

Speaker

Where are you and what are you doing?

Speaker

I am ... firstly I'm at a house ...

Speaker

Yeah.

Speaker

... but I'm going to ... it'll be like a flashback and I will be in a concentration camp.

Speaker 1

Good.

Speaker

And I'm going to faint, so that's what I'm doing.

Speaker 1

You're going to faint?

Speaker

Yeah, and then that's when the flashback all started.

Speaker 1

All right.

Speaker

All right, so you're at your house and you faint.

Speaker

Yeah.

Speaker

And then your flashback starts. Okay, that makes sense.

Speaker 1

All right, is there anything else that we need to know?

Speaker

What's the general situation of the flashback?

Speaker

Someone important to me is killed and it's all because of that person I'm here right now, so the flashback came, how the person met me and why I'm here.

Speaker

Okay, that's good.

Speaker

So what's happening in the concentration camp?

Speaker

I'm just there because I was caught and I might be killed because everyone there is actually going to get killed but I was lucky to survive, that's why.

Speaker 1

All right, that's good. These are all things that you need to think about: the historical and the sociological context. Remember that? So that's what we're getting here from that. Okay, so do you have an idea about where you would start?

Speaker

All I know is that ... really, I don't have much idea but what I know is that I'm going to be standing, explain the story, and falling down slowly, slowly. And when I hit the ground, like there is ... I want, like, the whole light to go off. And that's when the flashback come. I'm standing and I just pretend there's a soldier and there is people around me: people in front and people at the back. And there is a soldier coming closer, so I'll be walking back a bit, walking back a bit, and then he will come and push me on the line probably ... because it will just be all pretend.

Speaker 1

Boys, pay attention.

Speaker

Because I am so scared because I don't want to get killed but the person in front of me is getting killed and so I'm scared I'm going to be next. And he comes ... because I'm so scared I'm moving back, so I'm not on the line properly. And so when he come closer it will be like hit ... he pushed me back on the line and he's actually going to say the word but I'll be explaining. And then that's when I'll stand back on the line properly and that's when the construct will [0:02:13.5].

Speaker 1

Great, okay, so she's got an idea of where to go apart from the start bit. So maybe that's what we can help her out with. How can she start it?

Speaker

How can she faint?

Speaker

How can she start? Well, the faint thing, that can be done with lighting, and that sort of thing, but we need to think about where is she on the stage first, okay? So where are you starting out?

Speaker

She's asking [0:02:34.6].

Speaker

I really don't want to be facing the audience. I want to face the door ...

Speaker 1

Okay.

Speaker

... because that's where the soldier is coming from. Like, I want the audience to know what's happening to me. I just don't want it to be, like, oh, my back is ... like, I'm not looking at them or I'm not connecting them. So I can actually turn this way when ... the bit where I'm alive, I say, "I'm alive. I can't believe I'm alive." And I start explaining why. That's when I turn to the audience to let them know that I'm excited to be alive but actually connect to what I'm saying.

Speaker 1

Good, okay, so how are we going to set up where she is to begin with at the start? How can she set the scene?

Speaker

Are you in a particular room in the house when you start ...

[end of transcript]