

THE INVESTOR

CAPSULE

She's a very wealthy woman – a widow, looking to turn what she considers to be blood money into something valuable. Gottfried invited her to back the Stolen Moments project, promising that as well as thrilling the masses, it could help her redeem herself. She was doubtful, but felt she had to try.

(Warning: this character was in an abusive marriage, which ended suddenly. It'll be up to you what are the details of the relationship, and of its end, and how much you want to play upon it; but if this is a trigger issue for you, you will want to avoid this role.)

MEETING GOTTFRIED

You'd heard that he was looking for investors for his new project, and you liked the sound of Stolen Moments. His reputation as a director was second to none, of course. You were a little wary of meeting with him – he might be the kind of man who would look down on a woman like yourself, wealthy or not.

But as it turned out, he was very brisk and businesslike – none of that difficult artistic temperament. He laid out the details of the investment before you, making clear that it was speculative – the film might do well, but on the other hand, it might fail: and you would lose everything you'd put in. That was the nature of the business.

You could spare the money easily, so you signed, with a steady hand. Then things changed somewhat.

Gottfried leaned in, and took your hands between his, gently relieving you of your pen. It wasn't a sexual touch – it was more like a parent, or a priest. "This isn't just about the film, you know. It's about you, too. Your moments have been stolen, as well. I can help you get them back."

You weren't sure what he meant, but you nodded and smiled politely.

"The thing is –" he squeezed your hands slightly "– you'll have the chance to open a new chapter, here. And you can write your own story into it. Won't that be grand?"

BACKGROUND

You grew up among the poorest of the poor – living off scraps and handouts, begging in the streets, stealing leftover fruit from the markets. It was grim, dismal, and grey – but it made you tough. And it made you realize that you'd do anything to get out of there – to improve your life.

You were lucky that, as you grew older, you started to catch men's eyes. And luckier still that you didn't get drawn into a life of vice and exploitation, like so many girls of your class. Instead, you were plucked from the gutter by your husband – a wealthy man who saw something special in you.

You didn't love him – you could never love someone who essentially bought you. Maybe you could never love anyone at all... But anyway, you tried to be good and dutiful wife; you quickly understood the ways of the rich, and you learnt not to embarrass him or let him down – despite his family's disapproval. You were an ornament to his arm – an expensive and unworthy one – as he often reminded you.

Last year, though, your husband's life of indulgence caught up with him. He died of heart failure – not surprising, given the quantities of alcohol and drugs that he used to get through. He had left everything to you, perhaps as a final defiant gesture to his family. You were a free woman, with enough money to do anything you wanted to.

But what *did* you want to do? You really weren't at all sure. Casting around for worthwhile projects, you came across *Stolen Moments* – the dramatization of the life of a most interesting woman. After meeting Gottfried, you knew you had to be involved: you signed over a generous sum of money, to bring the project to realization. And here on location with the film cast and crew, it's all rather exciting – you can't wait for shooting to start!

- ☹ What is your 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 CLOWN

He was a good friend of your late husband – and a dedicated hedonist, like him. Somehow he has survived the indulgence that eventually killed your husband – but you're not sure that he's been improved by the experience.

There's something about the way that he looks at you – as if he thinks he knows something about you. It makes you shiver. But is there a temptation there – do you wonder if he could really show you something valuable?

THE COSTUME DESIGNER

She used to work at a couture atelier where you had some clothes made – this was some time ago. You were impressed by her skills, and by her pleasant personal demeanour: you were glad to have her constructing garments for you. She was fired from that job for stealing. It was interesting – someone else who did what it took to survive.

She now works in film costumes instead – but you would like to have her make some items for you, on the side, if that's possible. She has a captivating vision, and has added to her skills. You're happy to pay well for her to work for you again: but so far she has not responded to your requests. Does she think she's too good for it now?

THE HAIRSTYLIST

Another one who has worked for you: he's styled your hair on a number of occasions, and has done it wonderfully well. He has a real feeling for his clients, as well as technical gifts: going to see him is almost like a therapy treatment as well as a haircut.

A talent like this deserves a better setting. You've offered to set him up in business – with his own salon and staff, and the latest equipment. Somewhere stylish and sophisticated, so he could attract the very best clientele. You would put up all the money, and then remain as a 'sleeping partner' – let him run the business, and you share the profits together. It'd be a great arrangement for him! And you'd be able to get your hair done by him whenever you wanted to, instead of having to wait for gaps in his filming schedules, like at present – which would make you feel so much better. Why hasn't he said 'yes' yet?

THE STILLS PHOTOGRAPHER

Strange to see a familiar face. He grew up in the gutter, like you – you were children together. He knows what it's like to be kicked and despised by everyone who passes by – he can probably guess at what it cost you to climb out of that awful place.

It's good to see that he managed to get himself out, too – and it was thanks to his skills. You don't know what else he might have had to do along the way, though. In some ways you'd like to catch up with him, and talk about old times. But part of you wants to leave the past alone.

OTHER RELATIONSHIPS

Positive

THE PSYCHOTHERAPIST – a practical, scientific person, who's devoted her life to solving problems. You admire her dedication.

THE RUNNER – a helpful soul who has been kind and friendly to you – and not, you think, just because you have lots of money.

Negative

THE JOURNEYING HERO – he knows what he wants out of life, but he doesn't seem to care about how that might affect other people. Heartless.

ANGEL

You are generous and thoughtful – you can see when people need help, and when you can provide it, you generally do. You encourage talent, and support hard work. Despite the disadvantages that you started with, you will do better things with your late husband's money than he ever would have; and you are going to leave the world a better place than you found it.

DEVIL

The trouble with being known to be rich is that everybody wants some – and that makes it difficult to trust approaches. You're hard to befriend, and you constantly find yourself looking for the ulterior motive. That tough street kid is still inside you, and when she wants to, she can come out – teeth and nails.

TASK

Until Gottfried arrives, as far as you're concerned, you're in charge: you need to make sure that the project is operating soundly. After all, it's your money that's being spent here! Of course, you will defer to the chief crew in artistic and technical matters: but you know a tight operation when you see one, and you can identify slackers and troublemakers. Learning more about the people here may also help you learn about yourself: what is it that you want from *Stolen Moments*?

Out of character

Your task in Act 1 is to become familiar with the location and its operations, and assess how the key crew members are doing their jobs. You will need to identify those members of cast and crew who could be weak links, and come up with suggestions as to how best to manage them, which you should pass to THE ASSISTANT DIRECTOR or THE LOCATION MANAGER as appropriate. In Act 2, you will probably be expected to continue this valuable work.

DILEMMA

You keep thinking about that possibility of a new chapter. This film could be a chance to reinvent yourself – to become something quite different. What might that be? – what might you want it to be? Or should you maybe just put yourself in Gottfried's hands, and see what he has in mind for you?