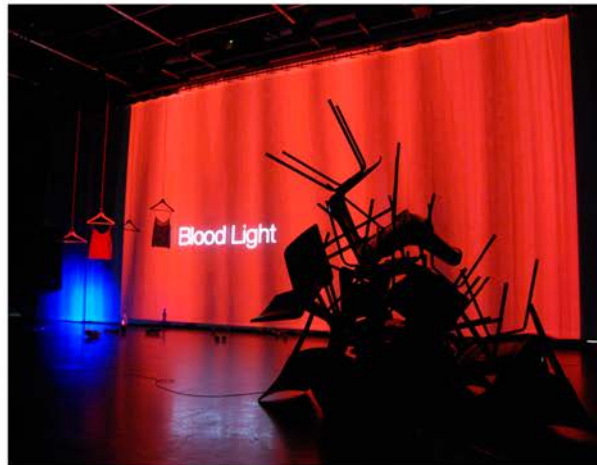




Blood Light

Alice Tuppen
Solo Performance
March 2012



Blood Light

This book documents my devising process and my final performance, Blood Light.

It includes, drawings, rehearsal shots, original script and images from the final performance.

It is dedicated with love to my parents Diana and Chris who inspired me to find my own light and to my husband Alex, collaborator and friend, without whom Blood Light would not have been possible.

Blood Light

Blood Light, is a dark, humorous and image-rich piece, drawing on mother/father/daughter relations within She-bears world of make-believe.

She-bear is a multifaceted persona, part beast, mother, daughter, at once nurturing and warm, mysterious and dangerous. A shape-shifter. Not ideal. Very real.

She-bear knowingly sets out to save the audience, her novice she-bears from the Law. Father. Dad. Instructing them to be vigilant, reacquaint knowledge, recapture instinct. However Mum keeps misguiding and Dad's really loud. Can She-bear reach the audience and light in time, or will they all get lost in a dark world of replay? Who gets to eat the apple? Who sheds Blood Light?

Through reenacting bloodlines and storylines, She-bear reveals and conceals aspects of herself through both live reenactment and a playful dialogue with the audience, onscreen personas and the voices of the space.

Alice Tuppen, March 2012.

CONTENTS

Devising Processes

Pages 2 - 29

Words

Film

Drawings

Pictures

Final Performance Documentation and Script

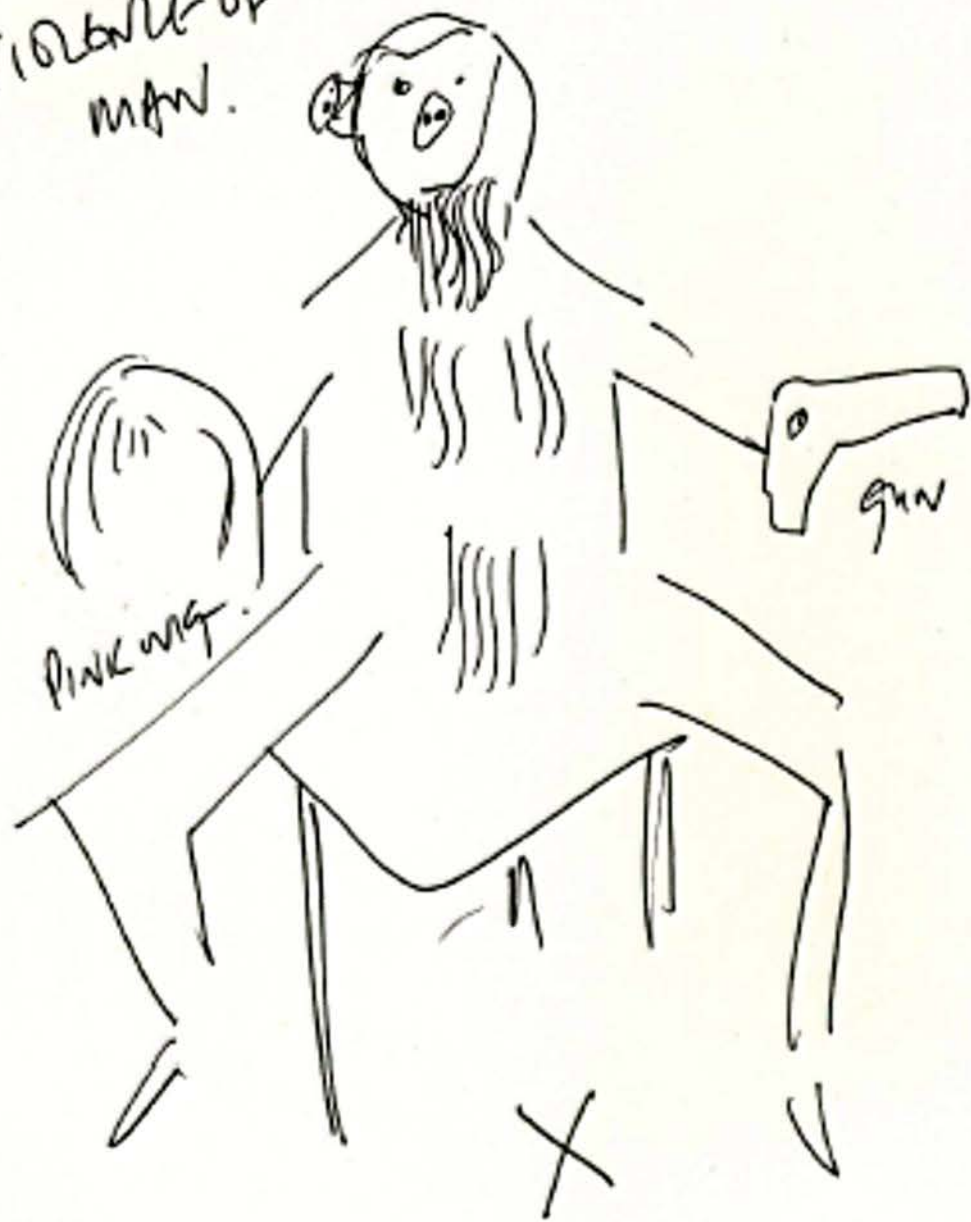
Pages 30- 76

Here the characters start to
form...



1 Used being 2 faced pigman.

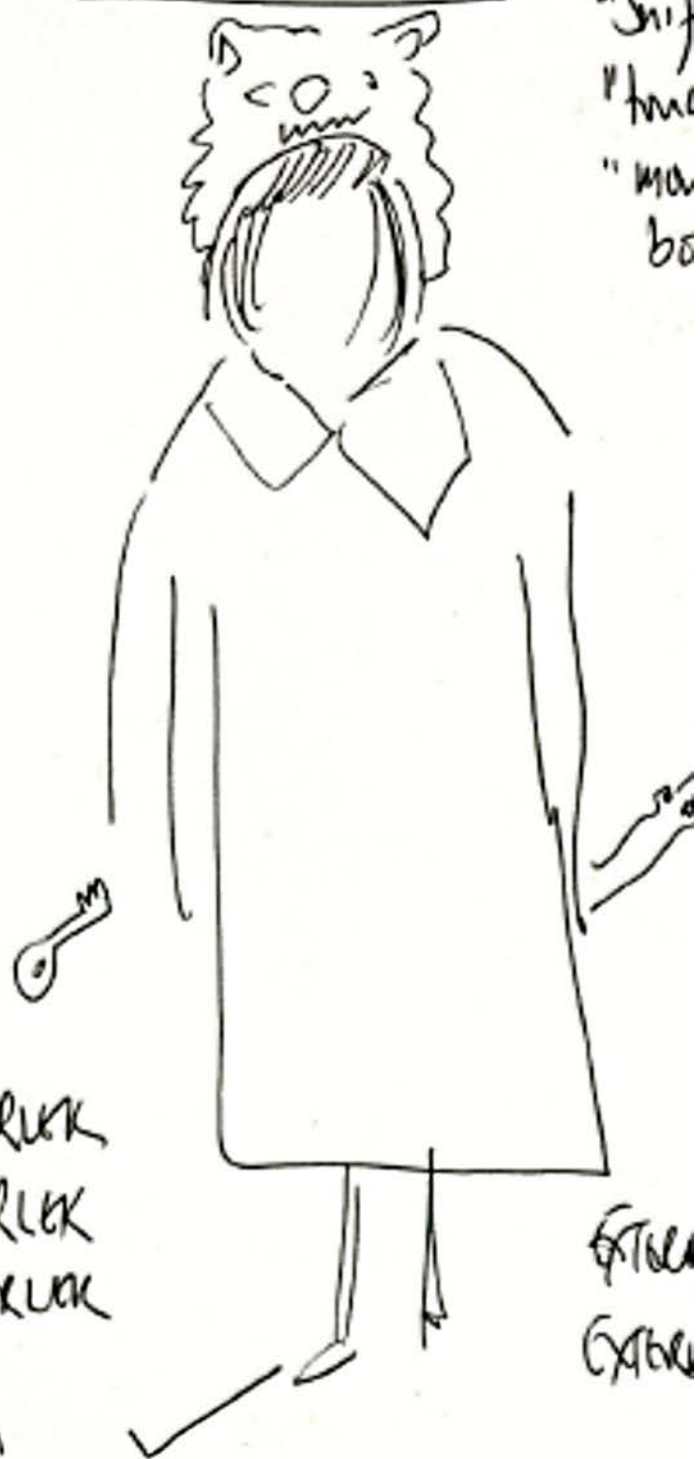
It's HERMANN!
100% OF
MAN.



Raw Material

100
"Snif
"huc
"ma
bo

(like)
bottom?



I AM A BARLER
I AM A BARLER
I AM A BARLER
I LOVE YOU
I LOVE YOU

EXTRE
EXTRE





Initial Drawings on film, paper and in the space.



Blue-Daughter rehearses.





She-bear emerges.







Red-Woman steps out of the bath.





First time in the space.



The objects start to lead.

breakdown

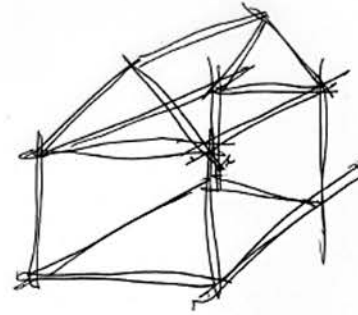
methods



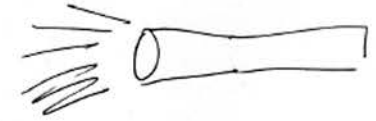
Straight.
Delivery
↓
staged.

one ← one
whispered.

Drawn in + framed
from the subject

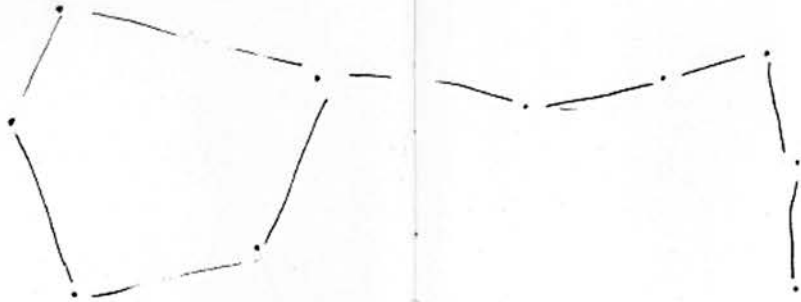


STICK HORSE



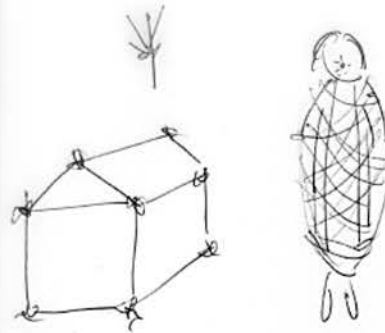
LIGHTS

Man's body →



MAPPING THE

SPACE.



Mapping from the page to stage.

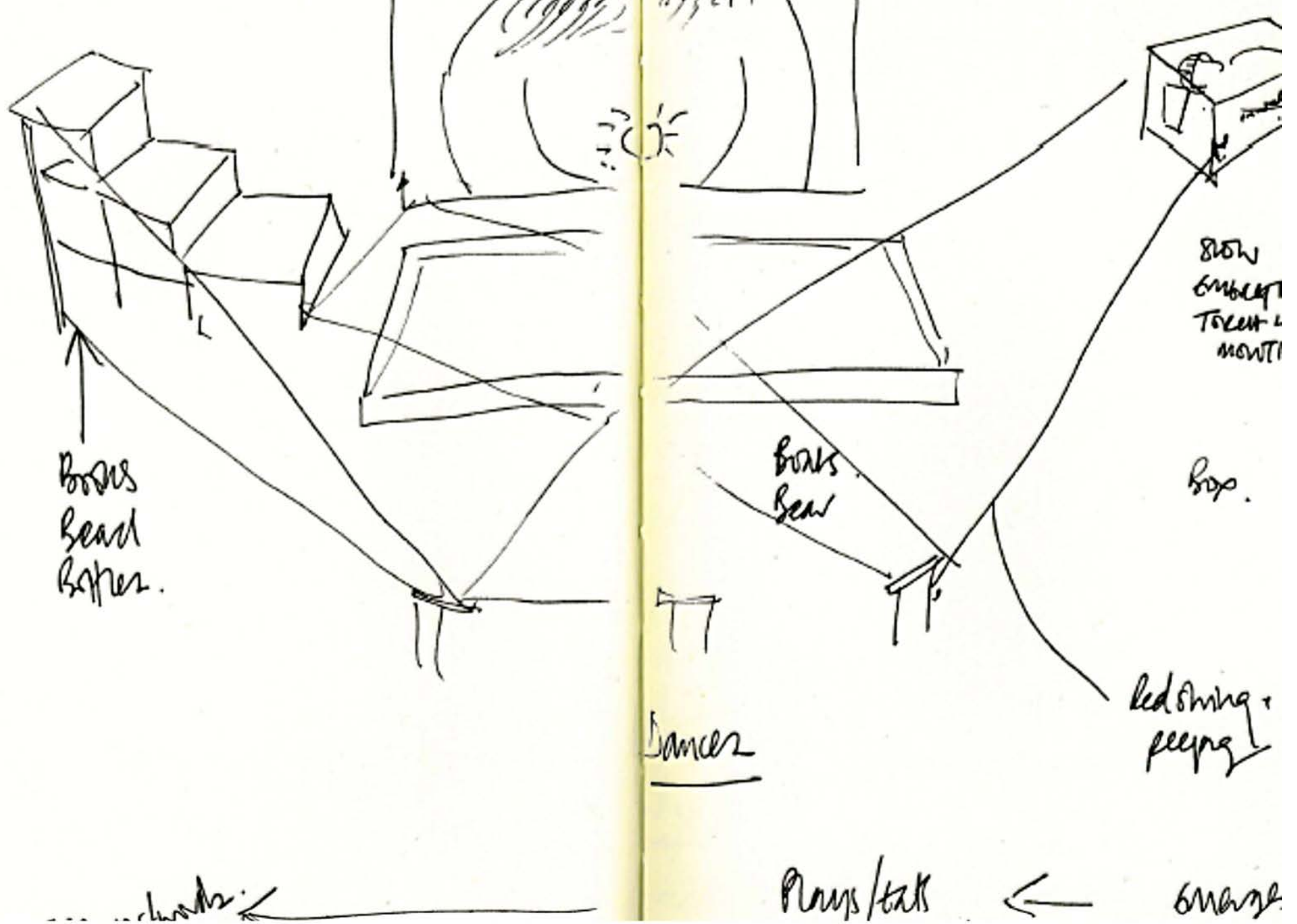




Dead Wood.



Technology and objects.

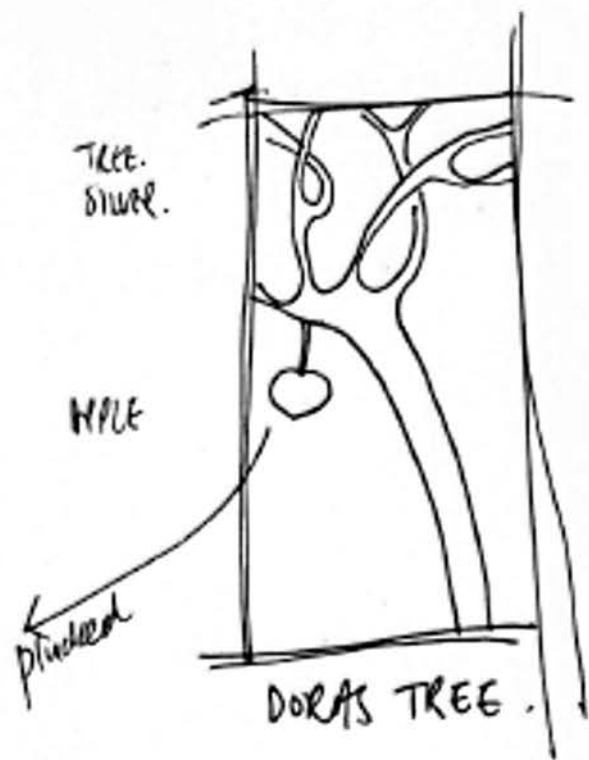


Live and pre-recorded personas, rehearse together.

eat the f



Transition



↓
Prox. wif.



↓
GRASSES
COTT.
HAT.
WASHES.

FRANK 1
EAT THE APPLE
FIGAT POWD.

1 AM A
GRASS.

Transition

↓
SIDE
BUDGELY
CONSTRUCTION



STICK WOMAN'S
HONOR.

2

1 AM A STICK MAN
A STICK MAN A

↓



SUPPES.

↓

1 AM A
GRASSIC

SANDRIST?
EAGAPPLE



RED THREAD.
SEXY.

3

1 AM

CARRIA
THE
CROWN

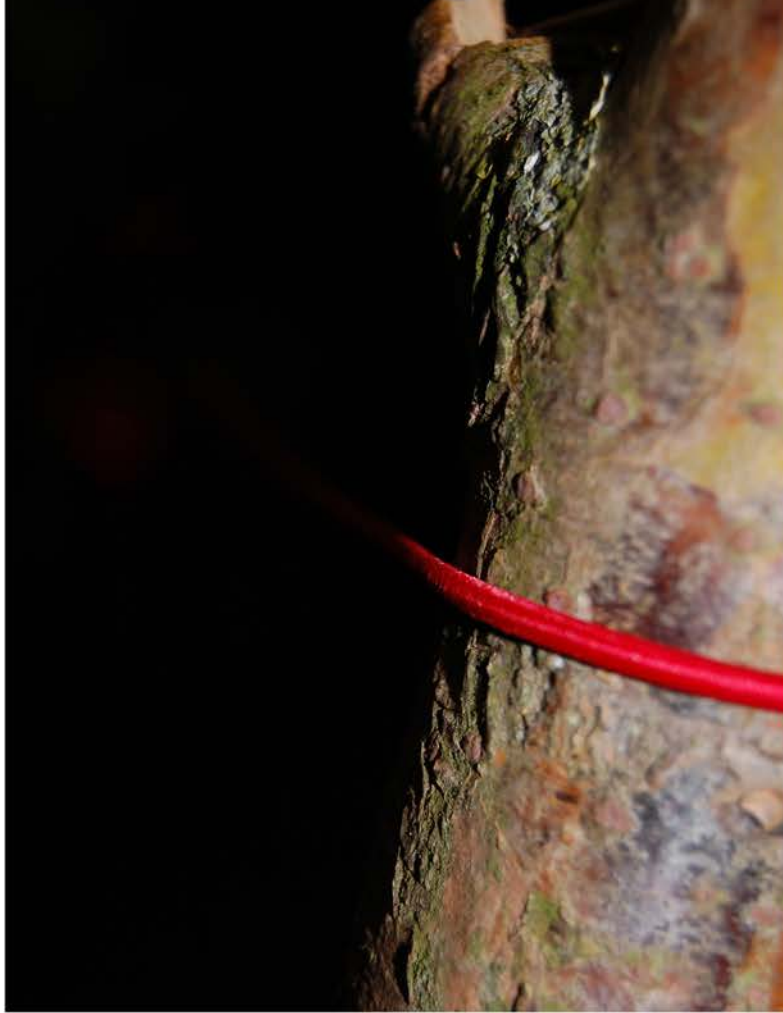


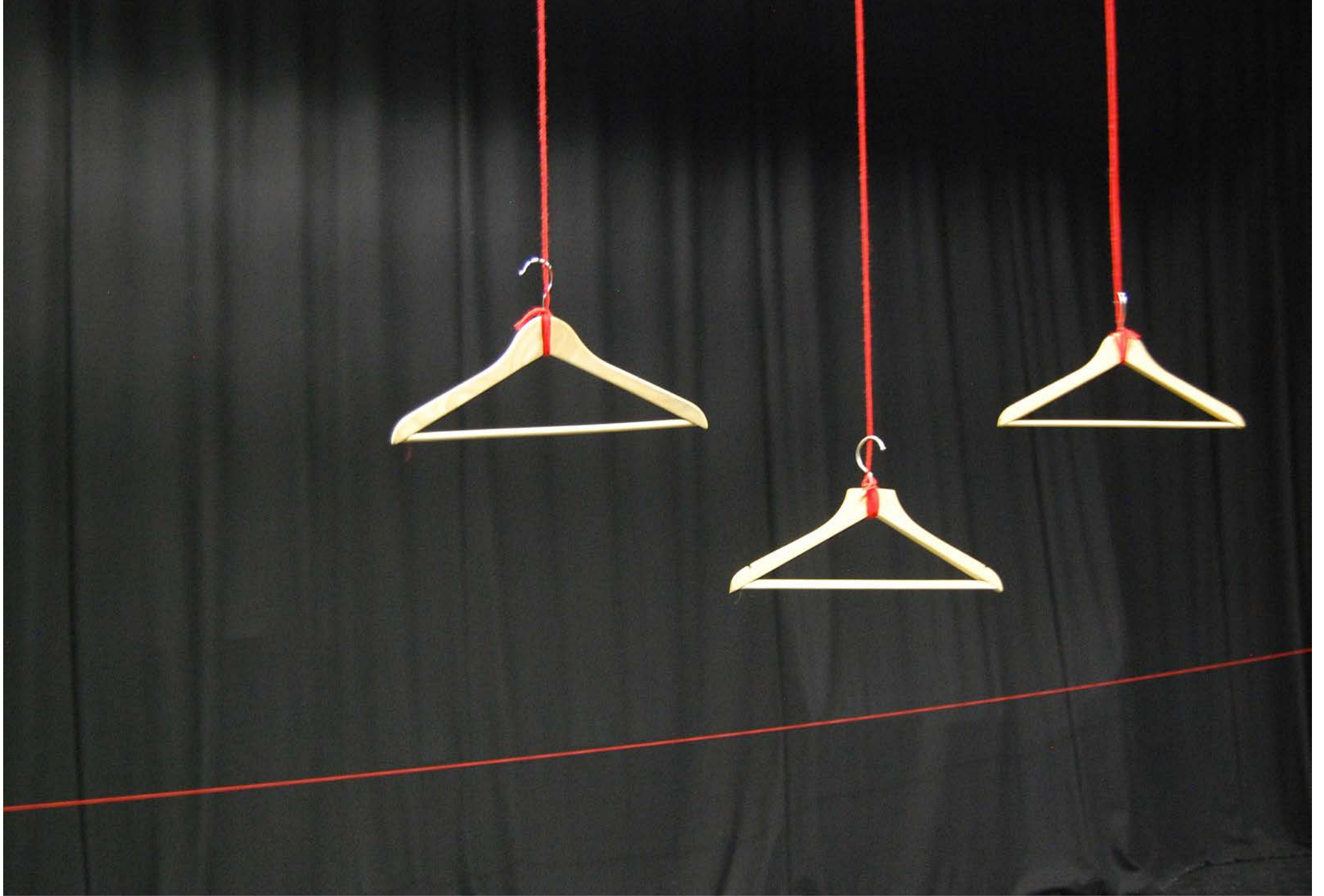
Movement within the set becomes clearer. Trees take on life.



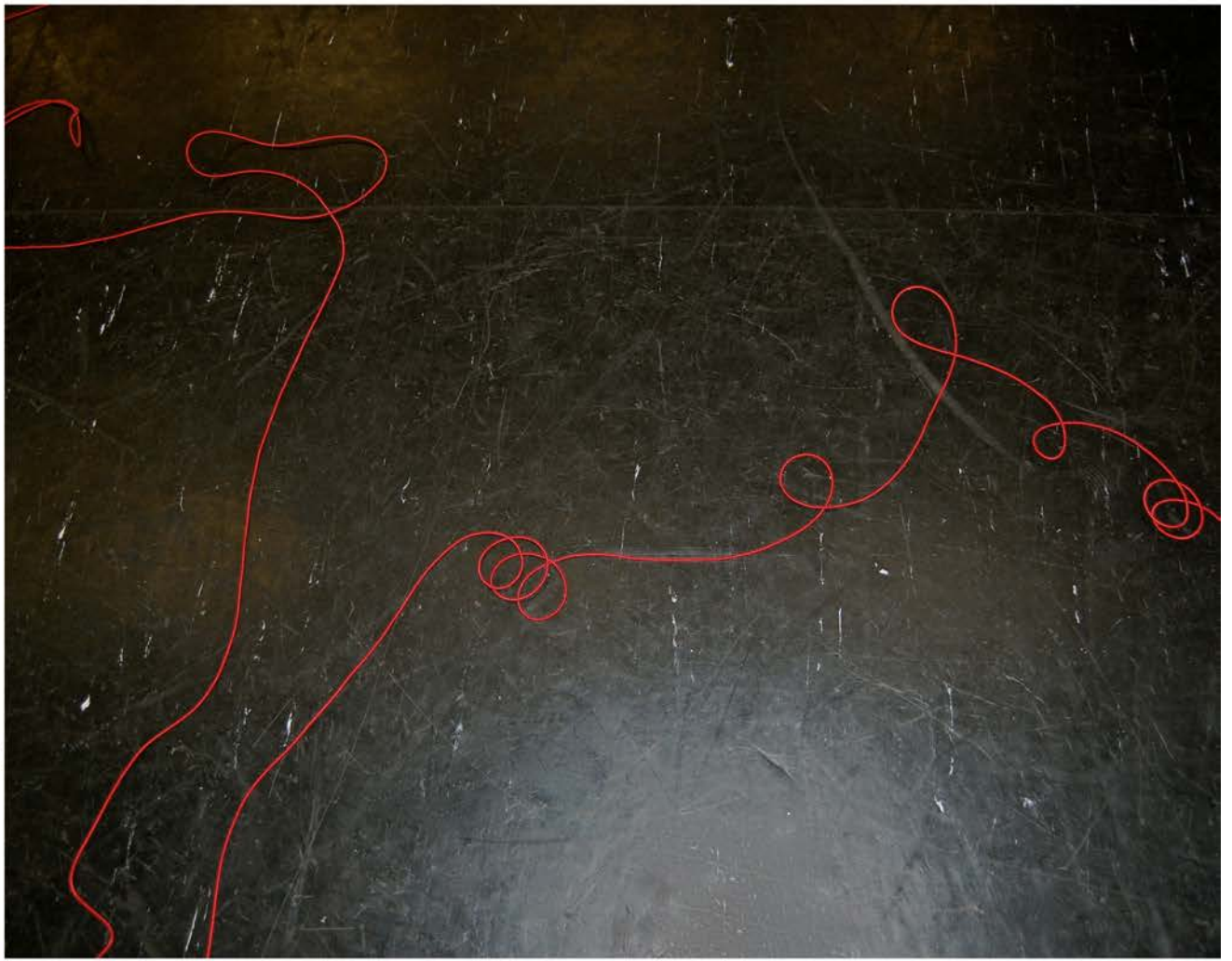
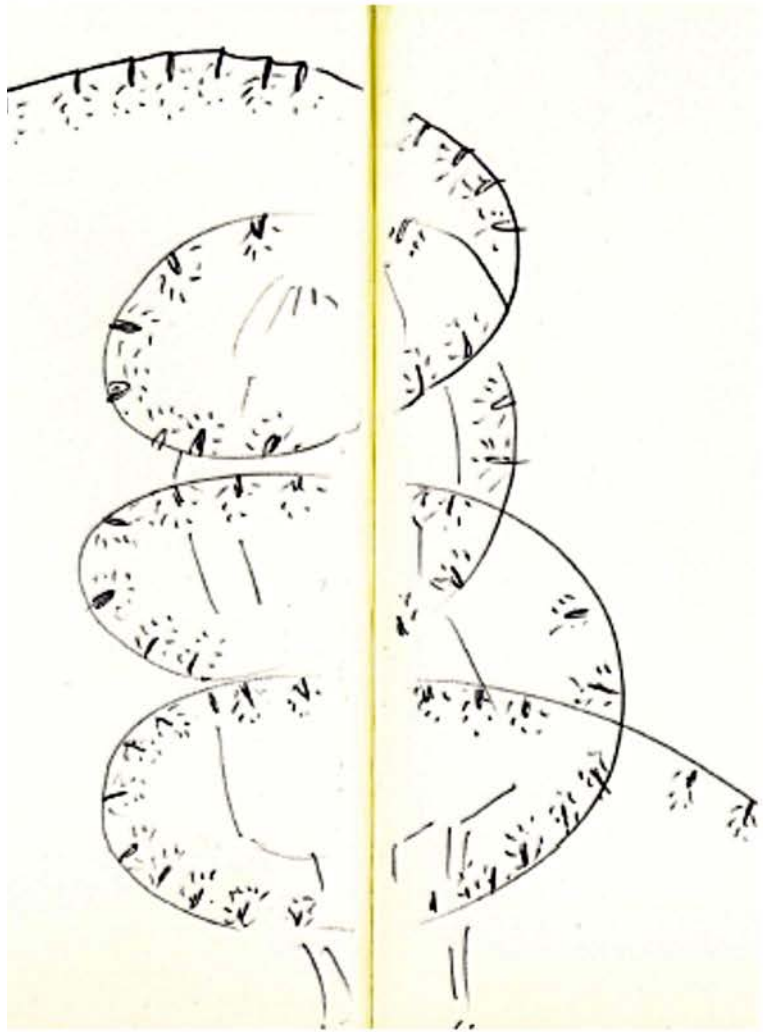


and death.

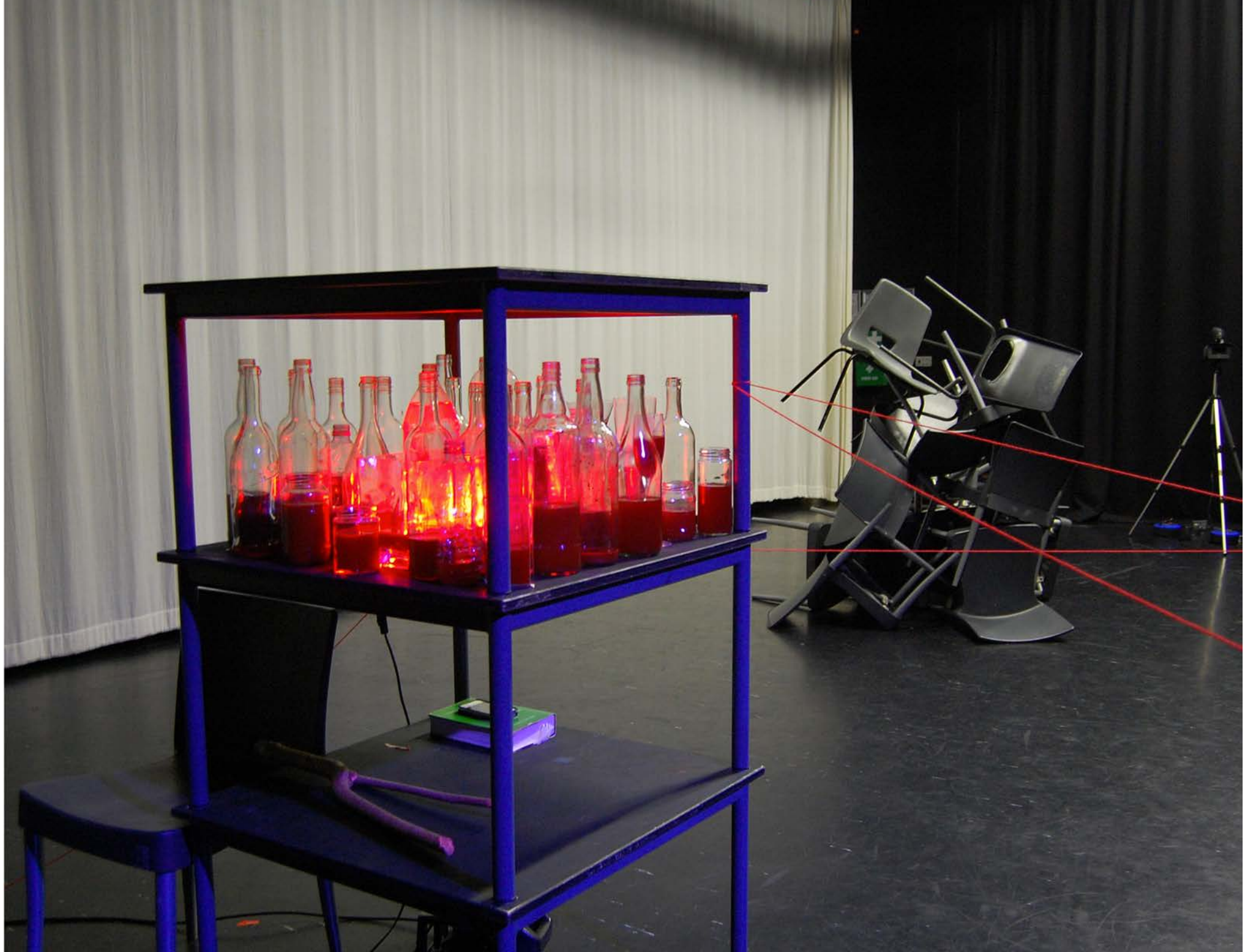




Potential for transformation hangs in the air.



A Blood Red line traverses the space.



Blood Light is formed.

and the Performance begins....

**BLOOD LIGHT THE FINAL
PERFORMANCE AND
SCRIPT follows:**

PAGES 30 - 76



(PRELIM SCENE 1) OUTSIDE THE SPACE

(A LAPTOP ON A CHAIR OUTSIDE THE SPACE RELAYS SHE-BEAR GETTING READY TO PERFORM)

She-bear says,

'Are they here yet...are the audience here yet?'

(WE HEAR AN UNKNOWN REPLY FROM AN UNKNOWN VOICE)

(THE TITLES ROLL)

'Welcome to Blood Light'

(WE HEAR THE PEARL AND DEAN THEME TUNE PLAY)

(SHE-BEAR BECKONS THE AUDIENCE IN THROUGH THE DOOR, HER FINGERS APPEARING FIRST)

(THE AUDIENCE COME IN. SHE-BEAR GREETES THEM PERSONALLY)

(AS THE AUDIENCE ENTERS THE SPACE WE HEAR SHE-BEAR'S VOICE SIMULTANEOUSLY SINGING THE FOLLOWING SONG EERILY IN THE DARK)

*If you go down to the woods today
You're sure of a big surprise.
If you go down to the woods today
You'd better go in disguise.*

*For every bear that ever there was
Will gather there for certain, because
Today's the day the teddy bears have their picnic.*

*Picnic time for teddy bears,
The little teddy bears are having a lovely time today.
Watch them, catch them unawares,
And see them picnic on their holiday.
See them gaily gad about.
They love to play and shout,
They never have any cares.
At six o'clock their mummies and daddies
Will take them home to bed
Because they're tired little teddy bears.*

*Every teddy bear, that's been good
Is sure of a treat today
There's lots of wonderful things to eat
And wonderful games to play*

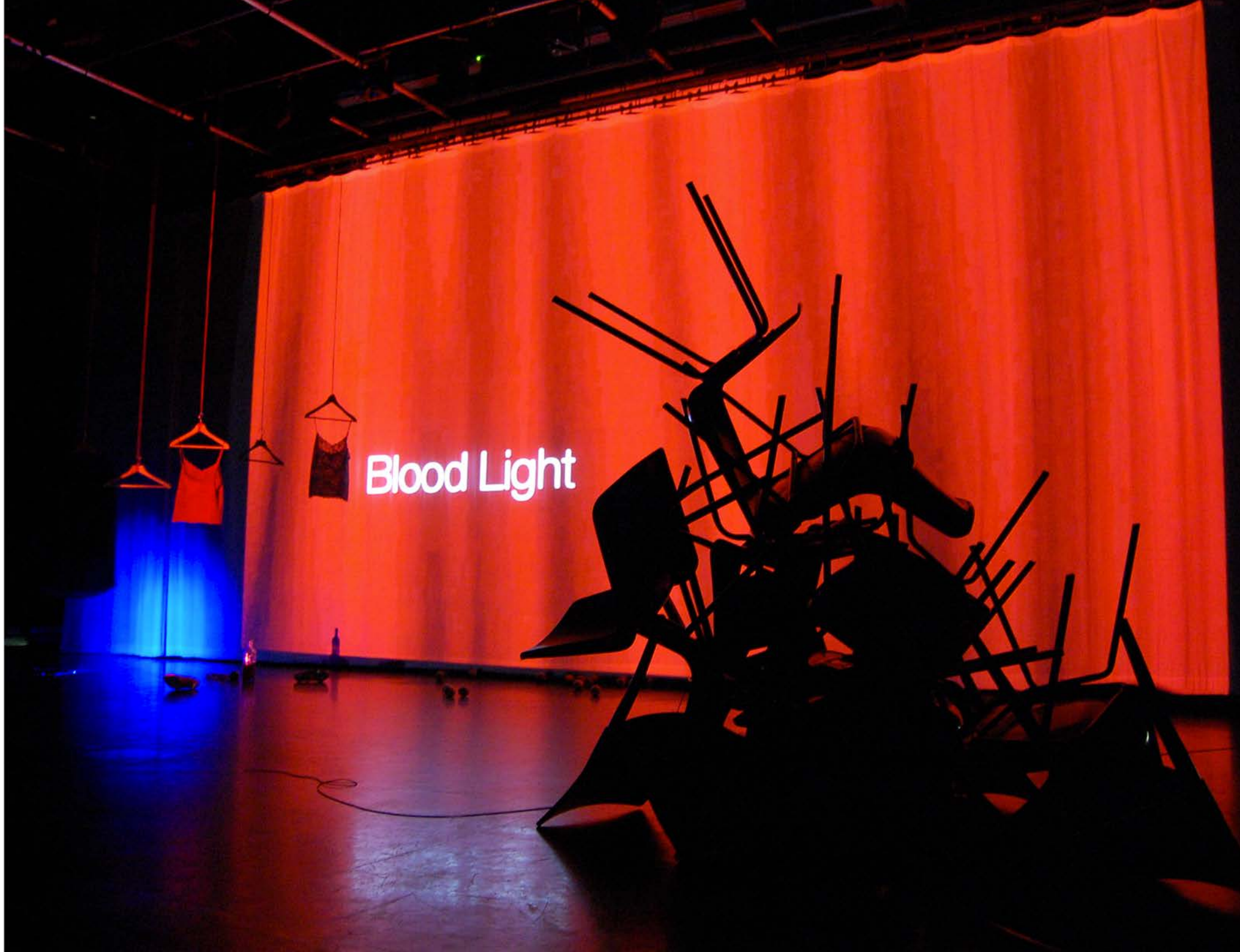
*Beneath the trees, where nobody sees
They'll hide and seek as long as they please
'Cause that's the way the teddy bears have their picnic*





A SIMULTANEOUS PRELIM SCENE IS PLAYING INSIDE THE SPACE

Blood Light



SCENE 1

(SPEAKING TO EACH AUDIENCE MEMBER)

It's so nice to see you.'

'Oh look at your eyes.'

'Your hair...Your teeth Your nose.'

'My what wonderful ears you have, all the better to listen with...'

'Come on, gather round.'

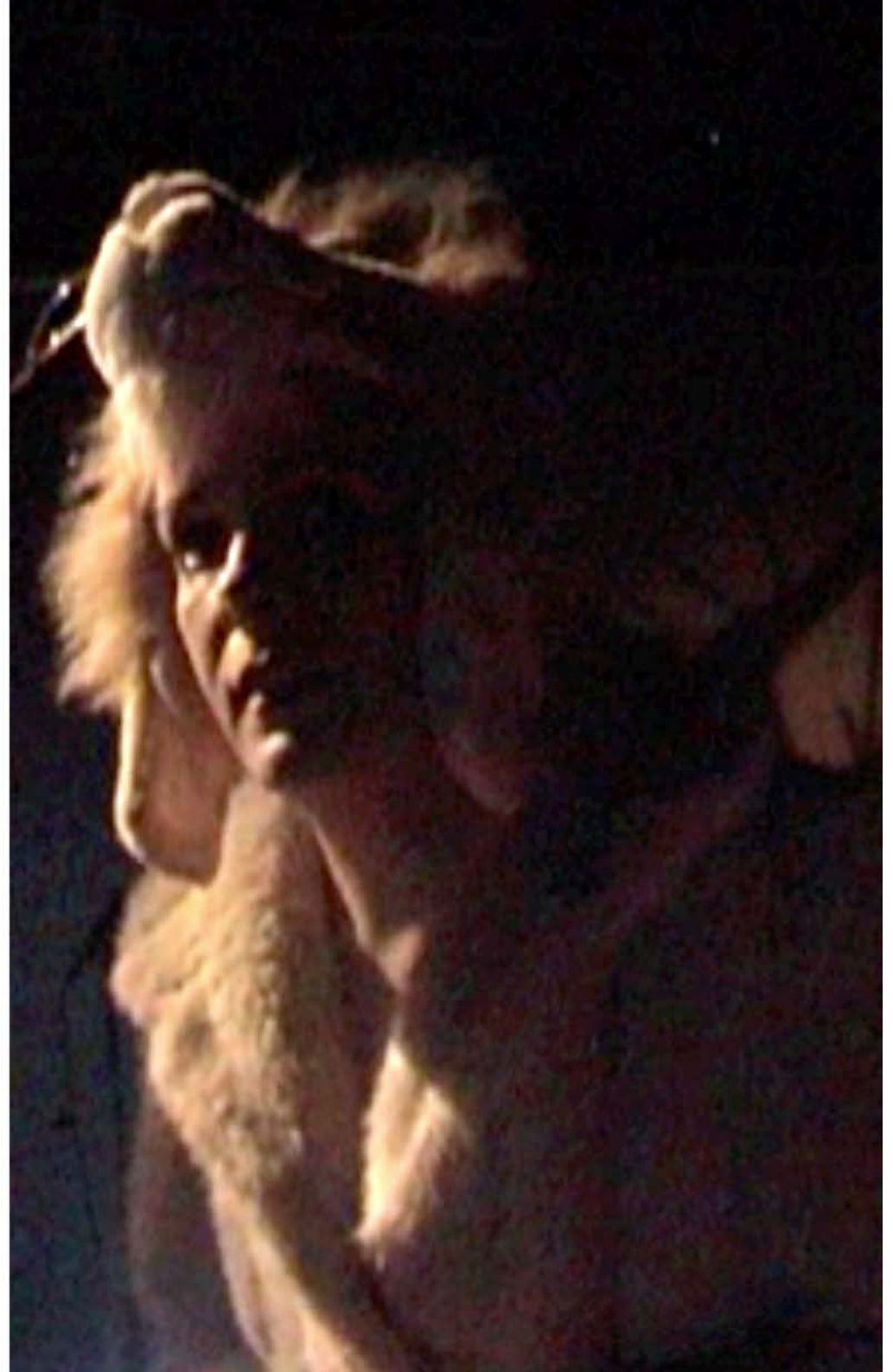
'I'm going to lead you deep into the forest tonight.'

'We must go in search of Blood Light.'

'But first, let me clothe you.'

'Must make you safe, cosy, protected, warm, snug.'

(SHE-BEAR PLACES IDENTICAL SHE-BEAR HATS TO HER OWN, ON THE AUDIENCES HEADS, CONTRACTING THEM INTO HER WORLD. SHE THEN COUNTS THEM ALL IN) **'1, 2, 3...'**







(SHE CONTINUES)

'There you go, there...'

'Take these torches, they are your guiding lights.'

'You must keep them on at all times.'

'Your lives depend on it, my life depends on it, our lives depend on it.'

'Follow me.'

'Follow the blood line.'

(SHE-BEAR KEEPS CHECKING THEM WHILST LEADING THEM INTO THE SPACE, THROUGH THE WOODS, IN THE DARK, ALL NOVICE AUDIENCE BEARS HAVE TORCHES AS WELL AS THEIR BEAR HATS ON)

(SHE ASKS THEM TO KEEP CHECKING EACH OTHER)

'Hold on to the Blood Line.'

'Stay close now'.



'Look at the moon!'

'Come now, come. Stay close'

'It's all ok.'

'Do not fear.'

'I am here.'

'Look after each other.'

'Follow me.'

'Follow the blood line.'

'Good, Good.'

'Now please sit.' (MOTIONS TO CHAIRS)

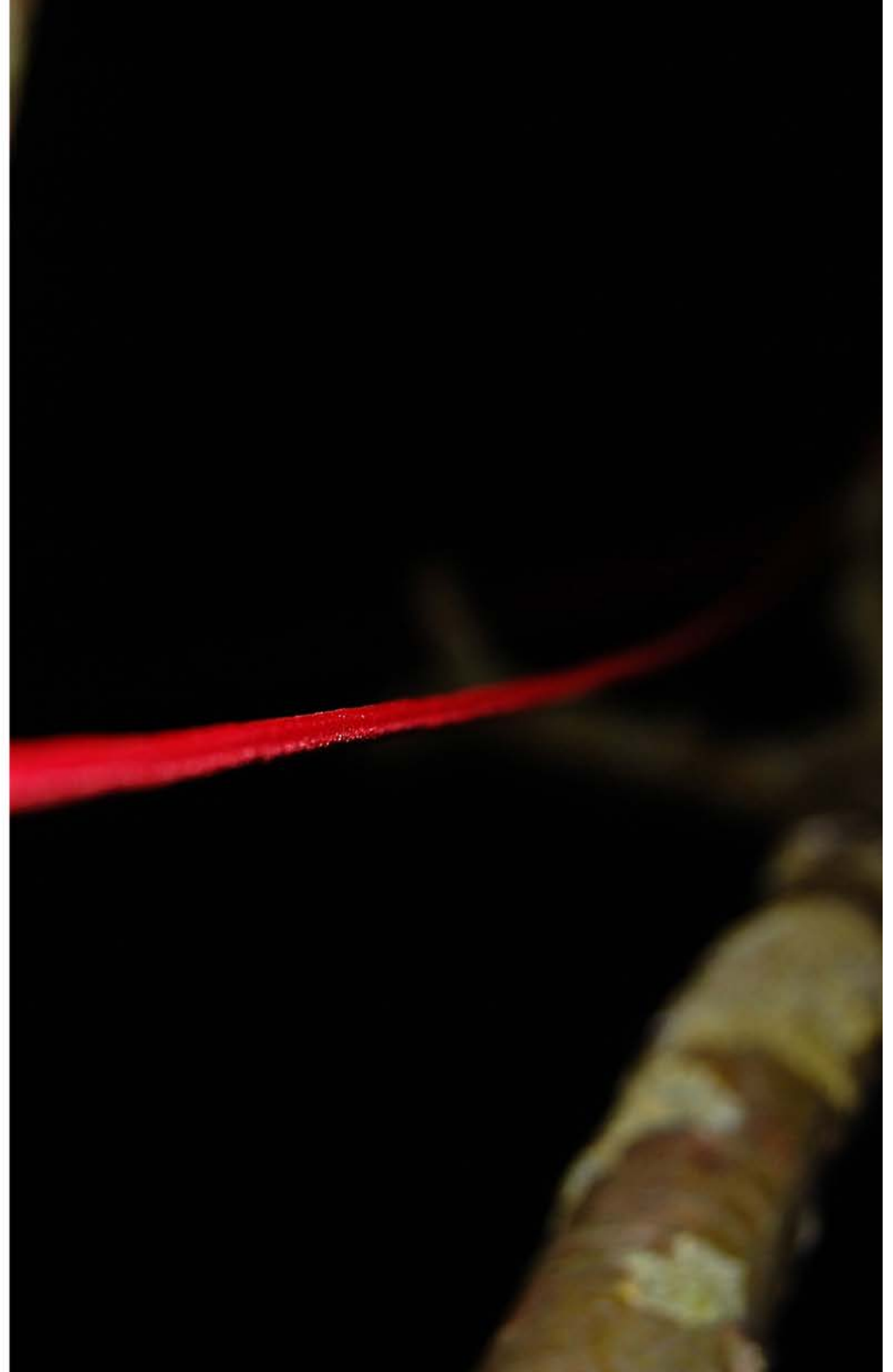
'No not there.'

'Little Alice?' (SHE-BEAR PULLS OUT A
CHAIR FROM DEAD WOOD)

'Ok little bears'

'Sit down'

'Let me set the scene for tonight's long
night.'



(THE AUDIENCE ARE NOW ALL SEATED ON FUR CLAD CHAIRS IN THE MAIN SPACE HAVING ENTERED THE SPACE THROUGH THE LIVING DEAD TREES)

‘Ok, so the good news is we’ve already done Scene 1, getting into the woods – good...’

‘And here we all are in Scene 2 - setting the scene.’

‘Settling in little bears.’

‘Familiarise yourselves.’

‘This is Blood Light – don’t touch...you are not ready - yet.’

‘Dead wood.’

(LIGHT MOVES)

‘Lake’

(BLUE LIGHT COMES ON)

‘Strip Joint.’

(RED LIGHT COMES ON)

‘Mum and Dads’ chairs.’

(WHITE LIGHT COMES UP AND STAYS ON THE CHAIRS AND FIGURINES)



'They may turn up.'

'But Mum is as ever uncommitted.'

'And, well.'

'Dad's presence can always be felt.'

'He might be in a silent mood.'

'He might be really, really loud.'

'Don't worry if they steal in.'

'They'll look after you.'

'Maybe.'

'So, some more dangerous creatures live in this forest, they may tempt you, you must resist, but you must also learn from their tales.'

'I don't want you to make the same mistakes I did.'

'The scenes will help you discern how.'

'So.'

'Scene 3, will be a really quiet scene.'

'Innocent. Soft. Calm.'

'Blue-daughter.'

'She won't hurt you...'

'You'll be fine.'

'If you need more knowledge at any point, –shine your light – and all will be revealed.'

‘Now Scene 4 – will be a really big scene. Loud.’

‘But you have each other, you can cover your ears – with your paws, cover your eyes, but peep. But must pay attention.’

‘Don’t turn your lights off...’ ‘Ok.’

‘Scene 5 will be a real adventure. You’ll need to hold on to your seats, for that one.’

‘And Scene 6 – well.’

‘I’m not sure how that one will turn out yet.’

‘It depends on your-our behaviour. What happens in the woods.’

‘If you stay next to Blood Light and don’t talk to strangers I’m sure you’ll be fine.’

‘I’ll be fine...We’ll be fine.’

‘Fine.’

‘And finally Scene 7.’

‘Well we must eat.’

‘This is your picnic.’

(IN ROLLS APPLES)

‘But not yet.’

‘First I must prepare for Scene 3.’

(CUT - SHE-BEAR MOTIONS TO CUT THE BLOOD LINE BUT SHE DOESN’T).

(SHE-BEAR GOES OVER TO THE HANGING CLOTHES)

(THE WHITE LIGHT GOES UP)

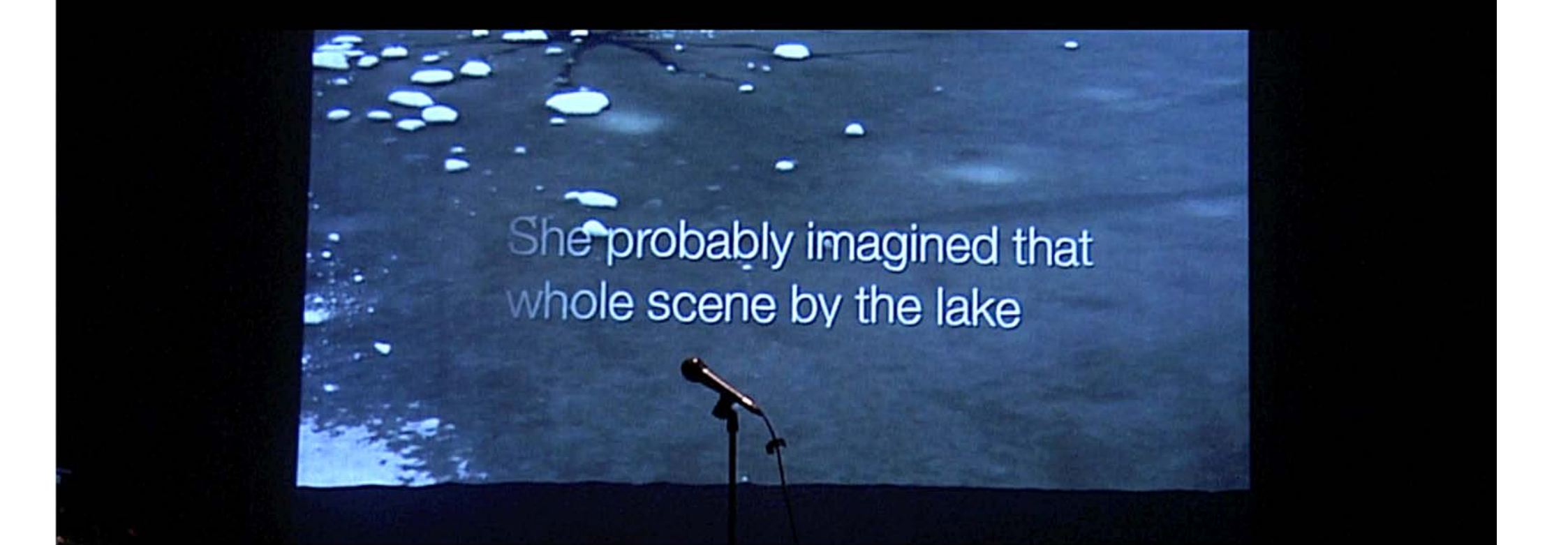
(SHE-BEAR GETS UNDRESSED ON STAGE, PICKS UP THE MIRROR, HER HEADLIGHTS, BECOMES BLUE-DAUGHTER)

(THE PROJECTED LAKE COMES ON AND VOICES OF THE SPACE SPEAK WITH BLUE DAUGHTER WHO SPEAKS ALSO)



hich



A stage performance scene. A large projection screen at the back of the stage displays a blue-toned image of a lake with many small, white, circular objects floating on the water. In the foreground, a microphone on a stand is positioned in front of the screen. The stage floor is dark.

She probably imagined that
whole scene by the lake



SCENE 3

(WORDS IN **BOLD** SPOKEN BY BLUE-DAUGHTER LIVE, IN A DISJOINTED CONVERSATION WITH THE WORDS ON SCREEN, IN LIGHTER FONT BELOW)

she	difficult thought	can go I cannot go
I	I suffered I suffered	she secretly I secretly
probably	at the	reads books
did not	lake	that excite her frighten me
imagined that imagine that	there is a I remember a	holding the key he holds the key
whole scene whole scene	door leading from the lake	distracting focusing
by the	through was a door	herself with myself with
lake water	which through	with a a
She I	everyone which	movement of her movement of my
dismissed the recall that		



bare foot **foot**

she provokes **I provoke**

mixed **mixed**

feelings **feelings**

He is hesitant **we are hestiant**

He is curious **curious**

He senses it is **I know**

A test or **it is his test**

Maybe a trap **a trap**

Father? **Father?**

I do not throw him into the water **I do not throw
him into the water**

I point out with

(SHE POINTS OUT WITH ONE FINGER)

one finger

I raise my dress

which slightly reveals my

ankle

I walk

Out across across the lake

the lake

stepping

treading on

hundreds of

bones **bones**

Something

prevents

him

from doing

the same

(BLUE LIGHTS GOES DOWN. WHITE LIGHT
GOES UP)

(BLUE DAUGHTER NAKED STAGE LEFT DRIES HERSELF ON SHE-BEAR'S FUR COAT)

(SHE THEN PUTS ON THE COAT AND HAT)

(SHE LOOKS AT ONSCREEN SHE-BEAR WHO IS LOOKING BACK AT HER, AND SHOWS HER BLUE-DAUGHTER'S WIG WHICH SHE PUTS IN HER COAT POCKET. SHE WAITS FOR ONSCREEN SHE-BEAR TO GO OFF BEFORE RETURNING TO HER NOVICE BEAR AUDIENCE)

'Ok little bears?'

'How are you?'

'She was sad wasn't she Blue-daughter?'

'Poor girl...Such a shame.'

'Trapped.'

'She's alright now though.' (SHE-BEAR PATS HER POCKET)

She's with me...

Not to worry now.

(COUNTS THEM ALL) **'1, 2, 3...'**

'Mum and Dad turn up?'

'No? Mustn't get trapped now must we.'

'Ok. – So an update.'

'I've cut Scene 5 – it wasn't going anywhere but the good news is I've added a BRAND new Scene and Scene 6 is becoming much much clearer...'

'So just to remind you, the next scene is Red-Woman. The loud scene.'

'Look after each other.'

'Don't be tempted...She is very persuasive...'

'You can cover your eyes but you must peep.'

'You must be attentive. Ok.'

'I must leave now to set up Scene 4. CUT.'

(SHE AGAIN MOTIONS TO CUT A THREAD FROM BLOOD LIGHT. SHE DOESN'T)



INTERIM SCENE 3-4 CONTINUED

(SHE-BEAR GOES OVER AND REMOVES THE MIRROR AND SHUTS DOWN THE LID ON THE BOX THAT BLUE-DAUGHTER STOOD IN)

(SHE PULLS THE MIC ON STAGE)

(SHE PICKS UP THE APPLE MAC AND PLACES IT ON TOP OF THE CLOSED BOX)

(SHE TESTS THE MIC AND SAYS)

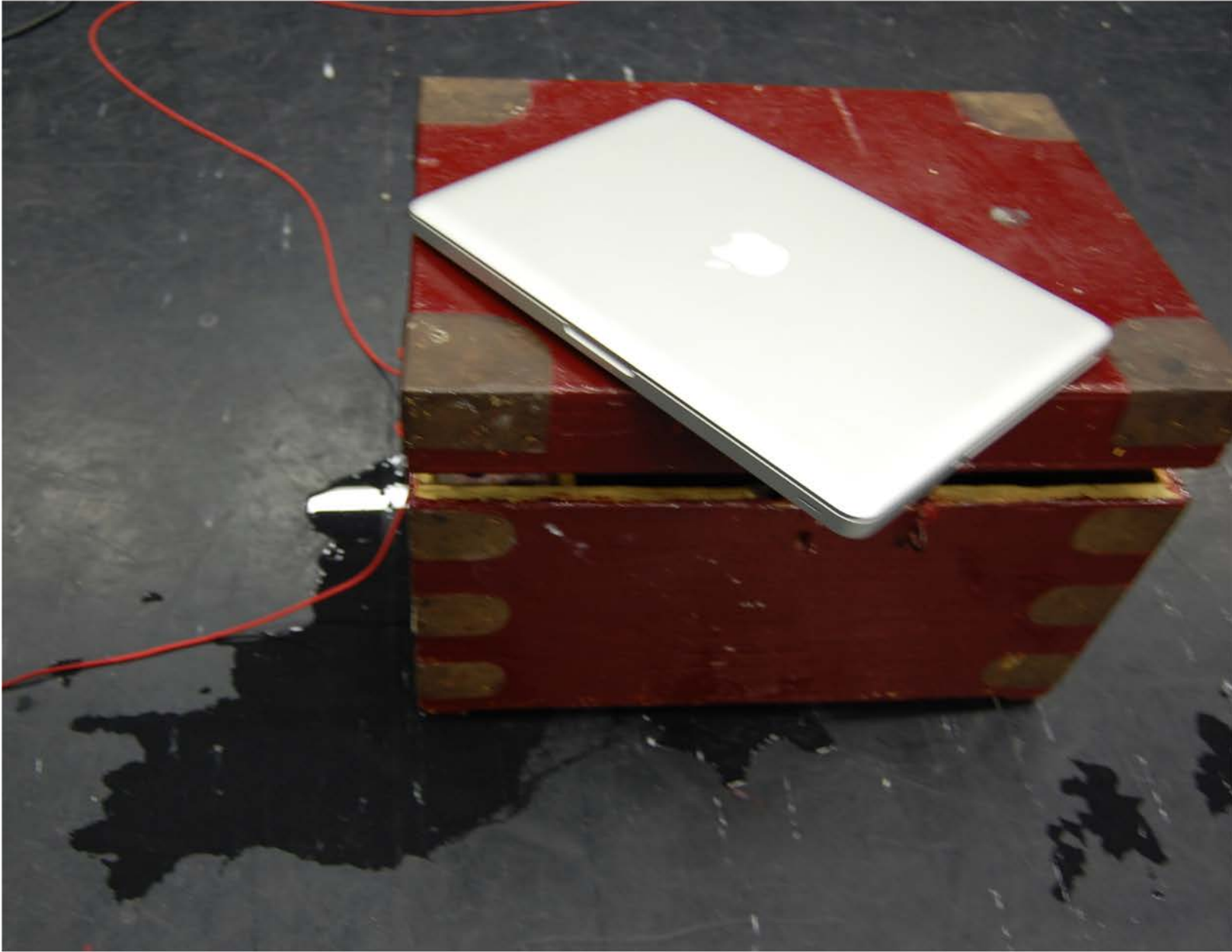
'Do you see that little light up there?'

(SHE GOES OVER AND GETS DRESSED INTO RED WOMAN)

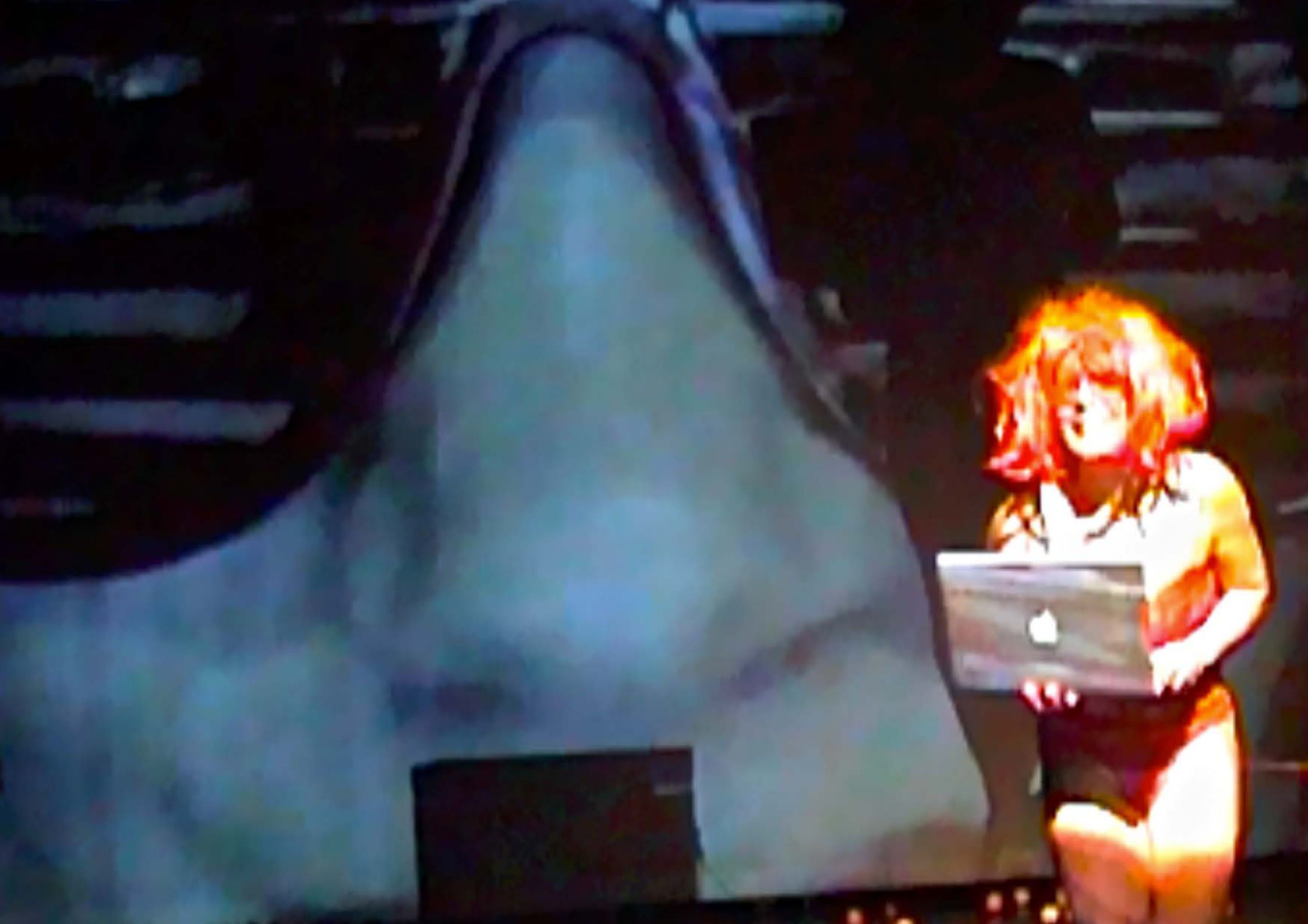
(THE WHITE LIGHT GOES ON)

(RED WOMAN PICKS UP THE BOTTLE OF RED POISON AND DANCES ON TO STAGE RIGHT, JOHNNY CASH IS SINGING **'I fell into a burning ring of fire'**. RED-WOMAN JOINS IN WITH THE LYRICS)









(PICKS UP APPLES OFF THE FLOOR AND PUTS THEM IN HER UNDERWEAR)

'Lovely juicy, beautiful apples, beautiful apples...'

'Anyone want an apple?'

(SHE MOVES RIGHT IN ON THE AUDIENCE)

'Do you need an apple?'

(SHE MOVES NEARER STILL, TOUCHES ONE AUDIENCE MEMBER, LAYS ON THE CHAIRS WITH ANOTHER)

'Come and get my apples...'

'Touch me...'

'Hold me...'

'...oh sorry, did I really say that...'

'She says I never know when to stop...'

'I frighten her ...'

'Hang on a minute, bare with me...'



'Bear with me?
(RED WOMAN LOOKS BEHIND AT
SCREEN)

'Where? Did you see a bear?'

'Bare with me' (PROVOCATIVE TONE,
STARTS TO TAKE CLOTHES OFF)

**'Sorry, sorry I apologise. Bad girl. Bad girl.
Shame. Shame.'**

'I don't know when to stop. Start. Stop.'

**'Right. Hang on a second. I've lost my
knowledge. (PICKS UP APPLE MAC)**

'Where's she gone?' (SPEAKING TO MAC)

**'Hang on a minute. I did have a really good
bit.'** (PRETENDS TO SEARCH FOR
GOOD BIT, PROJECTED FACE LIVE)

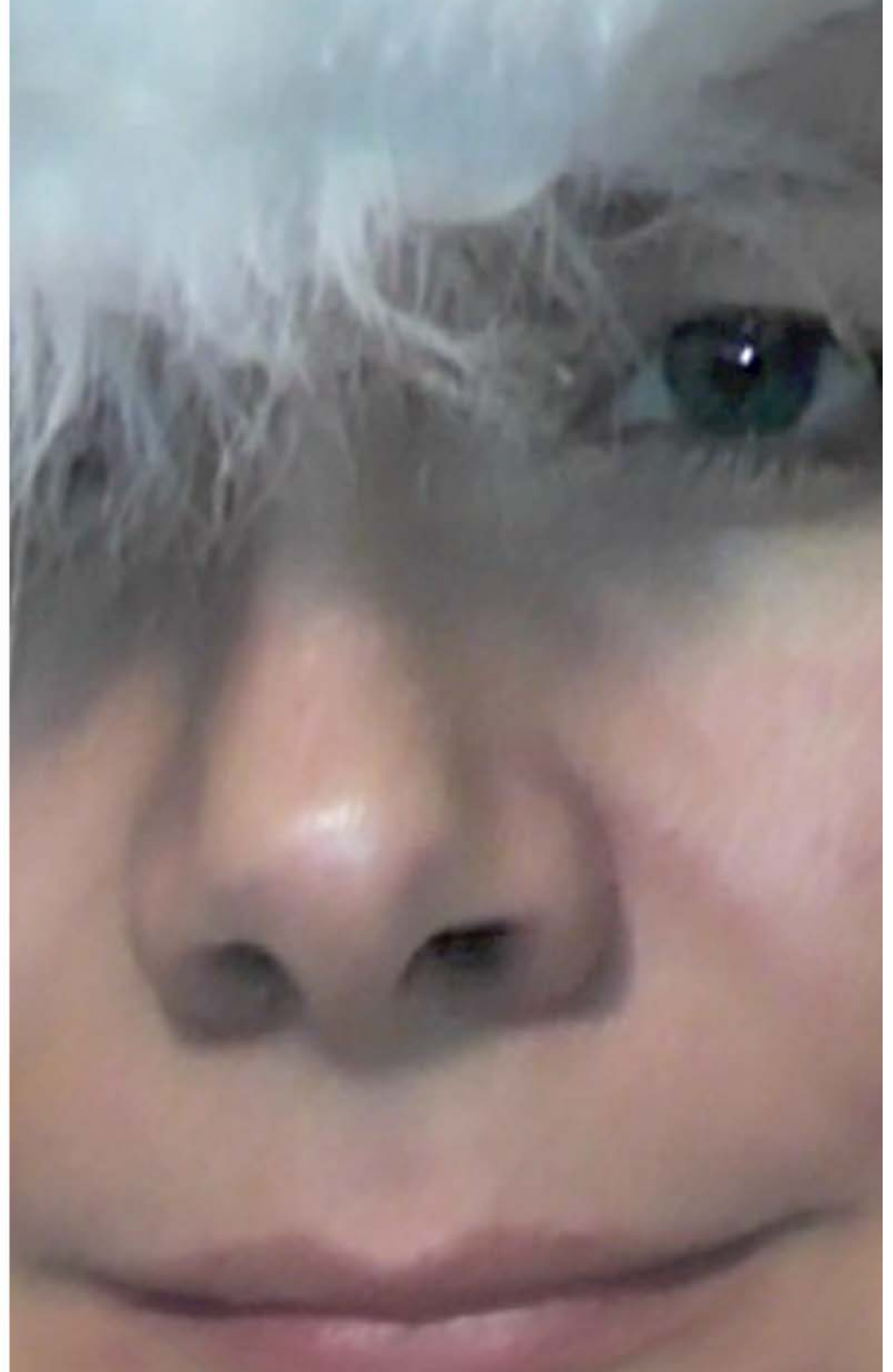
'Really really good bit! '

'Tasty!'

'Where the fucks the good bit gone?'

'Ah, found it!'

'Good'



'So – are you ready?'

It was perfect. I was perfect. Perfect.'

(PUTS DOWN LAPTOP AND PICKS UP MIC)

'I didn't open my mouth.'

'I didn't repaint my half of the world.'

'I was ashamed.'

'I was afraid, and I swallowed my shame
and my fear.'

'I said to myself: You are mad!'

'What's the meaning of these waves,
these floods, and these outbursts?'

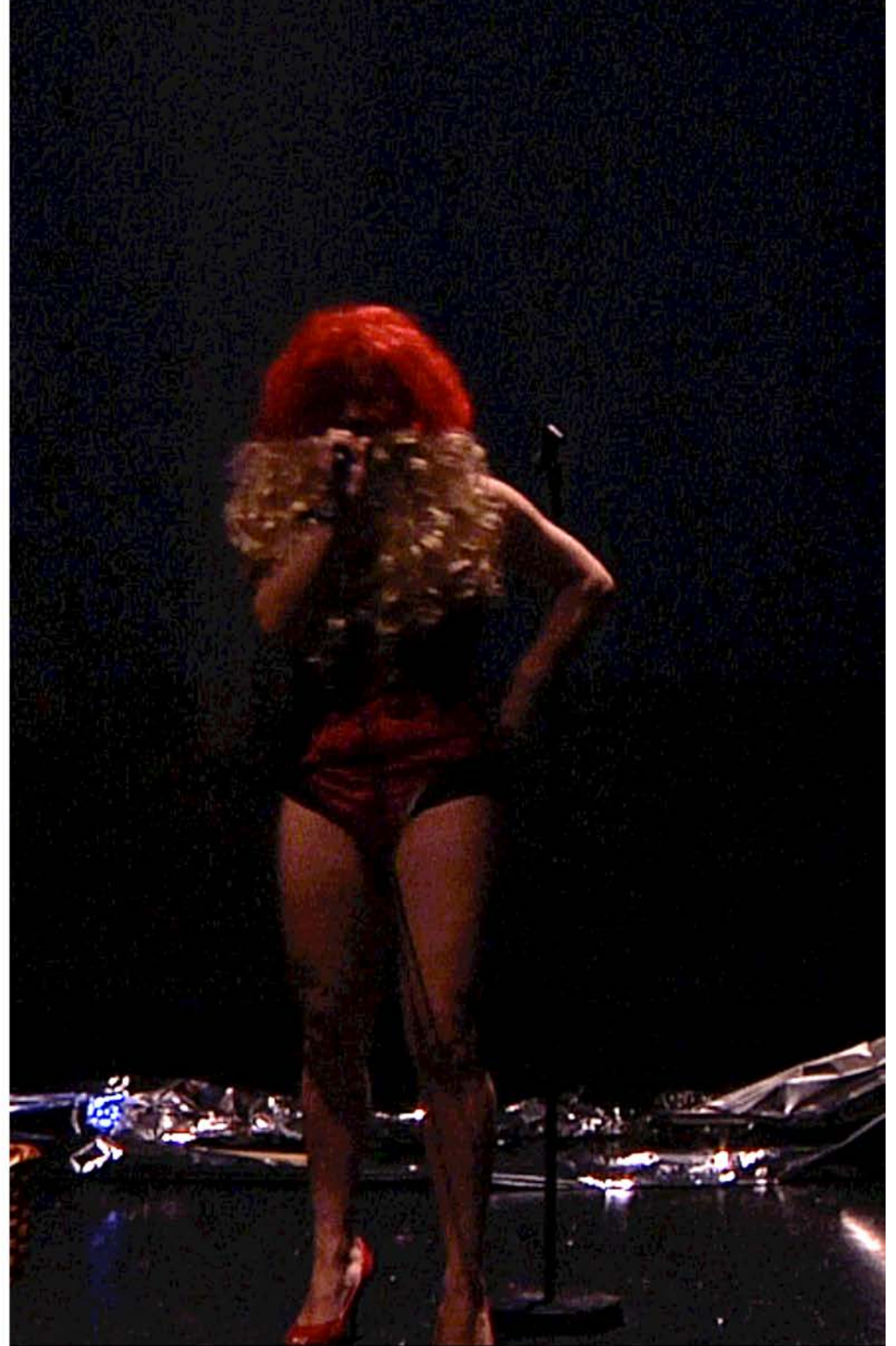
'Where is the happy infinite woman?'

'Kept in the dark about herself.'

'Led into self-disdain.'

'Ashamed of her strength?'

'Surprised and horrified by her wonderful
drives?'



'Accused herself of being a monster, a bear, running blood in the forest requiring taming...'

'Do not live by your mothers fear...'

'Have you a funny desire stirring inside you (to sing, to run, to eat, to dare to speak?'

'To bring about something new?'

'Do you therefore think you are sick? Lost? Alone? Mad?'

'Well your shameful sickness is that you resist death, why, because you are a woman that's why.'

'Make trouble. Live.'

'Smash through ice.'

'Laugh near the tree.'

'Drink Blood Light. Eat the apple.'

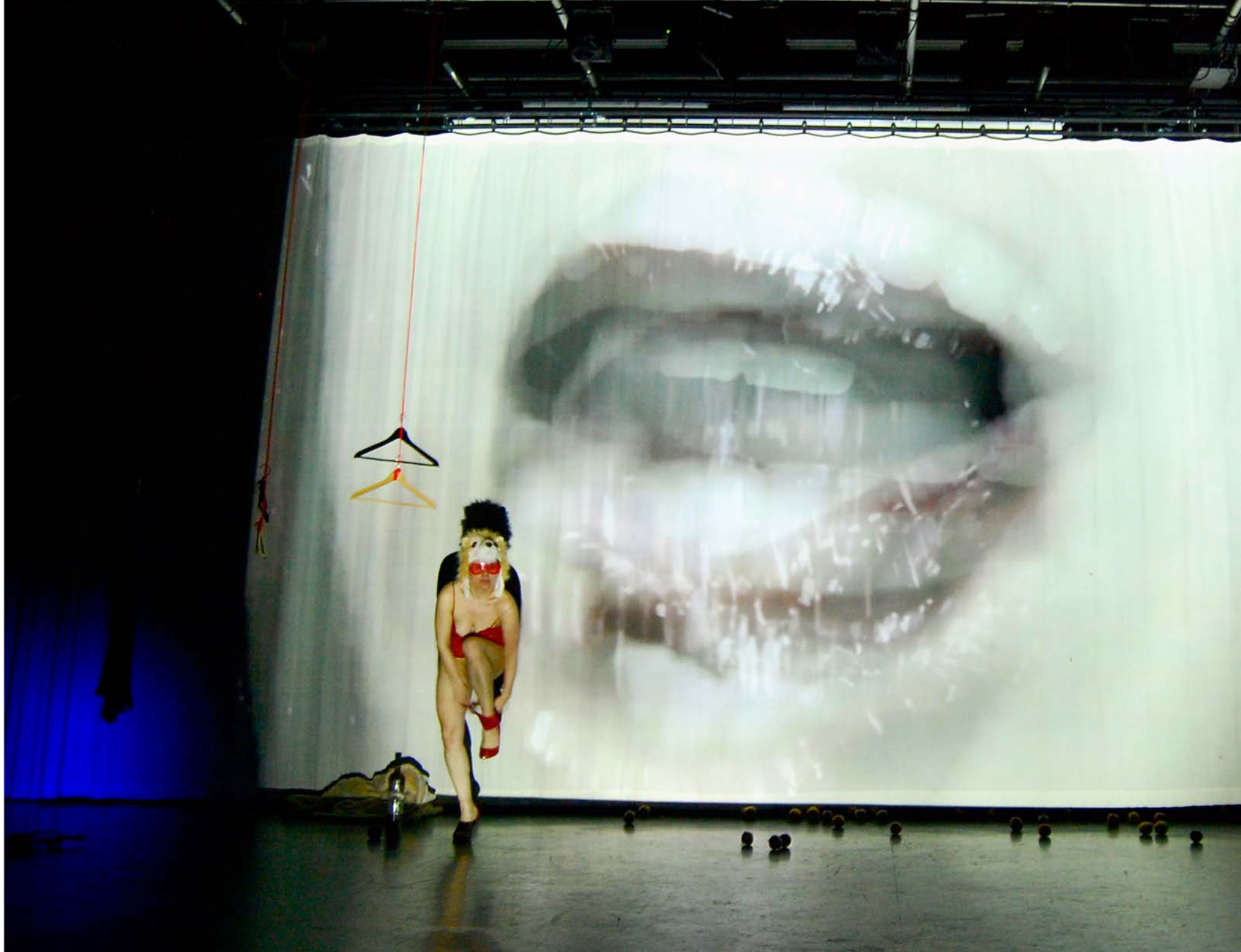
'She-bear?...She-bear.'

'I need some fucking light.'









(RED LIGHT GOES OFF)

(WHITE LIGHT GOES ON)

(RED-WOMAN UNDRESSES)

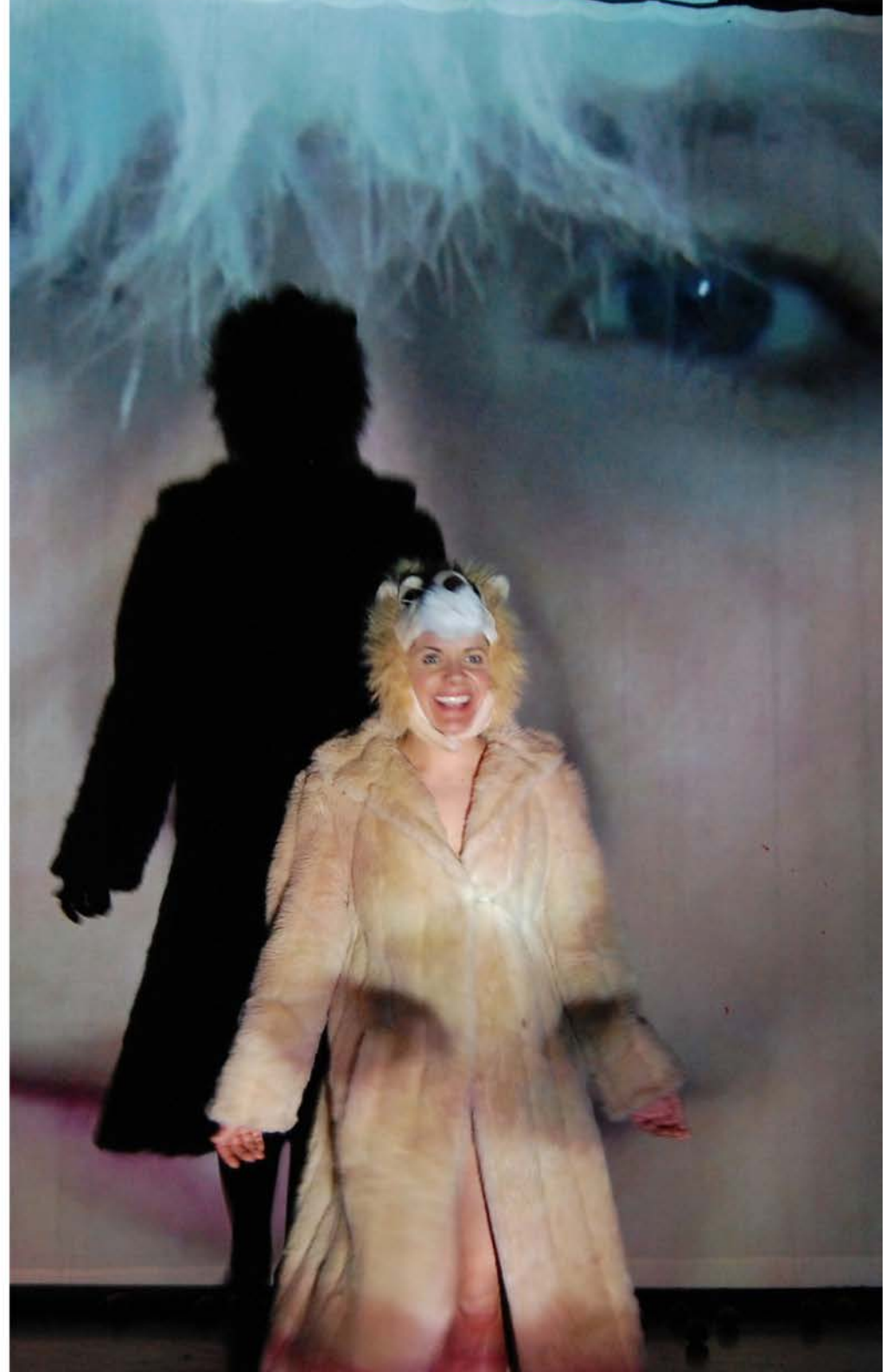
(NAKED, SHE VISIBLY SHAKES OFF RED-WOMAN)

(SHE HANGS UP RED-WOMANS CLOTHES)

(SHE REPLACES HER COAT AND HER HAT)

(SHE TURNS TO THE ONSCREEN SHE-BEAR AND OFFER HER RED-WOMANS WIG BEFORE PLACING IT IN HER OTHER COAT POCKET)

(SHE WAITS FOR THE ON SCREEN SHE-BEAR TO GO OFF BEFORE SHE RETURNS TO HER LITTLE SHE-BEARS, THE AUDIENCE)



'Ok little bears.'

'Nearly done.'

'No nightmares?'

'Lights on?'

'I see you survived Red-woman.'

'I told you she was persuasive.'

'Loud. Angry.'

'Don't worry – she's ok too.'

'She's with me now.'

'Are you all here?'

(COUNT) '1,2,3...'

'Did you all hear?'

'See. Smell.'

'Understand?'

'Little Alice?'





'You must be starving.'

'But first -'

'Just one more task.'

'Remember I said I'd added a bit.'

'A new scene.'

'Well this is it.'

'At your feet is a blood red pen.'

'A blood red board.'

'A blood red thread.'

'And a pure pristine white sheet.'

'Get them.'

'NOW.'





(SHE-BEAR CLIMBS UP ON TOP OF THE BLOOD-LIGHT TOWER)

(A BIT OF WHITE LIGHT ILLUMINATES HER)

'You must release to Blood Light any thoughts, feelings, visions or words that keep you small, inhabited, tame.'

'Write, draw them .'

'NOW'

(PAUSE OF 2MINS WHILE THE NOVICE BEARS FULFIL THE TASK, SHE-BEAR FILMS THEM AND THEY ARE PROJECTED ON SCREEN)

'Roll them up – tightly'

'NOW'

(20 SECS OF TIME PASSES WHILE THE MATURING SHE-BEARS ROLL THEIR MESSAGES UP AND TIE THEM IN BLOOD RED THREAD)



'NOW. Place these into your bottle.'

'You will know which one it is.'

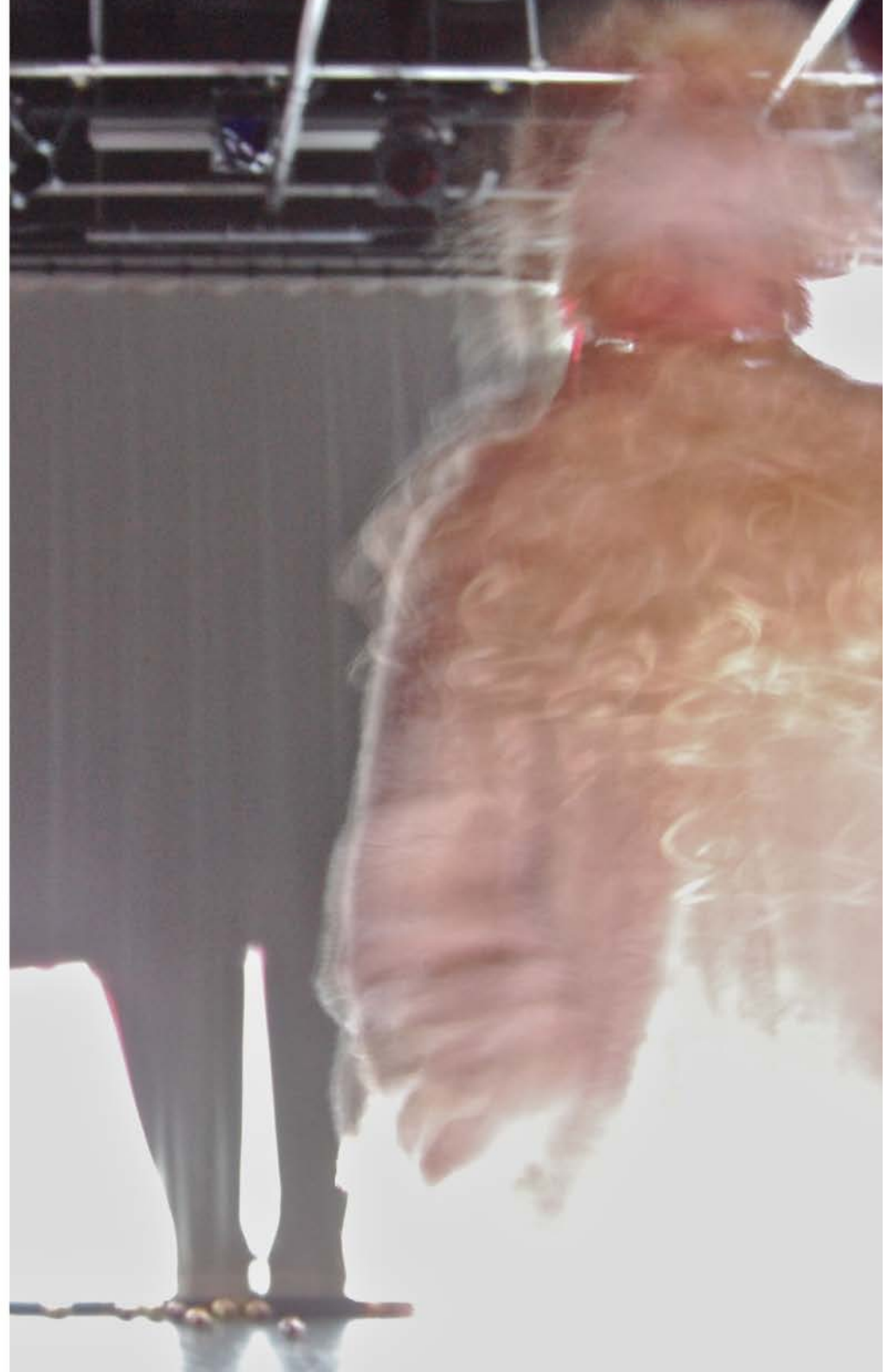
'NOW.'

(60SECS, THE NOVICE BEARS ROLL UP THEIR MESSAGES AND PLACE THEM INTO BLOOD-LIGHT) I

'Blood Light has been waiting patiently for you for a very long time.'

'The sun is rising.'

(THE FULL STUDIO LIGHTS GO UP)







**'Walk, run, carve, dive, scramble, bash
your way out.'**

'Follow your Blood line.'

'You know which it is.'

**'A simple door is waiting for you to
walk through.'**

'On the other side.'

'In sunlight.'

'In new feet.'

'Your cord is now CUT.'

'Just do it.'

(A BASKET OF APPLES AWAITS THEM
AS A GIFT OF FOOD OUTSIDE THE
SPACE AS THEY LEAVE)







now eat and...



...shine your light



Alice Tuppen as

She-bear, Blue-Daughter, Red-Woman and herself.

March 2012