mentally unwell and some believe he took his own life because of it. A man who thought he was widely unsuccessful but is known today many years later, to be one of the most successful artists in the world.

At my one to one with Elen I discussed how the song could possibly fit in the blanks, but I felt like a song did not fit the mood of the piece. Elen also supported my claims with how 'Maybe This Time' is not relevant to my character and may be confusing to the audience and give them the wrong message that she is looking for love. I completely agreed with her but she said don't give up the idea of a song. Therefore, I started to look into other songs I could possibly use for example; 'One perfect moment' from Bring it On, and 'No One Knows Who I am' from Jekyll and Hyde. However, after looking into it, the more I felt that a song what ruin the drive within the piece, as my resolution is her getting the role in the end and I don't feel the need to show the audience her talent.

I also discussed with Elen that I could fill the blanks with the surprise second character, and I discussed how I wanted it to be her boyfriend. As I feel she would have lost all contact with her friends and yet again experimenting with how far unconditional love goes. From this Elen suggested that I read the play 'The Jewish Wife'.

At the end of the session with Elen, she gave me a few tasks to do whilst doing Rent and over Easter holidays, to investigate bullying in the arts, creating a Tech. sheet wish list, to send my literature review, create a project schedule, and write my first draft.

EASTER HOLIDAYS WORK:

PROJECT SCHEDULE; [Evie's Project Schedule](#)

TECH SHEET WISH LIST; [Tech wish list.docx](#)

FIRST DRAFT:

I kept the initial opening material I wrote as I liked most of it, but I still wasn't sure on how she approaches the audience. I know that I would have to try it in the space to have a feel of what it could be. I linked the audition monologue to the stretching monologue.

I know my way just stop. But I can't do that. I can't let people down by giving up because at this very moment I'm here.

I need to work harder. No that's it. I have to push myself more and I'll be good enough.

I mean for a start I can stretch more.

* Looks for a hand amongst the mess finds it

I bought this thing two years ago for a new years resolution to stretch everyday. I've used it twice.

* Goes to use it in strange ways, Flips in for gives up on it. Back to normal stretching

How do you even.

Jesus on! Right. What needs a piece of plastic to stretch anyway.

This is one thing I'm lazy with. I'm sorry but if we were meant to be all stretchy and loose we would be born like that but we're not. We're born stiff. Well saying that I did try like a baby evaluating them beautiful boys until and split in the air during Newsies. But that's one thing that gets me really frustrated with the industry. Men get it SO easy compared to women. For a woman to do the splits it expected for a man. NOW your God's gift on earth. I mean it's unfair.

FIGURE 11 EXERCISE MONOLOGUE

a pretty boy who can sing. Somethings coming or anything from Drew E. van Handson. You still make it BOOM you have a job you're there you've made it. Oh that has a bit dramatic but you know what I mean. And I'm not saying men get it easy because they don't. But women such a high standard to meet that's just to impossible. There so many more of us competing. Lastolux. It's really disheartening because you know how much you try there always someone better than you and that's the truth.

I but if I hire a man in then today I would have been given a second chance. A chance to show something.

Now into splits

* Absolutely can not go into splits.

Oh never going to get stretching on a bald for a min or maybe a month. Go wait for my vagina to repair.

* Stands up and glances in mirror - stare.

Maybe it's how I look.

No seriously I'm literally the most basic looking MT girl. I'm blonde and lanky and always wear black and pinstripes. I mean you always remember those girls come to auditions in zebra leggings with a hot red belly fucking sports.

FIGURE 12 BASIC MT GIRL MONOLOGUE

During My easter break I had an interview with my fellow peer Nico. He discussed the stigma on cast typing and how the way you look can affect what you're cast in. He discussed how this has affected him with him being part of the LGBT community. In support of this I interviewed a professional performer Jamie Rees, and he spoke about how he has seen extremely talented people not get roles because of their appearance. He said that I may struggle as I am a stereotype of a blonde performer, and I will have to fight for my talent. This inspired me to write a monologue on having "the look".

a pretty boy who can sing something's coming
 or anything from Dean Evans Handson ~~you still~~
~~make it BOOM~~ you have a job you're there you've
 made it. Oh that was about dramatic but you know
 what I mean And in not saying you get it easy because
 they don't But women ^{have} such a high standard to
 meet that's near to impossible. There so many more
 of us competing ^{against} each other. It's really disheartening
 because you know how much you try there always
 someone better than you and that's the truth.

I bet if I were a man in there today I would
 have been given a second chance. A chance too show
 something.

Woke into splits

* Absolutely can not go into splits.

Oh I'm going to put something on a hat for a
 min or maybe a month to wait for my vagina to
 repair.

* Stands up and glances in mirror - stance

Maybe it's how I look
 No seriously I'm literally the most basic looking
 MT girl. I'm blonde and lanky and always wear
 black and pastels. I mean you always remember
 those girls come to auditions in zebra
 leggings with a hot red belly fucking sports
 bra with full glam. That's what I need to do
 stand out.

FIGURE 14 PRETTY BOY MONOLOGUE

* Tips walking on the floor and saviour
 Picks out clothes - looks in mirror

I look like a hubba bubba
 What could make this better

* Looks finds hat band

Oh but I could pass wearing this for
 a chorus line audition, but by then splits
 I could never hang on

* attempts a dance from chorus line parts
 Terribly

Yeah no

* Starts looking at body and critiquing
 Realises what she's doing and brings herself together

Maybe more make up

* Sits at desk puts make up on desk
 Starts to do make up and starts to face

It's funny you could be the most talented
 person in the world but not have the 'look'.
 What does that even mean the look

Is my nose too big, is my eye too small
 What is the look what is it
 I obviously don't have it.
 But I can try to make it

NU

FIGURE 13 THE LOOK MONOLOGUE

During the look monologue I have written stage actions with my character applying makeup aggressively and making herself look like a clown, because that is what she is. This is the start of the build into my peak point of her in full mental break down mode. Another thing I researched into during Easter, was bullying in the arts this helped drive my peak point monologue of what I should have said to the panel. In this monologue I used all the frustration that performers I have researched into from my lit review have felt with the industry.

* Starts applying make up
(Can't find a lipstick, lips make up everywhere
(adding to the mess))

Found it.

* Looks at herself

To the enough, do I look like that. This isn't me.
I don't know who this is staring at. But if this
is what it takes to do it. At the point
I will give up my soul for it. I have
nothing else to lose. I look like a clown
would have made that panel love me.
Maybe... No this wouldn't have changed anything.
It's not the way I look in. Just not
calves enough. And the thing is you know
they love it. There is people out there
in the performing industry who LOVE
them. They get a kick from saying
yes and no to performers who just want to
work, they love crushing people's hopes
and dreams for nothing. Do you know
what I should have said to that panel?
Fuck off.

No that's not enough today because nothing
will ever be enough. I work hard and I mean
hard to get nothing given back. I give
up everything for this dream. For it to
be a night here. And people can piss off
with well done partying. I don't try I give
my whole being for this stupid career. This
nothingless career I don't have. I give my body

FIGURE 15 F*CK OFF MONOLOGUE

My soul to be able to do the thing I love.
I don't know why I do it, why do I put myself
through this immense amount of stress and
self-hatred. All I have got out of this so far
is constant self-criticism and comparing to others,
I can't belt like her, I can't keep a tune like him,
I can't cry on the spot, I can't commit
emotionally like her, I CAN'T... Do you know my
worst fear is never being good enough and
that's a stupid fear for I am one who never
thinks I'm good enough.

* Sit on chair gasps when rap off. BT: Hello
with please

BT: How have you been

P: Not

BT: Dinner

P: Oh my God I'm so sorry I've had a really bad

BT: Day, Week, Year 2 years. What's how long we have
been together today, Our fucking anniversary
and you still do this shit

P: What shit

BT: This, You never have come for me, you
have medication, cry, sleep. I thought by now
I would be a pitiful wreck. Especially today

FIGURE 16 WHY DO I DO IT MONOLOGUE

During Easter I also read 'The Jewish Wife', and this has inspired the boyfriend scene with the abrupt entrance and how he is packing but you don't quite know what for at first. I wrote the scene with the boyfriend after the peak as I like how it resolves to the fact that she has no one left. This leads into her final monologue of her informing the audience of what it feels like to perform, with that monologue I was inspired by my own experience but also from the interviews with Jamie and Nico. I love how the boyfriend scene is before this as she realises by the end, she has no one left, even when she finally gets what she wants, it does not fulfil her as she has no one to share this news with. She's lost all human connection.

21st of April

I had a one to one with Elen, where we discussed my first draft and what I wanted to do for my final draft. I knew that to get the point that she has lost everyone around her, I wanted her mum to never answer, but she tries calling again and again. Therefore, the opening needed to change, with her talking to herself in the mirror and using that as a way of her breaking the fourth wall with the audience. Treating the audience as her subconscious.

1st of May

I went into university and created a practice set. After reading the script aloud, from this I was able to write my final opening.



3rd of May

I had a Meeting with Lloyd Williams. I asked Lloyd if he would like to co-direct my project, so I had a second opinion on the piece. This was helpful as we produced creative tech ideas.

MEETING NOTES: [Meeting notes 1st of MAY](#)

5th of May

I had a one to one with Elen talking about my final concerns before I finalised the script. We spoke about the boyfriend scene and discussed if it would work with him entering whilst she's ranting. This shows how oblivious she is to his presence because she is so wrapped up in her problems.

6th of May

I had a meeting with Tomos. I asked Tomos to be in my piece because even though we have been in shows together, I have never had the opportunity to do a scene with him.

MEETING NOTES: [Meeting Notes 6th of May.docx](#)

That evening I was able to finish my final draft as I had ironed out the opening and the boyfriend scene during the week.

FINAL DRAFT: [Enough is Enough script](#)

KEY POINTS ABOUT FINAL DRAFT:

- For creating the structure of the piece and how to make it flow, I looked back to the 'Dust' script as when I initially read it for research, I enjoyed how the piece flowed.
- I added the chorus line skit to lighten up the mood but also to add a bit of an extra from initial research from watching '32 Bar Cut'
- I originally called my piece 'Maybe Next Time', however, it has now developed into 'Enough is Enough'. I called it this because the word 'Enough' is referenced throughout the whole piece but in a bad connotation e.g. 'I'm not Enough,' "Is this Enough?" The phrase means needs to stop. Her boyfriend has had enough, her mum has too but most importantly she needs to stop.
- Initially when starting this process, I was discussing how our personal standard and industry standard can affect our mental wellbeing, I originally thought that the industry standard was going to be the downfall of the piece however during this journey I have discovered although the industry standard is high, the problem may be what standard we put on the industry. I have come to discover that we as performers are our own worst enemies. With saying that I believe there can definitely be room for improvement in the industry in supporting struggling performers, giving them more safe spaces to talk about their struggles with one and another. But to answer the question "Do we need to suffer for our art?" - No we do not, unless we let it happen.

9th of May

I had a rehearsal with Tomos and LLOYD to look at the peak of the piece and when the boyfriend enters.

REHEARSAL NOTES: [Rehearsal note 9th of MAY](#)

10th of May

I sent in my Tech Spec: [Tech Spec Evie Young.docx](#)

12th of May

We had a group session with Elen sorting out Tech stuff. I got given Charlotte as my Techie; I was very happy to have Charlotte as she is someone who I have been discussing my piece with frequently. I wasn't assigned to tech anyone else's piece as I had an audition on the day of the shows and this meant that I was dressing and performing my show on Thursday the 18th. During this day I spent the day trying to learn my lines, however they weren't sticking with me like they usually do. I also spent the day making my mirror frame and collecting my set and props.

SET AND PROPS:



FIGURE 18 PROPS



FIGURE 17 CHAIR AND BLANKET



FIGURE 22 CLOTHING RACK

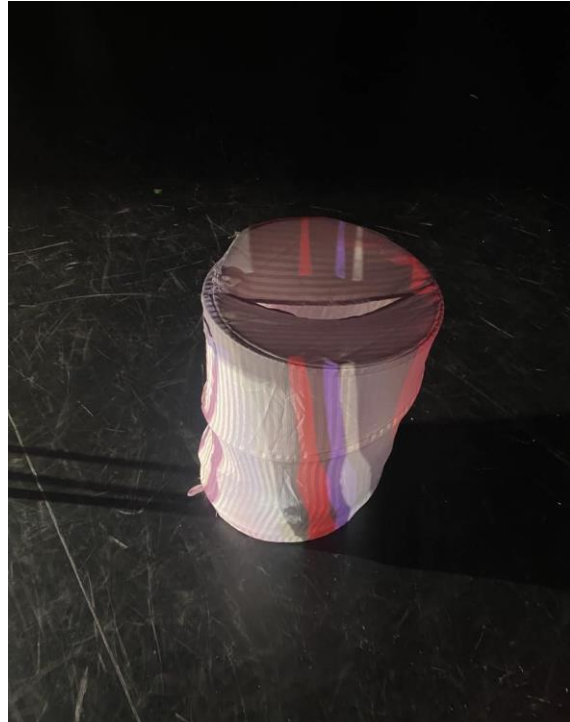


FIGURE 21 WASHING BASKET



FIGURE 20 CLOTHES



FIGURE 19 IRONING BOARD

14th of May

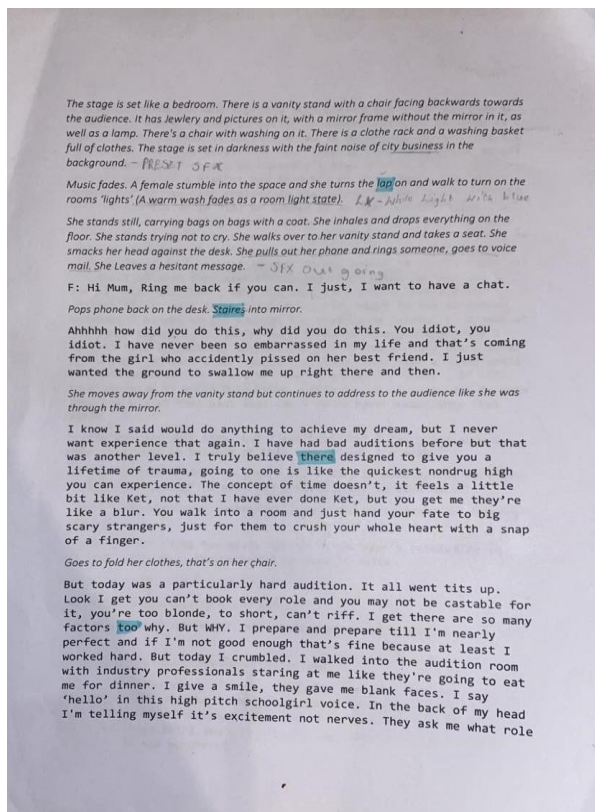
I came into university, to rehearse by myself hoping it would help me get out of my funk. During the past week I had been trying to knuckle down my lines but they weren't sticking with me like they usually do. I found this confusing because generally as a performer I'm very quick with learning lines and monologues, most of the time I can learn them in two rehearsals. Being in the space helped a bit and I was able to focus on each monologue and to how to perform them.

15th of May

I had a rehearsal with all of my team to have a practice run and a mini pre-tech. Beforehand I had marked a script up with all the tech notes for Charlotte.

REHERSAL NOTES: [Rehearsal notes 15th of MAY](#)

EXAMPLE OF CUES:



16th of May

On the 16th of May I found out that I was pregnant. This explained why I wasn't able to pick up my lines as quick as I usually do. I genuinely was gutted that I couldn't perform my piece after all the hard work I had put into it, I felt very proud and excited to share what I had produced. However, one of the key things I have learned during this process with my research and writing the piece, is that we must put our mental well-being first. As a person I am mentally resilient and I never backdown or make excuses up to not to do something.

However, I wasn't in control of my emotions. I knew if I had performed the piece on the 18th I wouldn't have been performing at my best, I would come out feeling extremely disappointed with myself. I wouldn't have given the piece or myself any Justice.

On the 16th of May I found out that I was pregnant. This explained why I wasn't able to pick up my lines as quick as I usually do. I genuinely was gutted that I could not perform my piece after all the hard work I had put into it, I felt very proud and excited to share what I had produced. However, one of the key things I have learned during this process with my research and writing the piece, is that we must put our mental well-being first. As a person I am mentally resilient and I never backdown or make excuses up to not to do something. However, I wasn't in control of my emotions. I knew if I had performed the piece on the 18th I would not have been performing at my best, I would come out feeling extremely disappointed with myself. I wouldn't have given the piece or myself any Justice. Following this I spoke to Elen straight away to inform her on the situation, she was very supportive, she got in contact with Eilir to inform him on the situation and they created a plan for me. Eilir was equally as supportive, they both made sure that that I was safe and put me needs first. We agreed that I send in an Extenuated Circumstance and put the project on hold. In a following date Eilir and I had discussed that I continue this project throughout the summer and perform Early September.

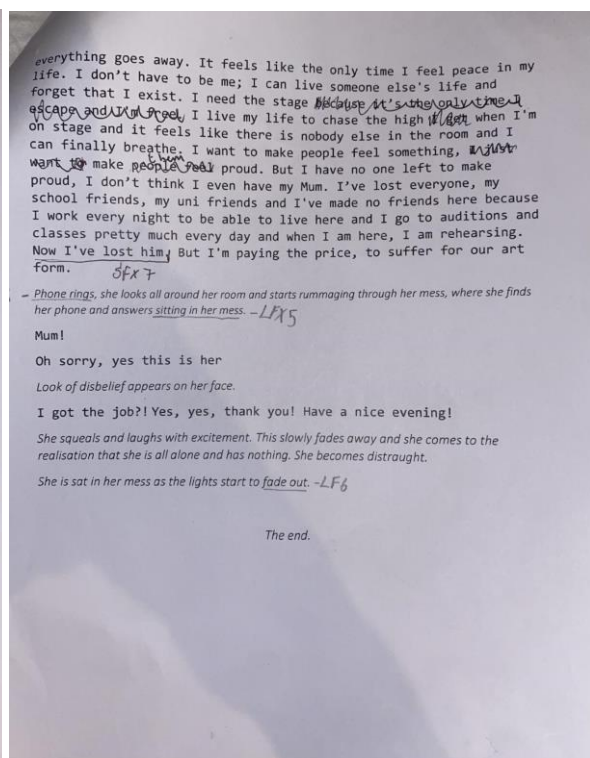
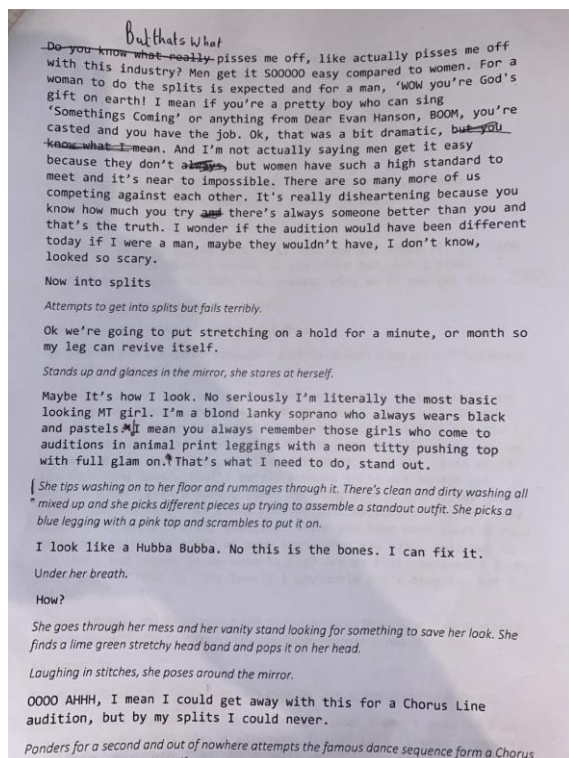
SUMMER BREAK:

During summer I came across a music video called 'Hi Ren' written and performed by the Welsh artist Ren Erin Gill. The song is about the two voices he has in his head, his inner demon and who he actually is. The song beautifully shows the inner conflicts someone has but especially performers. Within the song his two voices are in a constant battle, the good voice saying how he's happy with the music he's producing as well as how he's happier since he stopped listening to the demon. The demon creeps up on him and tells him how his work will never be enough, how he will never be enough and reminds Ren on how he's always going to be a part of him; "you have to kill you, if you wanna kill me." The song concludes with Ren discussing when he ignored his mental health as it was equally as bad as listening to the demon. You have to allow yourself to have the doubts but don't allow it to overwhelm you; "It was never really a battle for me to win, it was an eternal dance. And like a dance, the more rigid I became, the harder it got". "And I learned to relax, and I learned to soften, and that dance got easier."

This music video made me reflect on my whole piece, that her gradually building to the mental break down, was her eventually letting the inner demon come out. Like Ren is successful with his music, she finally gets given a role but is that enough? This also made me question whether she has already worked professionally as my character never actual says she has not had a role, maybe she has but that's not enough. After watching it I re-read the script and realised how much I don't want to turn into her, but if I continue to strive for perfection when it does not exist, I will. To pay homage to this music video I want to use the backing track as the background music for my piece.

I enjoyed re-reading the script as I had fresh eyes on it. I could notice things I couldn't before. The first thing I noticed was all my grammar mistakes, being dyslexic, the majority of the time I have to re-read things multiple times to notice a mistake as my brain naturally translates it to what I think it is. Another thing I noticed was how formal some of my sentences were, therefore, I made them relatable and less robotic. I also noticed I had the tendency to write the same point in three different sentences, so I cut some. All of this helped my piece to be snappy and flow better.

EXAMPLES OF CUTS AND REWRITES:



INDEPENDENT PROJECT FINAL WEEK:

SCHEDULE:

Monday 1pm-5pm - Gather set and rehearse

Tuesday 10pm-3pm - Independent/Tomos Rehearsal, 3pm-5pm Tech with Will and Tomos

Wednesday 10pm-5pm - Dress run and Performance

Thursday - Complete dissertation

Friday - Upload dissertation

11th of September

I went in and gathered all my set and props. I did an independent rehearsal. This was really beneficial as when I am practicing in the house it doesn't feel the same. Being in the space performing it I had found a new sense of freedom within the piece. I also blocked over all movement I do within the piece to get comfortable with the space.

12th of September

I teched my piece with Will. There was a couple of challenges, one being Charlotte was my original techie, but I purposely kept my lighting simple as it's set in a bedroom and I don't need fancy strobes for that, however tying with that the lighting desk was a lot simpler than the previous desk. But Will and I made it work, and it had the effect that it did before. After teching the lights, Tom and I had a run, for us to get a feel of the piece again as well as Will getting a practice with the lights. In the run the nerves started to kick in and I started to feel all rigid. I noticed how this affected the more comedic bits. I was extremely nervous to do comedy as I haven't done it for years, and my safe space is definitely dramatic/sad pieces.

LIGHT DESIGN:



FIGURE 25 RAGE SANP



FIGURE 24 THE LOOK

FIGURE 23 IN SCENE / TALKING TO THE AUDIENCE LIGHTING



13th of September

Hollie and I started the day sorting out our sound. Will joined us and we did a sound tech, after that Tomos joined and we did a run in the morning. This was extremely beneficial as we could get a feel of the sound cues. I was nervous because I hadn't tried out the "Hi Ren" backing track but it did fit amazingly well. I did have a couple of concerns from the run, one being my mind totally blanked at one point and Will had to feed me a line, as well as Tomos not knowing his lines. I had to remind myself that I know this like the back of my hand. If you blank, work your way through it. There's nothing that frustrates me more than performers who need scripts on the stage, and I was not going to be one. I spoke to Tomos and said to him it's ok if you forget your lines but at least improv it, you can

trust me to bounce back. After this we did our dress run and it went well, however I could tell that I was slipping into subconscious throughout the piece and losing freedom with it. This was most likely nerves kicking in. Then finally the performance. Yes, there were a few mistakes that I annoyingly made, but I just rolled with it and let go of everything. I just enjoyed finally being able to perform the piece. I felt everything that my character feels when she is on stage. I had freedom.

Performance Link

If you would like to watch the performance, please get in touch with Eilir Owen-griffiths.

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