

THE GOOD-TIME GIRL

CAPSULE

Ready for fun and tough as nails, she's been playing 'tart with a heart' and similar roles since she arrived in the industry. But off-screen she's smart and thoughtful, and keeps herself mostly to herself. Film-making is a way to accumulate some money, to fund her real wishes and dreams.

MEETING GOTTFRIED

It was your private number that rang: the one you don't give out to people in the business. Otherwise, you would never have answered.

He introduced himself, although there was no need: of course, you knew all about him. He talked through some of your recent roles – showed that he had been paying attention, that he had been watching closely and evaluating you. None of this was unusual, so far.

But then he said "Imagine. You're walking in the woods. The sun's shining gently through the leaves overhead – it's silent and cool, green, refreshing. You hear a noise – a soft cry. There's a rabbit, caught in a snare, under a bush. As it struggles, it strangles itself – it has hardly any strength left."

"This is a horrible story," you said, coldly.

"Bear with me a little. You could free the rabbit – you could loosen the snare. Or if it's too near to death, you could put it out of its misery, with a flat rock. But you don't do either of those things: you just watch. Why is that?"

You found that somehow you were in tears. "What do you mean?" You were horrified and deeply upset.

"That's the spirit!" Gottfried said, cheerfully. "You wouldn't be walking in the forest in the first place, really, would you? Of course not."

He waited for you to regain your composure. "I'm going to send you a part to look at – I think you'll like it. It's a little way out of your usual type. I know you don't need the work – but you'll find it interesting. Humour me?"

BACKGROUND

You grew up poor, of course: spending much of your time on the streets, using your wits, keeping your eyes open. You could see there were much better things in the world, better ways of living: and you knew you were smart enough to get yourself some of that.

You traded on your looks and your manner: for sure you did. What else did you have, to start with? If a casting director saw something in you that fitted a particular role, you weren't about to argue: work was work, money was money, status was status.

You've got to the level, now, though, where you are starting to consider again. Realistically, there's not much bigger you can get, confined in the types of roles that you've been playing. And you've got plenty of money saved. Is it time to think about reshaping your life?

You don't feel that you've been coarsened, or mis-shaped, inside, by what you've had to do; what you've had to play. But you guess you can't be sure about that until you quit. And it'll take a while to shake off your reputation, for sure. The saddest thing, perhaps, is that hardly anyone here would miss you, if you were to leave: and most likely no-one would want to come with you.

- ☹ What is your name (real name and/or stage name)?
- ☹ Where are you from?
- ☹ How old are you?
- ☹ What was your family background like?
- ☹ How has your relationship/sexual history been?
- ☹ What's your current living situation like?
- ☹ How do you feel about your gender?
- ☹ How do you feel about your sexuality?
- ☹ Is there anyone outside the set of *Stolen Moments* who's important to you?
- ☹ What's the most significant memory from your childhood?

PRIMARY RELATIONSHIPS

THE GRANDE DAME

She's one of the biggest names in the business, and has been around since the year dot: and she doesn't bestow her favours lightly. So it means a lot that she has always treated you kindly, almost as if you were her own child.

You can only guess that there's something about you that speaks to her, for some reason: but anyway, you're very glad of it. A powerful friend is a good thing to have, in this backstabbing game: and she is a good person to be with. You guess you probably know her better than all but her oldest friends, by now.

THE JOURNEYING HERO

He wandered into your life, as is his way: you met on a film shoot, and you took to him right away. He intrigued you. How did he stay so rootless, so unattached, always moving from one step to the next? How could he travel through the world receiving so little impression from it?

You spent a lot of time together, and you really thought you had made a connection – that you were the one who understood him. But the end of the shoot came, and he journeyed away again. And you realized that he had left you behind, one more step on the road; just like he had left behind everything else that might have been of importance in his life.

THE NAIF

He's yet another fresh-faced and clean-limbed new arrival in the film business – and frankly he sickens you. What right has he got to look at you as though you're a piece of soiled merchandise? How can he judge you, when he has no idea of what you've had to pay to stay in this game?

You were that dedicated, that idealistic, once, perhaps. But you had it beaten out of you. Perhaps he needs the same treatment – that might turn him into an adult; into a regular human being.

THE RIVAL

You still wonder if you made the right choice. He was the first director to spot your talent – to cast you in a major role. He offered you success, a career – a string of films with starring roles. But you were wary – you didn't want to become anyone's protégée. You tore up the contract that he'd offered you, and walked away.

Since then... well, your maintenance of your independence has been at a price. It took you a while to work your way back up to the top, and you had to make some compromises along the way. And perhaps you'd judged him too harshly: perhaps he really did just want to help you succeed – not to control you, as you feared.

OTHER RELATIONSHIPS

Positive

THE FADING STAR – he's an old stager who understands the craziness of the industry, and who seems to value you as yourself.

THE STILLS PHOTOGRAPHER – he really sees you, and portrays you beautifully, not just showing the surface. He's detached and dedicated, but still warm and human.

Negative

THE DIVA – she took against you from day one. She's surrendered herself totally to the gods of film – perhaps she resents the fact that you're too clever to do the same.

ANGEL

It's all part of the project; all in a good cause, you keep telling yourself. Just a little more of this, and you'll be free to work on better things; to live a better life. And in the meantime, one thing you'd be proud of, if you were the proud type: you've never hurt anyone, apart from yourself. All the dirt, all the hurt, is stuck to you.

DEVIL

You've had every opportunity to study cynicism in action, and you're a quick learner. Practically everyone in this business is greedy, selfish, venal, perverted, crooked. You could get depressed – get drunk – get angry – if you really let yourself think about it.

ROLE

Having read the part, you saw what Gottfried had meant, and you were intrigued. The character can't just throw off attachments: she has to really care about someone, and make tough decisions. It's almost a heroine role, seen from another angle – or a villainess. You feel like you can do it – but what might it do to you?

Out of character

Your task in Act 1 is to create and rehearse scenes from Stolen Moments, together with your fellow-actors. You should also meet with THE HAIRSTYLIST, THE MAKEUP ARTIST, and THE COSTUME DESIGNER to discuss your character's needs; and you should get your portrait taken by THE STILLS PHOTOGRAPHER. During Act 2, you will probably be expected to continue this work.

DILEMMA

You've got so far by sticking to your programme: stay clean, don't get involved, don't think too hard about what's happening to you and to those around you. You've kept your core intact. But now you're being asked to open out – to reach out, to make connections, to get messy. You really aren't sure what that might do to you.