

THE RIVAL

CAPSULE

A celebrated film director, and Gottfried's opposite in some ways. More commercially successful, while less critically acclaimed. He's been invited here to recruit actors and crew for his own next project. But perhaps also, though he might not admit it, to try and understand Gottfried's magic touch.

MEETING GOTTFRIED

You were at an awards ceremony. You remember the day clearly. There were cameras in your face and stars and wannabes and reporters calling your name, begging you to look in their direction. You remember the adrenalin and the rush of power.

Then you saw him. He was ordinary to look at, but something about him sparkled. You wanted him, maybe as an actor, surely not for yourself, but in that moment you didn't really know. All you knew is that you could only see him. You sat dazed, finding that you couldn't look back at him, it was like looking directly at the sun.

When he won you snapped back to yourself. You had been overlooked despite everything you'd done. And when he walked over it was almost an inevitability. You had heard his name circling yours in conversation. He must have heard yours. He nodded to you.

"You think it should've been you, don't you?"

You tried to stutter out something congratulatory while denying it, but he just smiled.

"You'll never understand. Not unless you see it for yourself" He raised a hand.

"You can be angry with me, but it's true. You need to learn." You were scared he was right.

*You didn't see him again for a while, but you were aware of his growing acclaim and his accumulating body of work, of course. And then, a few days ago, you received an invitation to the set of *Stolen Moments*. It looked like an invitation to a party. It was something you desperately wanted to refuse, but knew that you wouldn't.*

BACKGROUND

You've spent your life going from strength to strength, and you're proud of everything you've done. Your debut film was a risk you took, an investment of all of the capital you'd inherited into a project which was as likely to fail as to succeed. You had no intention of letting it fail, though. You handpicked everyone on set, choosing faces you knew would fill theatres. You ran the set smoothly, watching over everything for any sign of trouble.

You hid yourself and became a man in the eyes of the public. You didn't try to hide the truth from those around you who you expected would understand, at least if they wanted their next paycheck. But it made things simpler and you were never the type of person to over complicate your life.

The money you earned from the film spoke for itself. The reviews were mediocre, but the audience was entertained. You had found the winning formula and you kept running it and you kept making money. You and Gottfried were often compared in the press and it almost made you laugh. Why talk about him like he was some kind of creative genius when it was you who was filling theatres?

You had your setbacks, professional and personal. Heartbreak and the loss of people you relied on was to be expected though, especially in this industry. Not that it didn't hurt, but you didn't *rejoice* in pain the way that Gottfried seemed to. You kept working and stuck to your formula, taking the occasional risk when you saw an unknown face that you knew belonged in your films.

You have to admit, though, that there is something about Gottfried's work that captivates you. You have always been honest with yourself about that. It sometimes feels like he can see deep into the human soul and bring out the things you didn't know you had in there. You wish you could do that. What would it take to learn how? If there was a way to combine his brilliance with your success, that would be a film worth making.

- ☹ 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 GOOD TIME GIRL

You gave her the start she needed, plucked her out of obscurity to make her into something beautiful. She was one of your greatest works of art, this girl from nowhere who captured hearts. You thought you both understood the deal. She would help you earn money and success, and you would help her do the same. Then she tore up the contract that you'd offered her, and walked away. That's gratitude for you.

Although she must realise by now that working with you is far superior to working with Gottfried. She doesn't have to have her pain nurtured and exploited. Now you're spending time together you could charm her back. She owes you anyway.

THE HAIRSTYLIST

He worked with you on location many times. You pride yourself in your ability to recognise talent and he always had it. He seemed to understand the actors and they would emerge changed, more confident and ready to shoot. They were always honest with him. You would sometimes listen to conversations that they were having with him, just to gauge the mood on set. You wanted to know if anyone was unhappy, or maybe if anyone would stir up trouble. It's part of the role of a director to make sure things are running smoothly.

And then he left to work for Gottfried. You're still angry. You've had other hairstylists but none of them have quite given you the look (or frankly the information) that you need. If you can't lure him back then you need to make sure he's not taken seriously anymore. You can't risk the information he has about your working practices being out there for any competitor to find. You're reluctant to destroy anyone's career, but sometimes it's necessary.

THE SUBJECT

She has always been a remarkable woman. You've met her many times before at parties and premieres, always on the arm of a different man. You've spoken to her many times. By all accounts she should be easy to charm, but somehow you've never quite managed it. Perhaps that's what intrigues you about her.

You have a chance now that she's alone and unattached. If you say the right words you can impress her and maybe she could be yours, both personally and professionally. She must know that it's time for her to settle down with someone like you.

THE PROPMASTER

You've told him repeatedly that part of making a film is working as a team. It doesn't matter whether you're the leading actor or the prop master, you have to commit. He does his job well enough, but nothing beyond that. You've been in this business for long enough to know when someone might start making trouble, and he has that feeling about him.

It must be nice though, not to have to worry about things like that. It must be nice to feel free to express your own thoughts and not care who hears them. And this is Gottfried's set – not yours. Why not nurture this behaviour? Why not feed his anger and direct it towards Gottfried. Let's see how he deals with that!

OTHER RELATIONSHIPS

Positive

THE RUNNER – she does her job, things are always where they're supposed to be. There is an edge to her which you like. She could do much better than the role Gottfried has given her here. But then you always did have a better eye for talent.

THE SCRIPTWRITER – interesting that she's ended up here. You could do so much better for her. Gottfried is nurturing her pain, but with you she could become free of it. You need to make her understand that.

Negative

METHOD ACTING INSTRUCTOR – you know what works and what she's peddling isn't it. You don't get a good film by pushing people to their breaking point. You get a good film by making people feel sure of themselves. She is an uncomfortable reminder of Gottfried's obsession with purity and personal anguish which you could do without.

ANGEL

You know what works and you can use that knowledge to make things easier for people. Gottfried wants everyone to find their inner pain, but you know perfectly good films can be made without hurting people. You can guide them towards a better way of doing things so that they're not tearing themselves apart in the process. Why should they have to neglect their families, their friends and even themselves to create a film which won't be as successful as yours would be anyway?

You can show people the way. You can control the set and take people's burdens from them. They can turn to you, and you can guide them.

DEVIL

It's fine to take the easy solution. You never set out to be an artist, or find the meaning of what's held in the human soul or anything like that. You just want to find the right people – the ones that went to Gottfried when they should be working with you, and the ones that you haven't had chance to work with yet.

You will show them what's best and set them on the right path. Although you do doubt yourself sometimes. Does taking the easy path mean that you have less talent?

TASK

You're an observer. You're officially here to assist with production, something that you're surprised Gottfried wanted. Unofficially you're here to look for people to work with on your next project and maybe even understand a little of what Gottfried does, and why he's so critically acclaimed. Maybe with the right people you can even capture a little of that magic yourself.

Out of character

Your task in Act 1 is to try to convince characters that they would be happier working with you. You need to convince them that you're easier to work with, that you'll make them more successful, and that you'll demand so much less than Gottfried does. By Act 2, it may become easier and easier to define yourself in opposition to Gottfried: but you may also have to confront the ways in which you and he are similar, under the surface.

DILEMMA

You know what works, you know what sells seats. So what drew you here? A chance to poach Gottfried's stars possibly. To show them there is a better way of working. But even you know that it's more than that. There some magic he has that you want for yourself.

Going after it and trying to learn it means risking everything you have. You took that risk once before when you made your first film. It was rational and calculated then. You had worked out numbers and you were almost certain that you would make a return, even if you were surprised at your own success. This is pure emotion though. There is something that he has and you want. You're just not sure if it's a risk worth taking.