I Want To Be Kind

by Morag Galloway

Duration: Approximately 20 minutes

For Kim

Photograph © Sarah Dickenson

I Want To Be Kind was first performed as part of Ad Hoc's *Piano Theatre* concert on 20th June 2009, in St Gabriel's Church, Pimlico, London.
It had the following cast:

PIANIST
William Galton

SOPRANO
Daphne Harvey

ACTOR/TENOR
Ian MacDonald

ACTORS
Elizabeth Towne Allen
Rainy Dias
Rachel Dyson
Penny Levick

Production Note

The piano music is continuous throughout the piece. It is difficult because it was written for William Galton and he can stretch over a tenth. It is fine to adapt the piano material to be more manageable for someone with smaller hands and so that the singers can be heard more easily. This is best achieved by choosing one of the right hand lines and discarding the other. In the rest of the piece it is perfectly acceptable to adapt the piano line to make it more playable.

The stage directions for the actors are placed in the appropriate places in the musical score. The soprano is called SINGER in the directions and Voice in the musical score. The actor/tenor role is called SINGING ACTOR in both the stage directions and the musical score. Both roles could be sung by male or female singers, or one of each, as in the original production.

A music stand with score may be used for the SINGER, for the SINGING ACTOR, or for neither if performers wish to memorise the material. If the SINGING ACTOR uses one its position and 'symbolism' on stage must be considered.

The pianist and soprano must wear concert dress, the actors' costumes can be decided on in relation to their character development.

The rehearsal method for creating the material specific to each actor is laid out in the following pages.

A secure group of performers must be found. The group could comprise of people who have never met or worked together before if there is a person solely responsible for the overall group dynamic and rehearsal process. If there is no such person I advise the group be one where everyone has worked together before and has real cohesion and mutual trust.

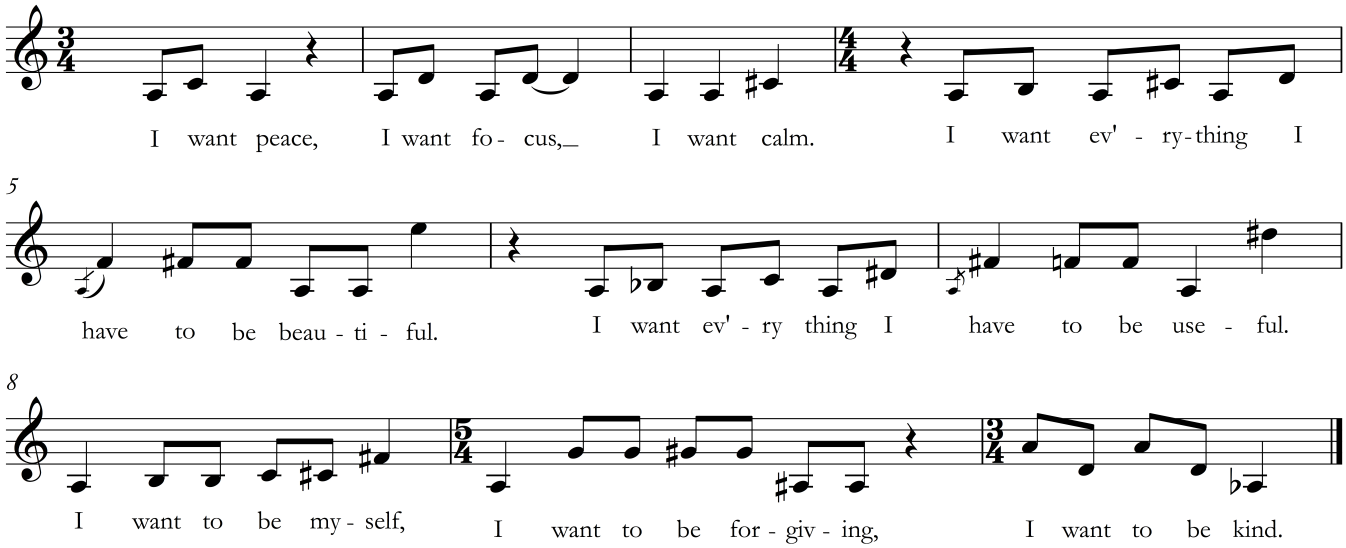
Time spent reading *The Power of Kindness* by Piero Ferrucci and thinking about humankind's collective desire to 'want'—be that material possessions or more abstract ideals—will help deepen any participants performance and experience of the piece. The chapter 'Gratitude' is particularly pertinent; especially the story of the Stonemason and his journey from wanting things to being grateful for what he has. This research is something that could be done collectively or privately, or in combination.

Production Process

- The first task is to learn the final song that involves everyone. It is first sung by the SINGER in Scene 10 on page 25.
- Once this is achieved the group explores the premise that their character wants something, and by the end of the piece this 'want' has changed.
- Each member of the group writes down a list of 'wants'.
- Next the group engages with the text below:

I want peace,
I want focus,
I want calm.
I want everything I have to be beautiful.
I want everything I have to be useful.
I want to be myself,
I want to be forgiving,
I want to be kind.

- Then they learn/engage with the musical idea this created (which is never sung in the piece as it is shown below, but forms the basis for much of the music):



- Next give each member of the group a piece of paper with the below on it. They need to fill in the gaps in the text. This needs to be done three times: once sensibly; once with humour, but still making sense; once randomly. This is very important; even the pianist—who never speaks—should go through the same process.

In the beginning everything was_____and all I wanted was_____.
I thought that was all I needed. I thought I was able to_____.
Things were_____. Then they got_____.
As time went by I was more able to_____.
I would look back and_____. It made me feel_____.
Now I am able to_____. But things are still_____.
I look forward with a sense of_____. Things are not the same___.
I am_____. Now I want_____.

- Once this has been done the group chooses—either individually or together—their favourite version per person to use in the performance.
- Next, performers choose a 'want' from their original list and think about it in relation to their filled in text.
- Next work to create a silent movement that demonstrates each actors individual 'want' physically.
- When this has been achieved the group is ready to start putting the piece together by working through the score, adding in their generated material where specified, whilst also developing and consolidating their character.

The film of the performance is included in the DVD at the end of the score. It can be watched to aid understanding, but should be treated as a guide, rather than a definitive performance.

Morag Galloway 2017

I Want To Be Kind

Scene 1

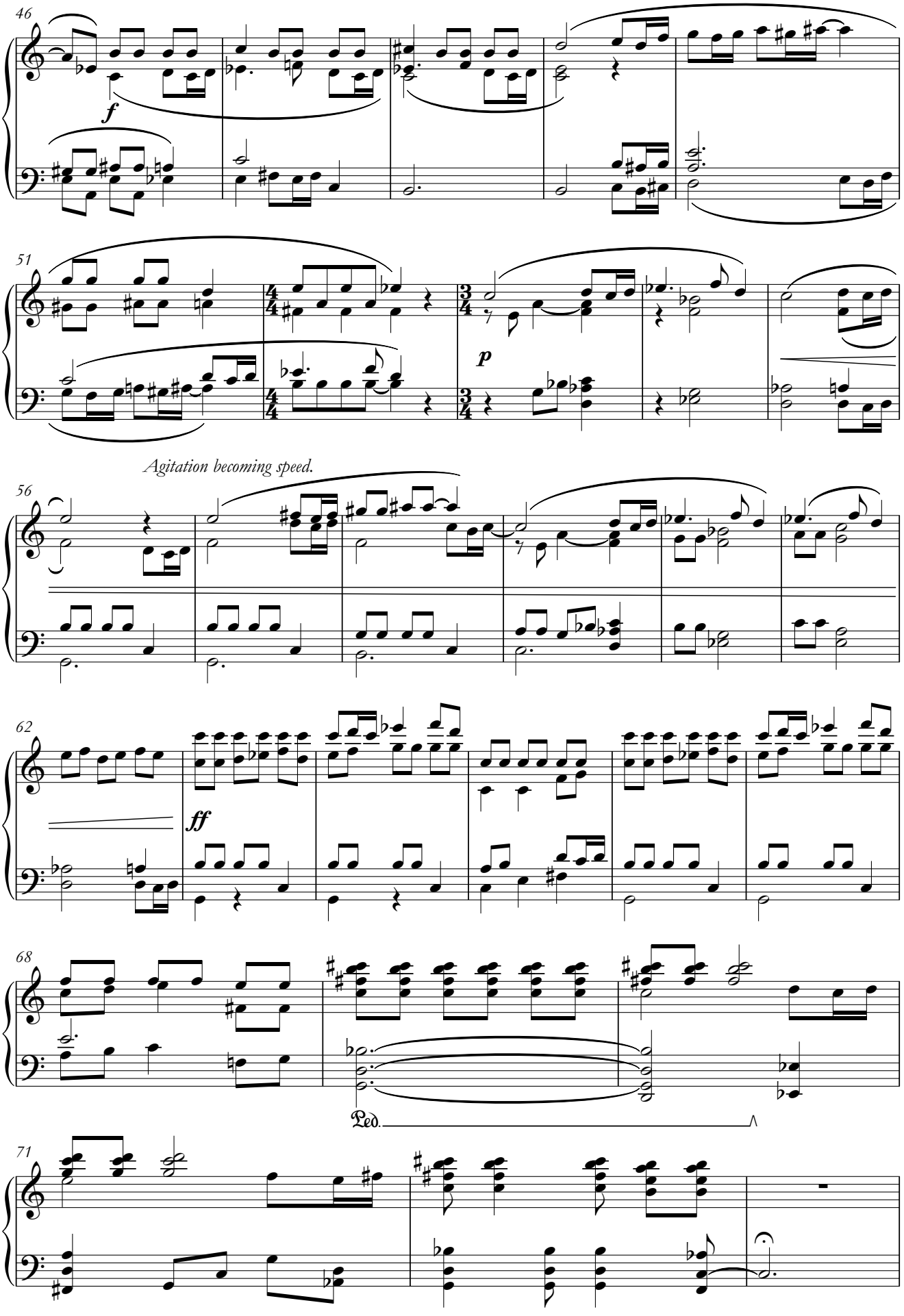
The PIANIST *is on stage. There must be a sense of a concert performance.*

Morag Galloway

♩ = 72 *Contemplative, becoming agitated ...*

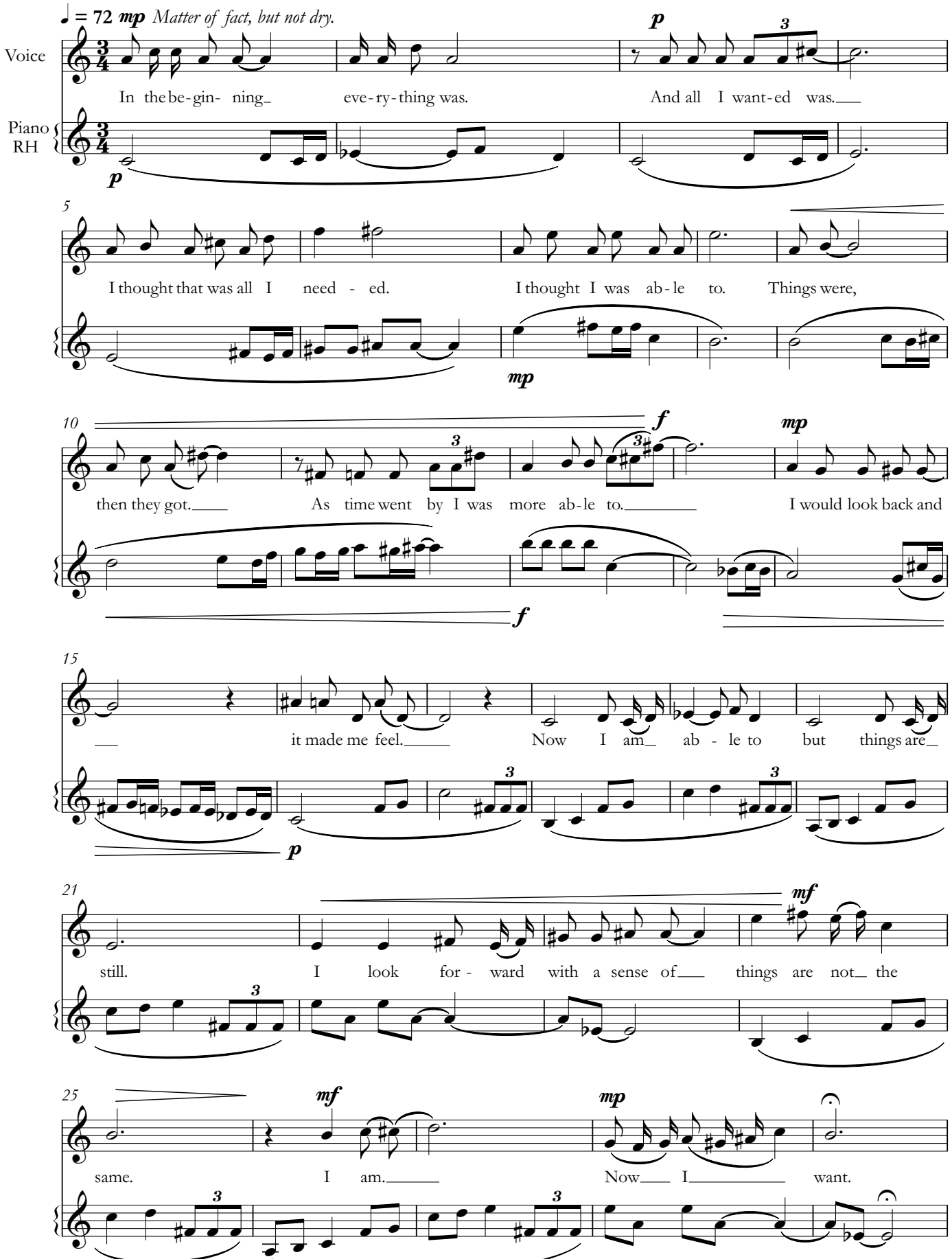
Piano

Becoming more emphatic.


46
f
51
p
Agitation becoming speed.
56
62
ff
68
Ped.
71

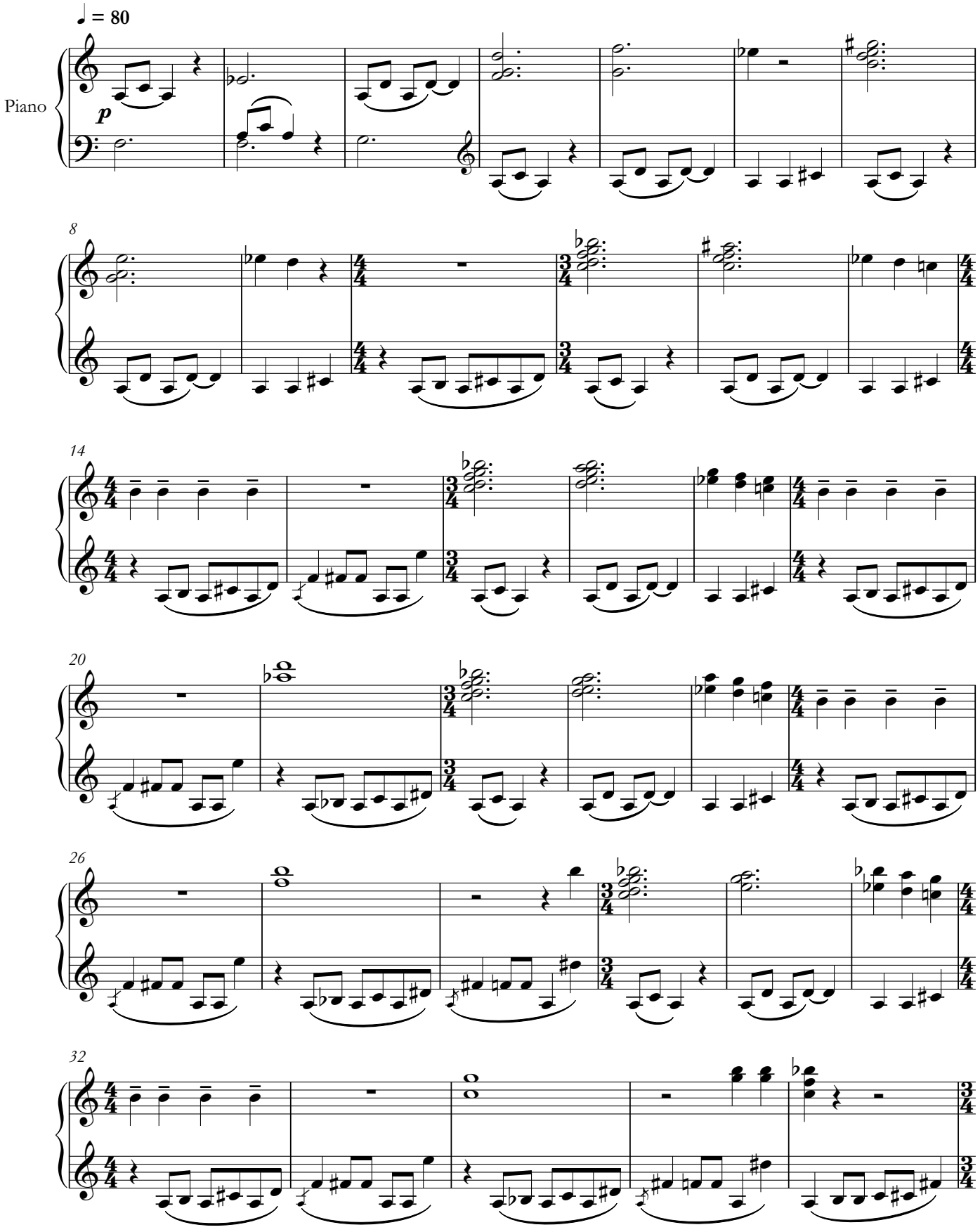
Scene 2

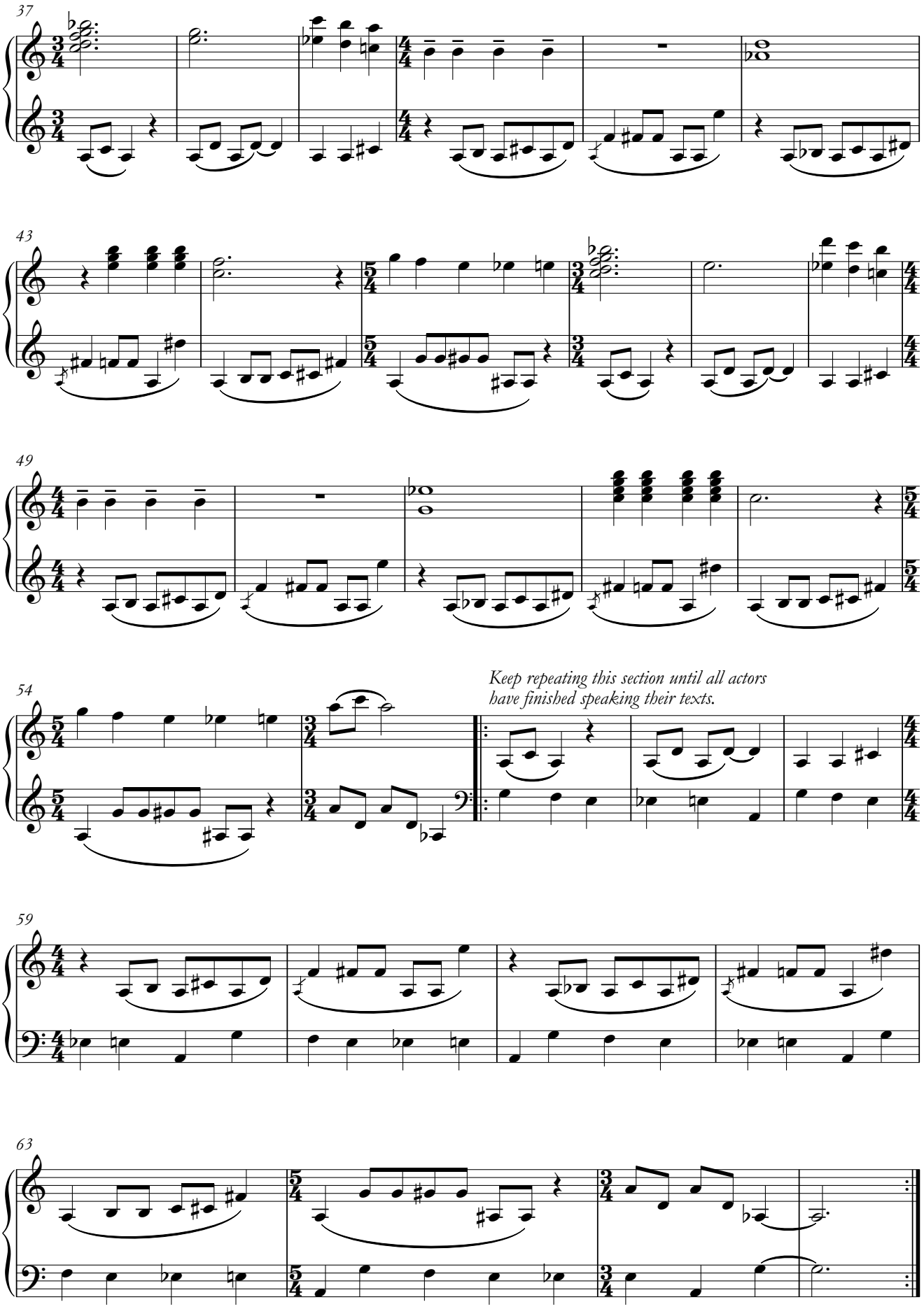
The SINGER *has either been ready on stage - as if in a concert - or comes on before the end of the piano solo.*



Scene 3

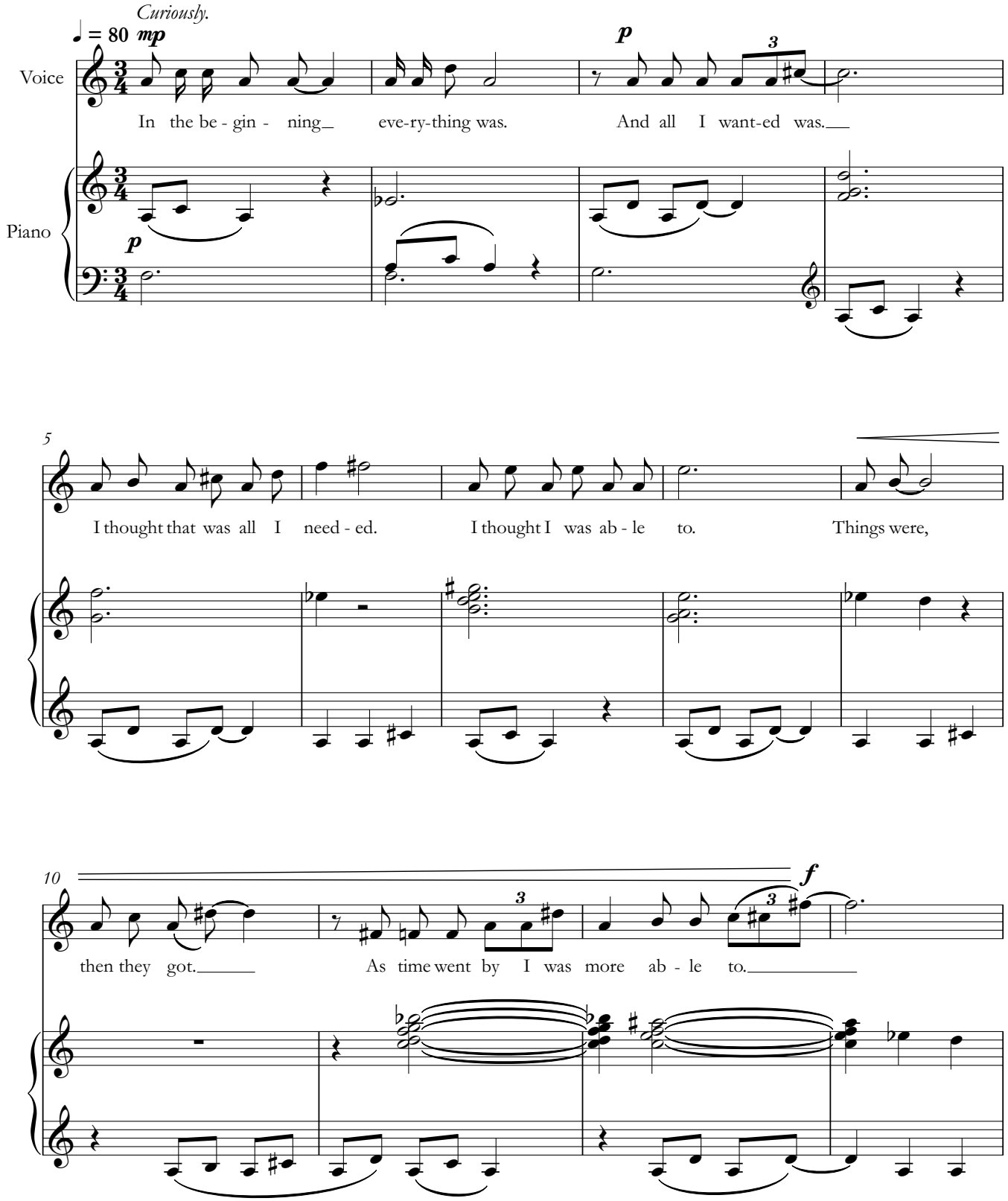
The ACTORS *come on to stage, one at a time, or in pairs/small groups.*
Each one has their own position on stage where they stay, once there, facing the audience.
They are not aware of each other, or the PIANIST *and* SINGER.
Once in position each ACTOR *speaks their* In the beginning *text, one at a time, or in pairs/small groups.*

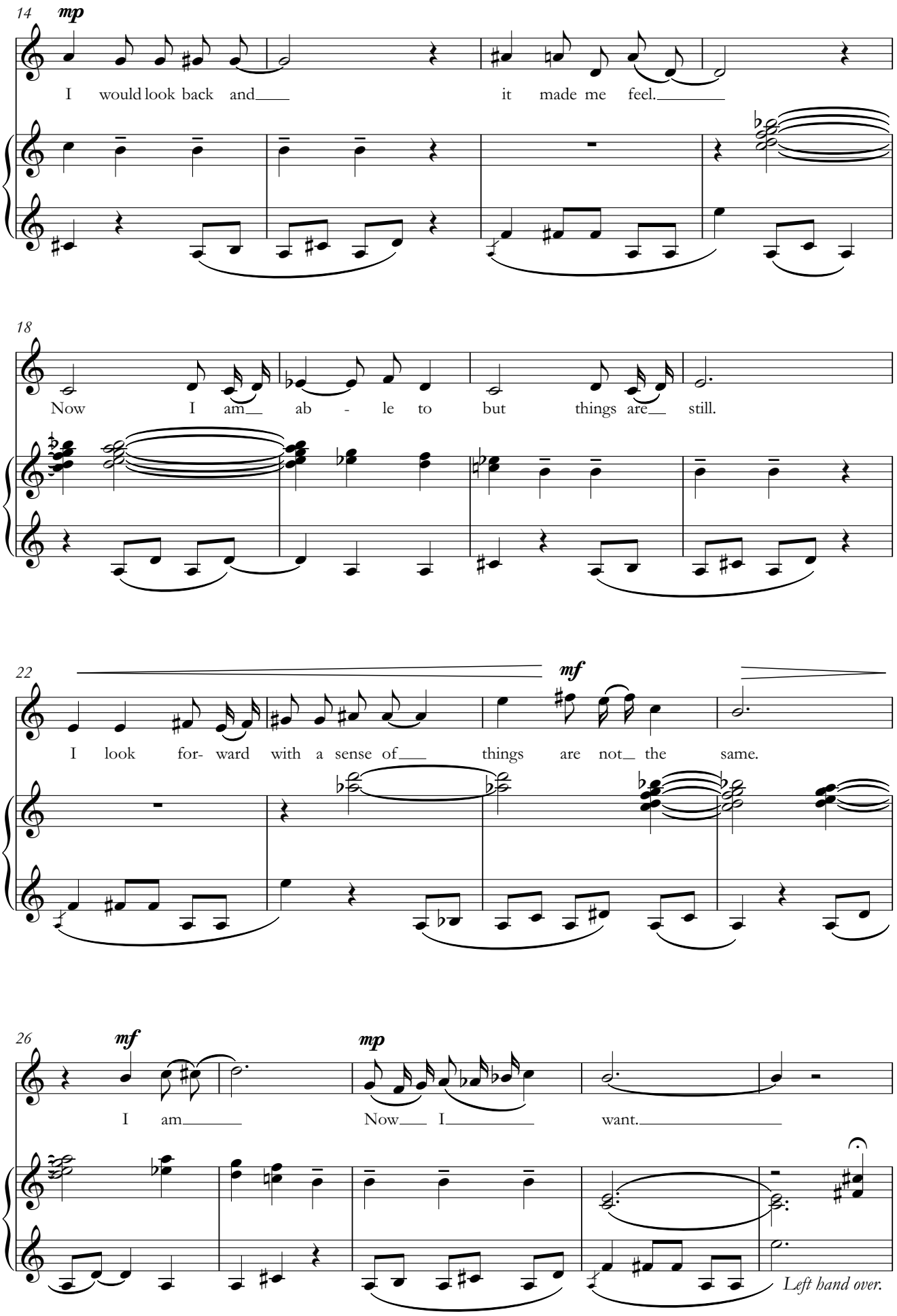



37
43
49
54
Keep repeating this section until all actors
have finished speaking their texts.
59
63

Scene 4

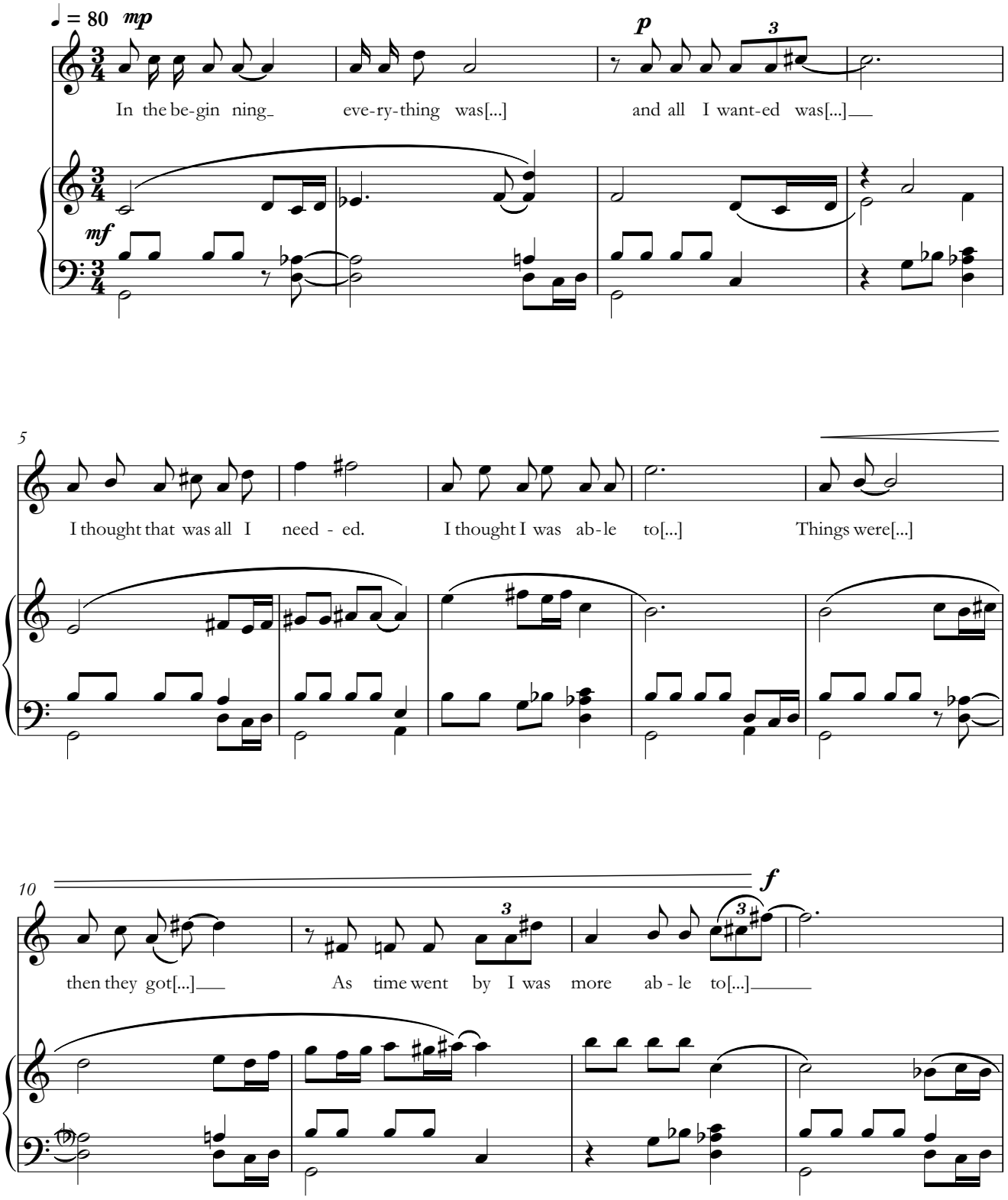
ACTORS *start physically discovering and exploring their movements.*
They do this in their positions, on the spot, facing the audience.
By the end of this scene they are performing their movement in its entirety.

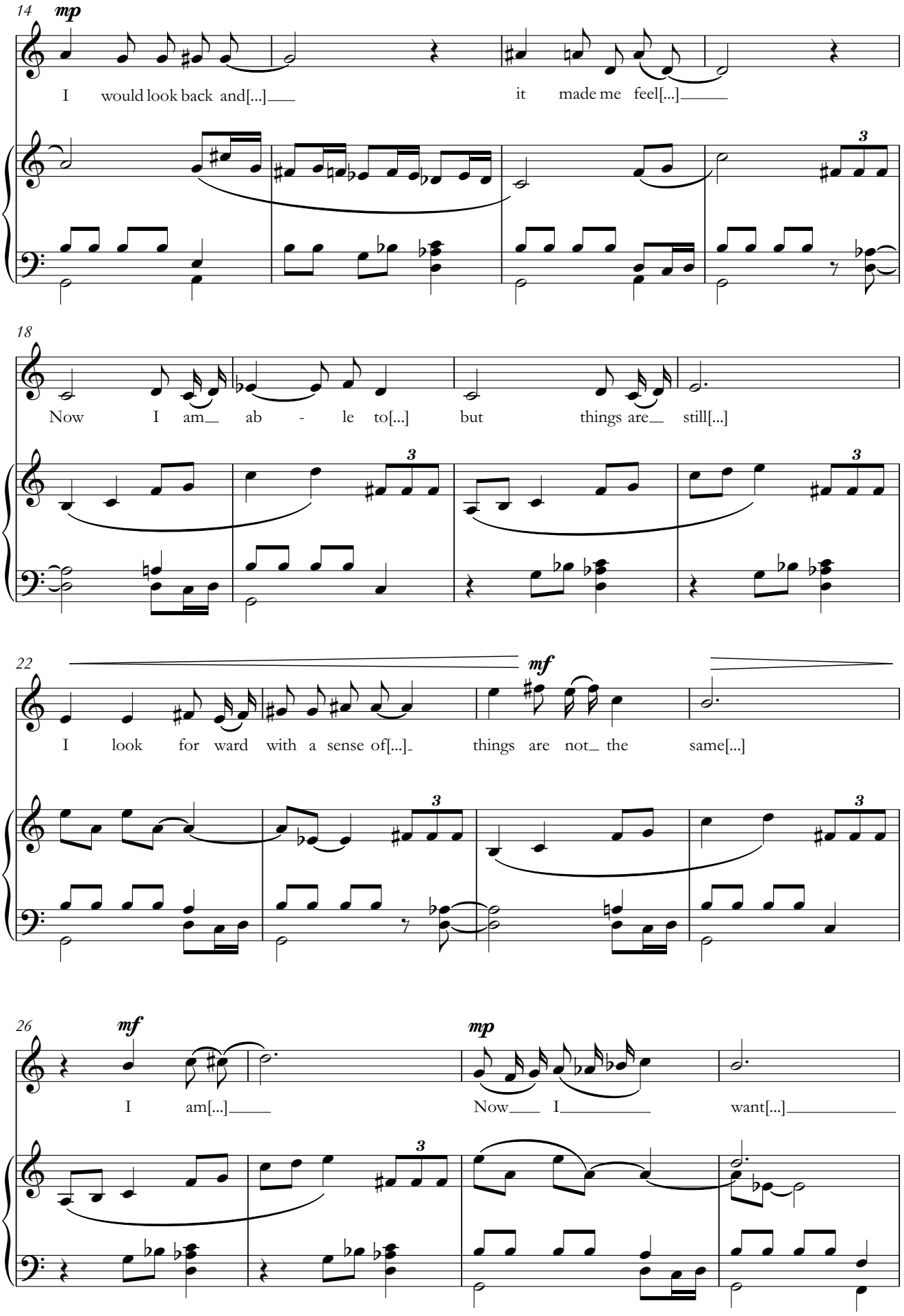



14
mp
I would look back and
it made me feel.
18
Now I am
ab - le to
but things are
still.
22
mf
I look for- ward with a sense of
things are not the same.
26
mf
I am
mp
Now I
want.
Left hand over.

Scene 5

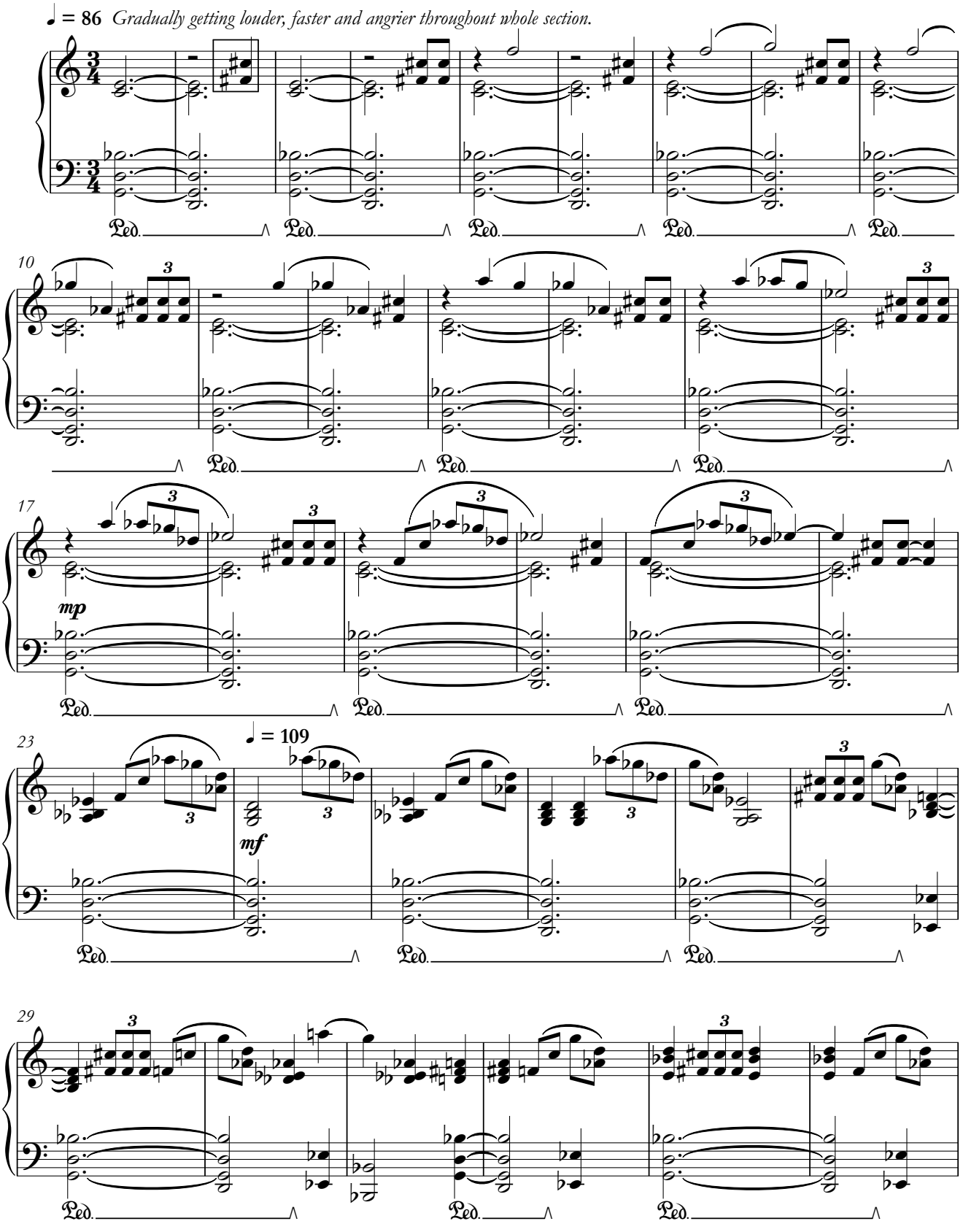
ACTORS *continue their movements but start adding words from their versions of* In the beginning *in the appropriate spaces in the sung text. This is indicated by* [...] *in the score. They do this sparingly. Not every* ACTOR *should speak in every gap.*

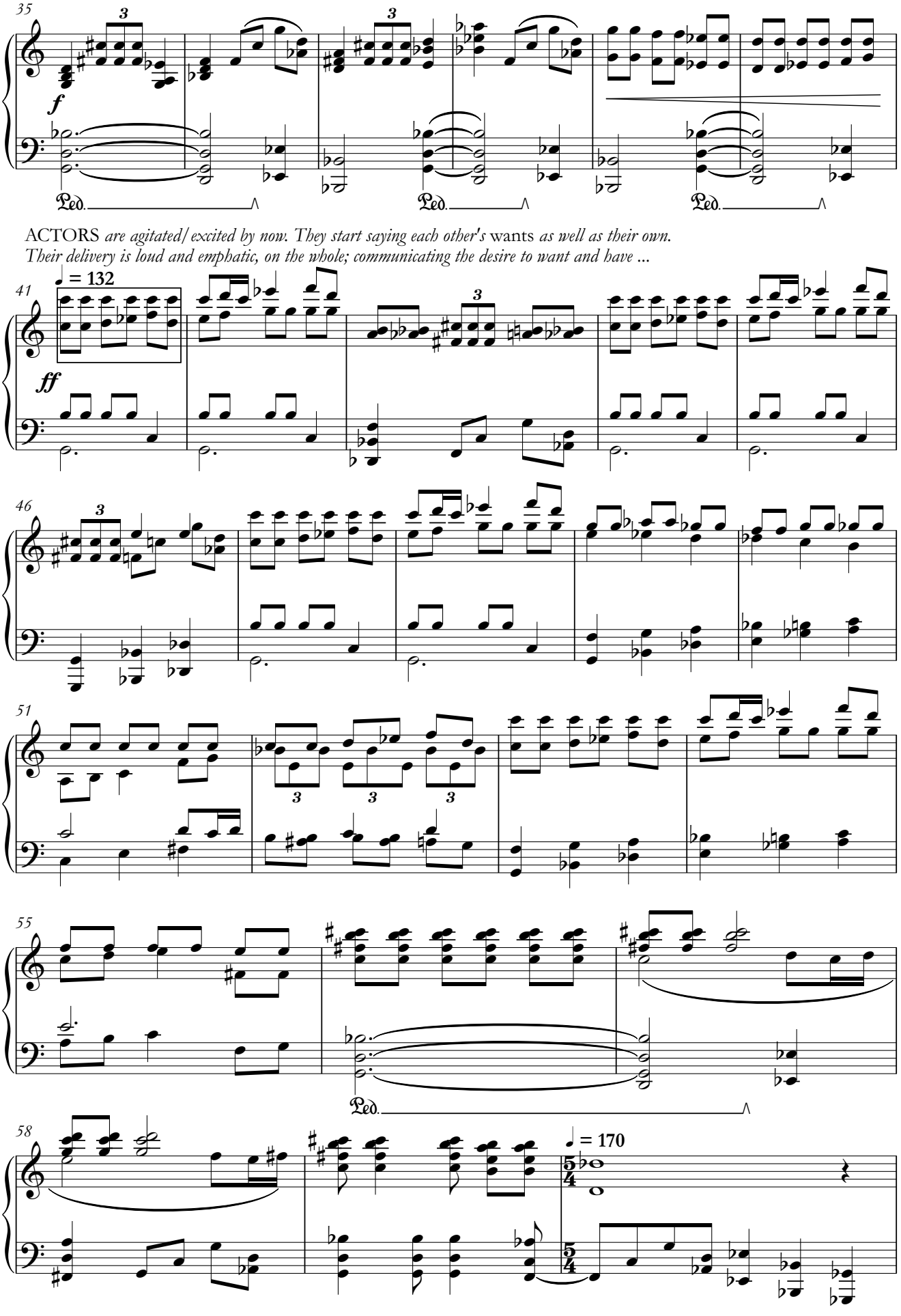



14
mp
I would look back and[...]
it made me feel[...]
18
Now I am ab - le to[...]
but things are still[...]
22
mf
I look for ward with a sense of[...]
things are not the same[...]
26
mf
I am[...]
mp
Now I want[...]

Scene 6

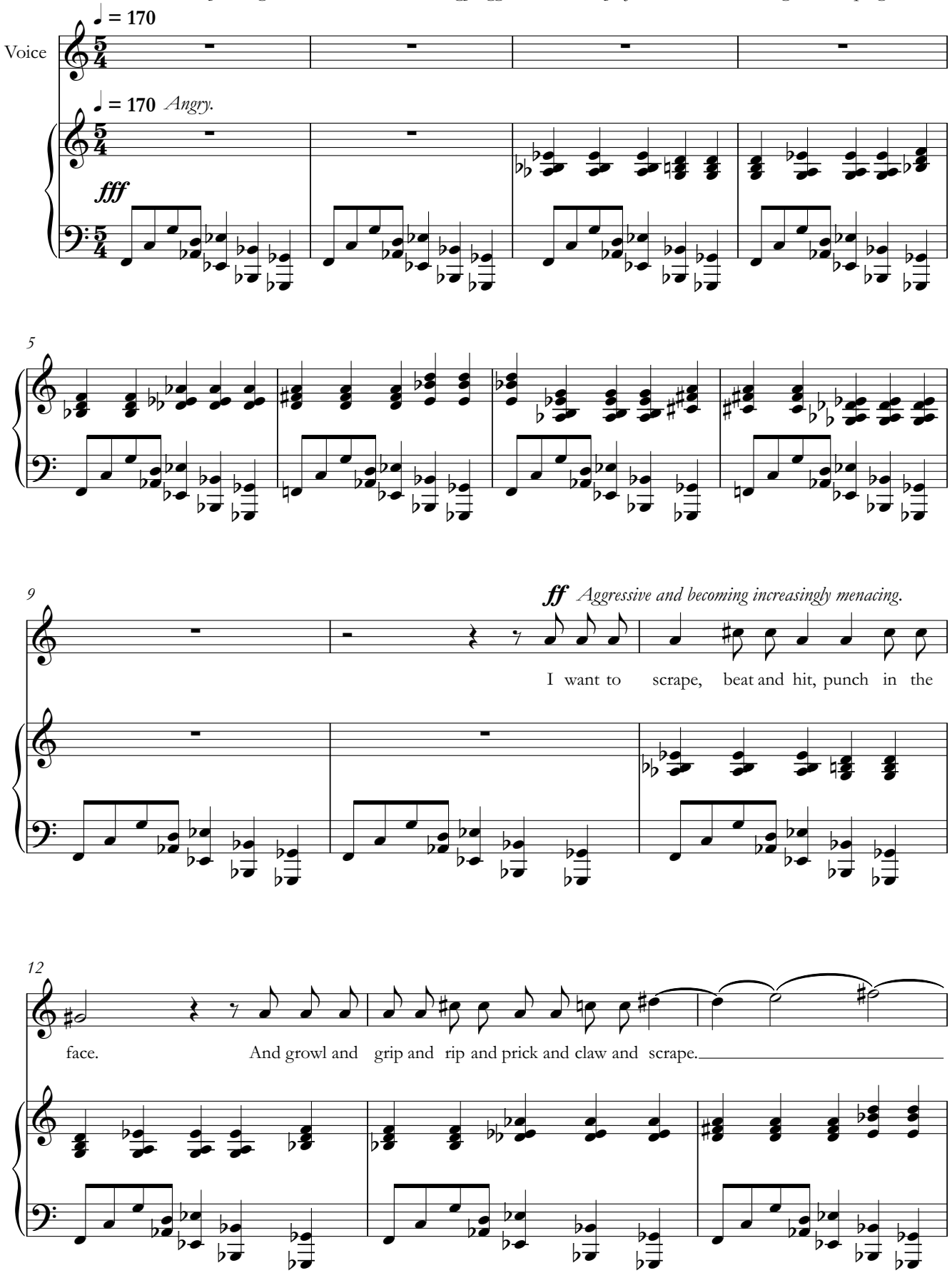
On the boxed chord the ACTORS *notice each other. They display an emotion/reaction suitable for their character. They start to move around the space, watching each other, and occasionally copying each other's movements. During this scene they also begin to speak their individual* wants.
This builds up the same way they discovered and explored their movements in Scene 4.

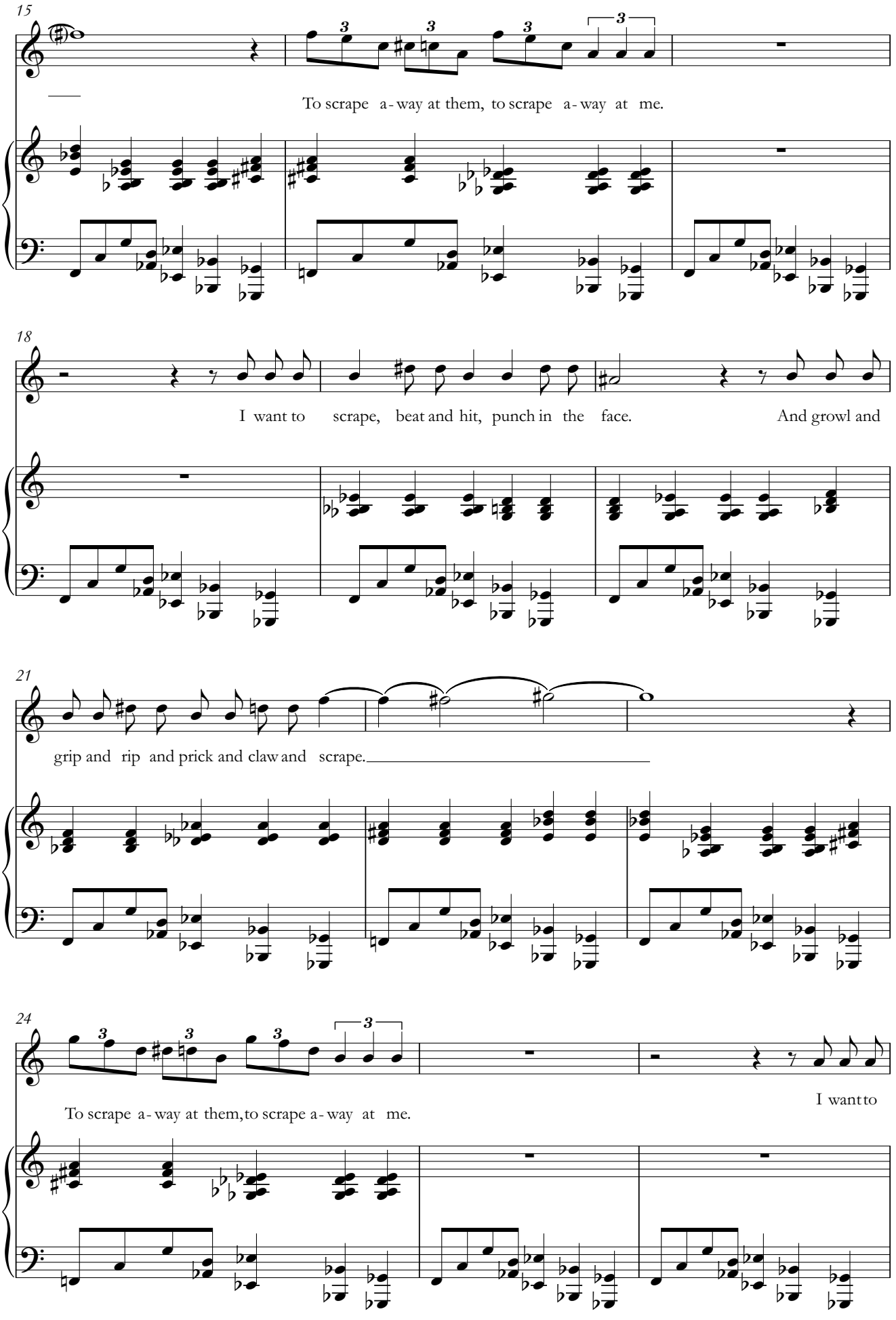


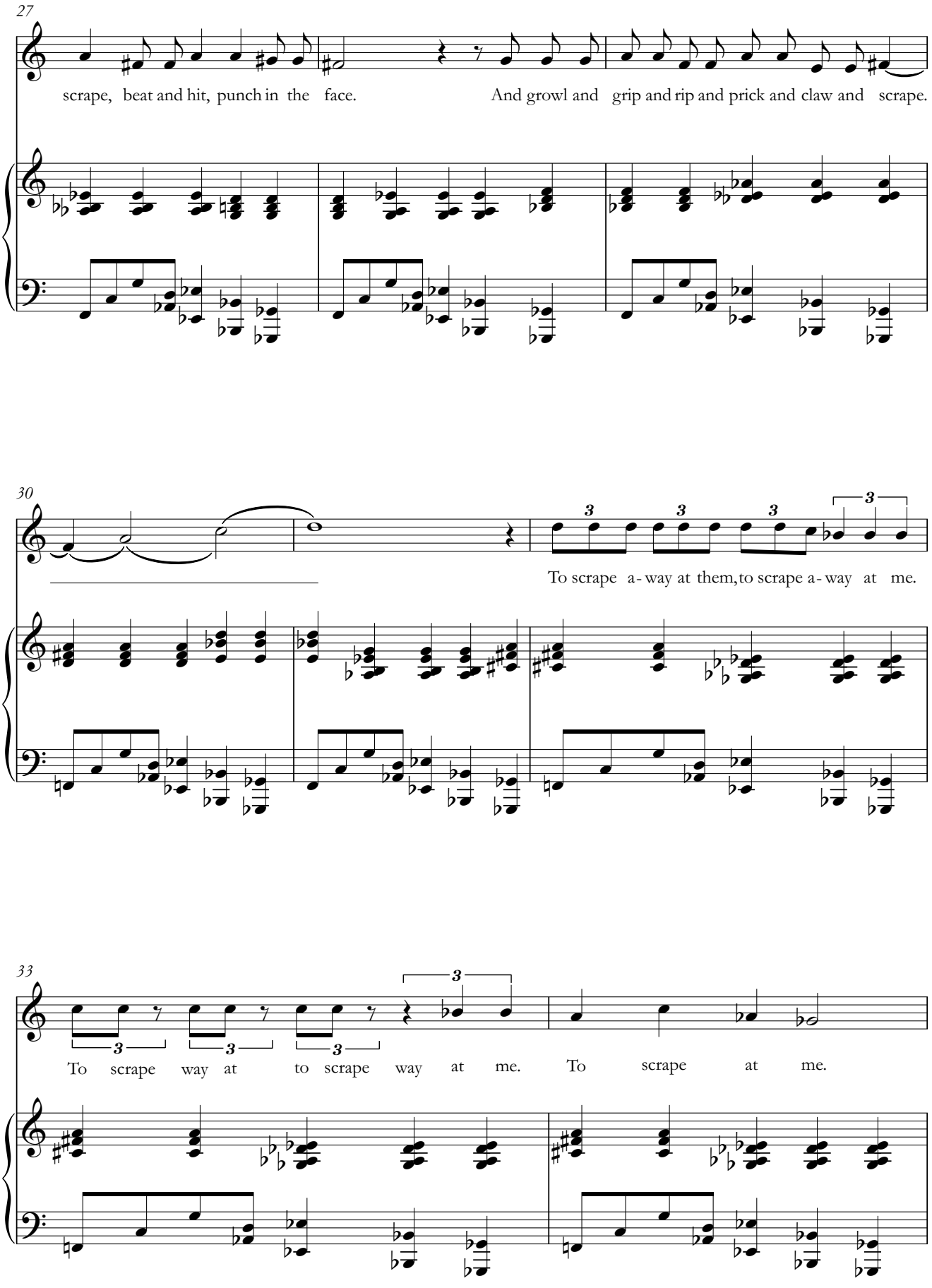

35
f
Ped.
ACTORS *are agitated/ excited by now. They start saying each other's* wants *as well as their own.*
Their delivery is loud and emphatic, on the whole; communicating the desire to want and have ...
41
♩ = 132
ff
46
51
55
Ped.
58
♩ = 170

Scene 7

The ACTORS *move around the space freely and quickly.*
They are still saying each other's wants *and also copying each other's movements.*
They are agitated, and become increasingly aggressive and wary of each other as the sung material progresses.



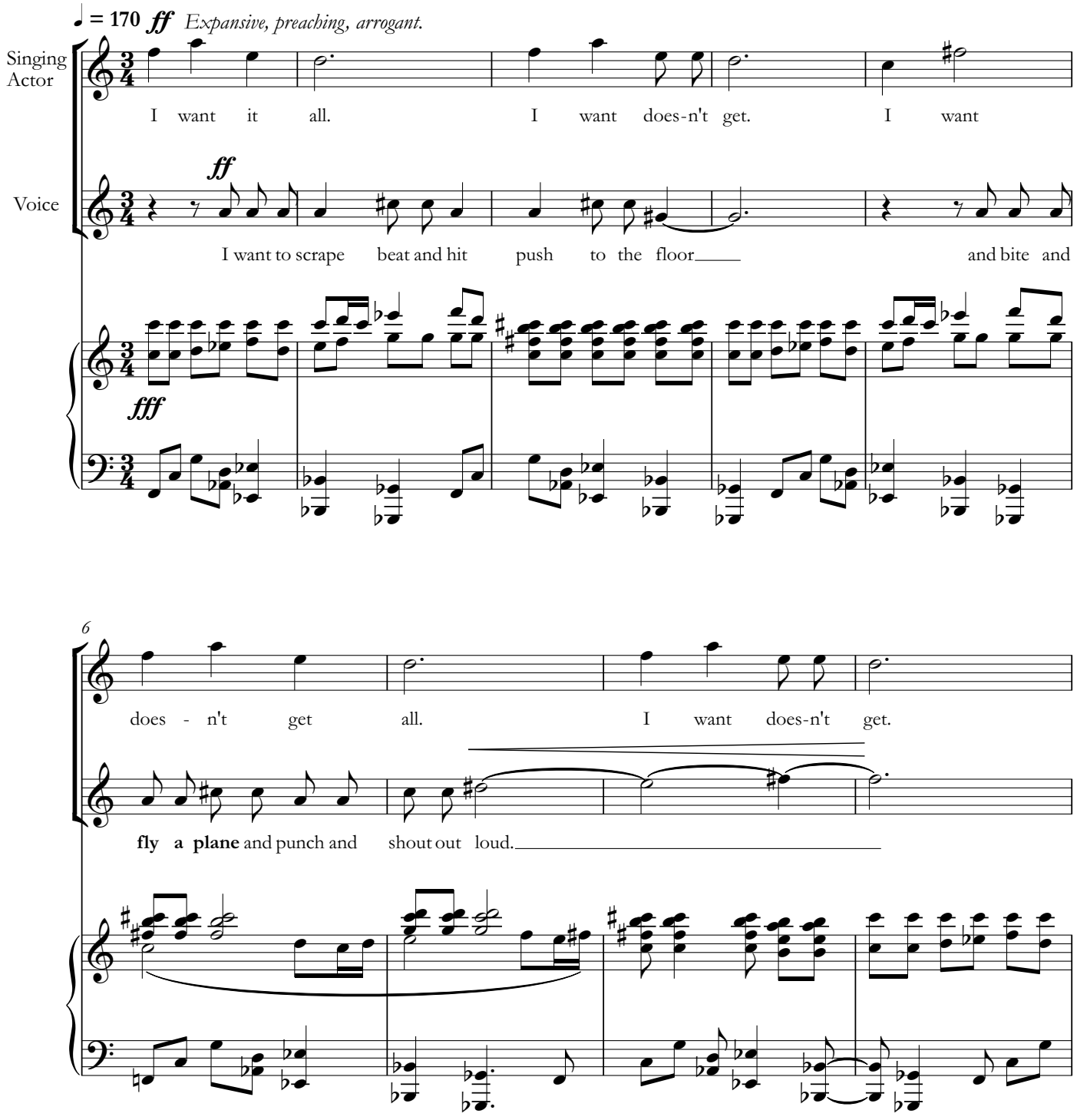

15
To scrape a-way at them, to scrape a-way at me.
18
I want to scrape, beat and hit, punch in the face. And growl and
21
grip and rip and prick and claw and scrape.
24
To scrape a-way at them, to scrape a-way at me.
I want to

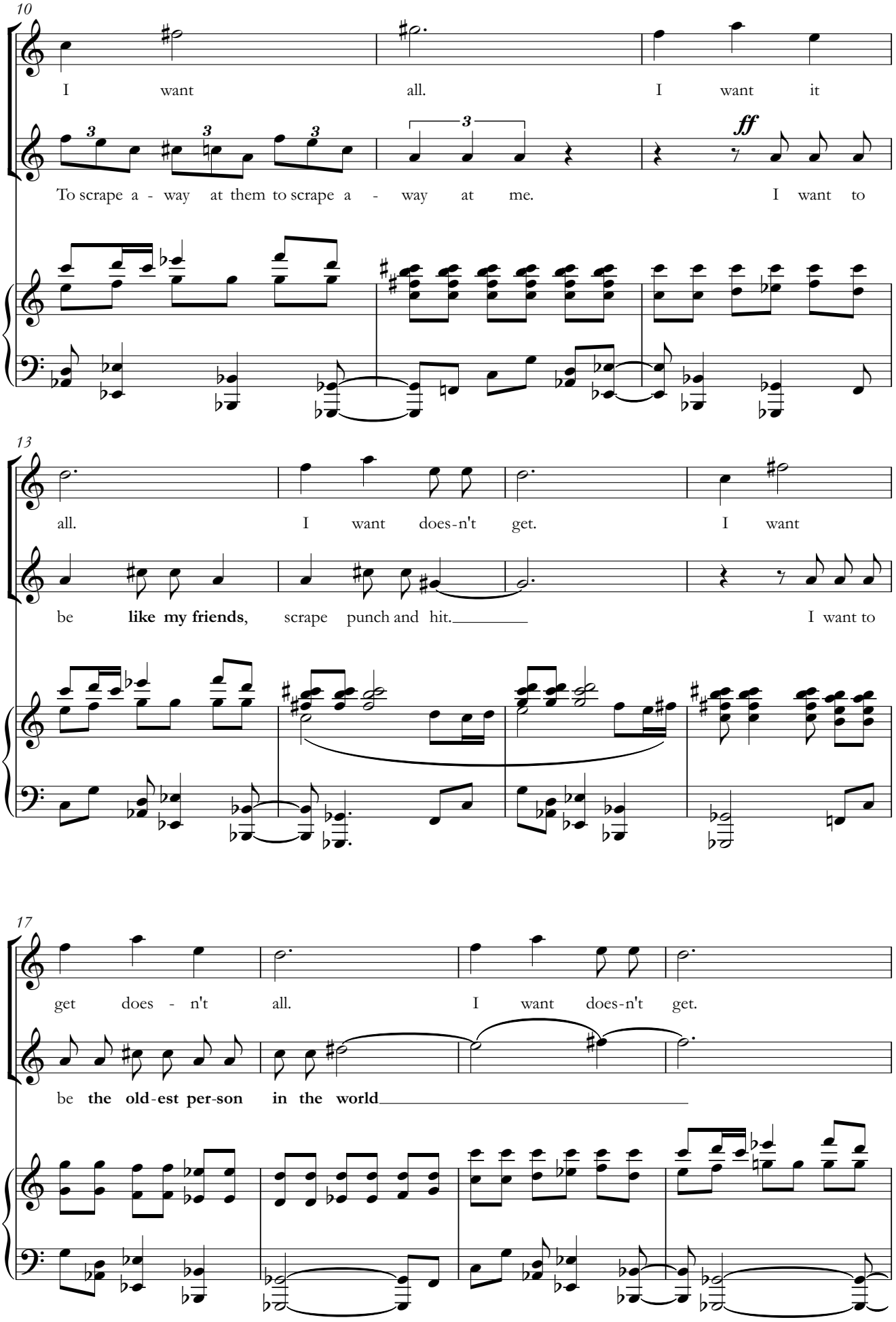

27
scrape, beat and hit, punch in the face. And growl and grip and rip and prick and claw and scrape.
30
To scrape a-way at them, to scrape a-way at me.
33
To scrape way at to scrape way at me. To scrape at me.

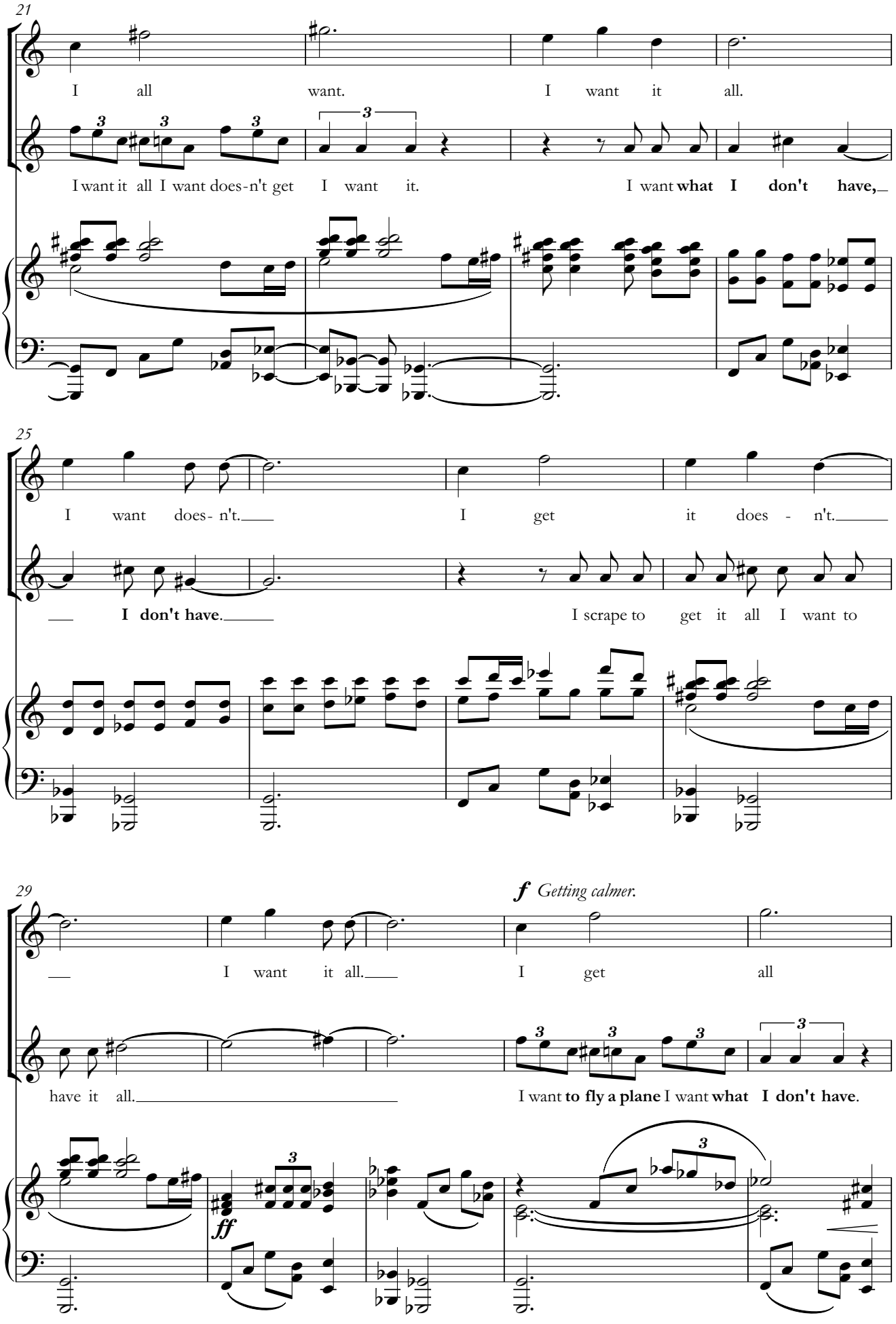
Scene 8

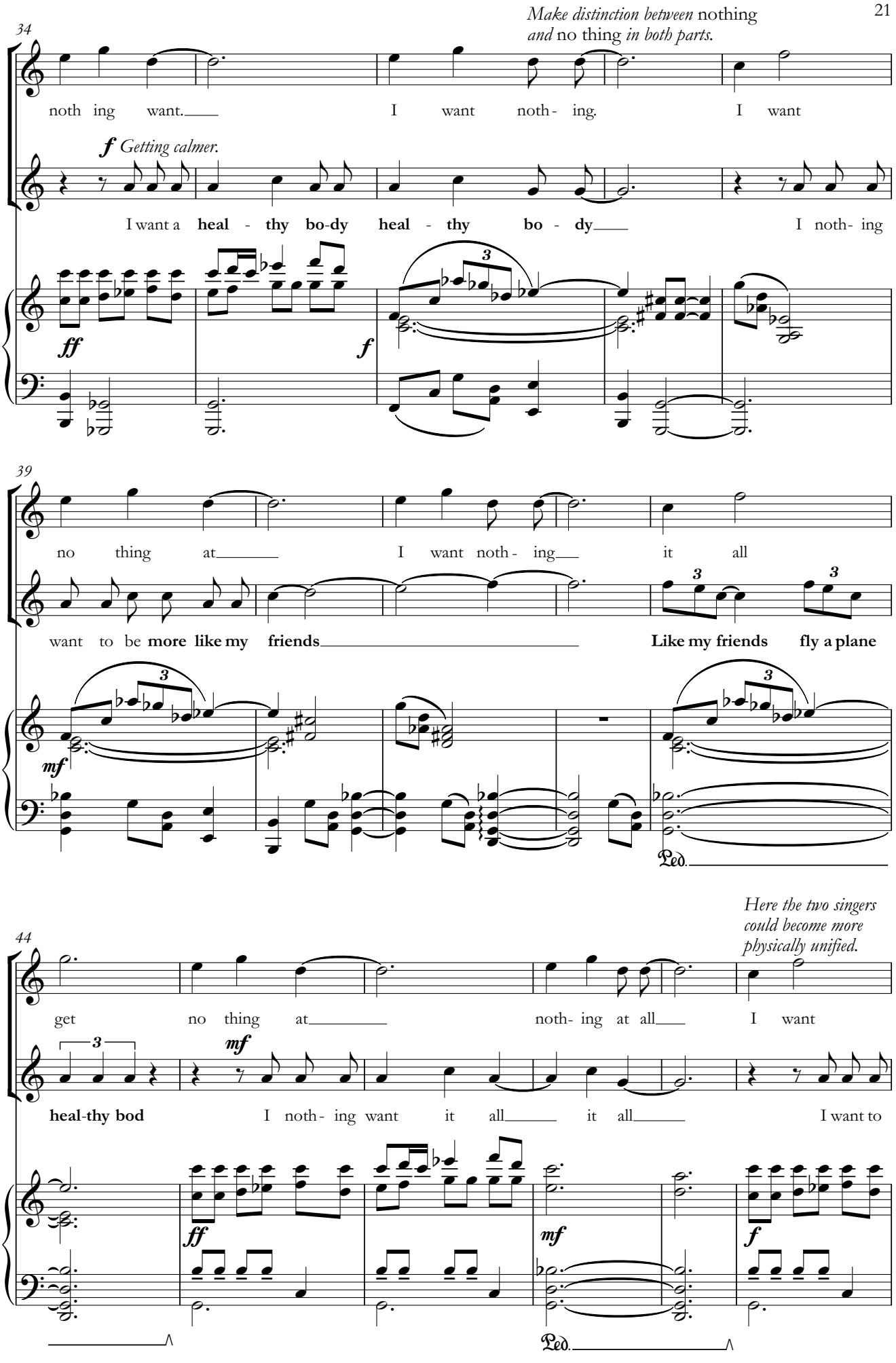
The SINGING ACTOR *separates from the* ACTORS *and sings the musical material below.*
The other ACTORS *stop speaking and perform their movements together in a sequence they have decided on in rehearsal.*
The sequence starts in unison, tightly choreographed, and gradually disintegrates; each ACTOR *moving in their own time by the end.*

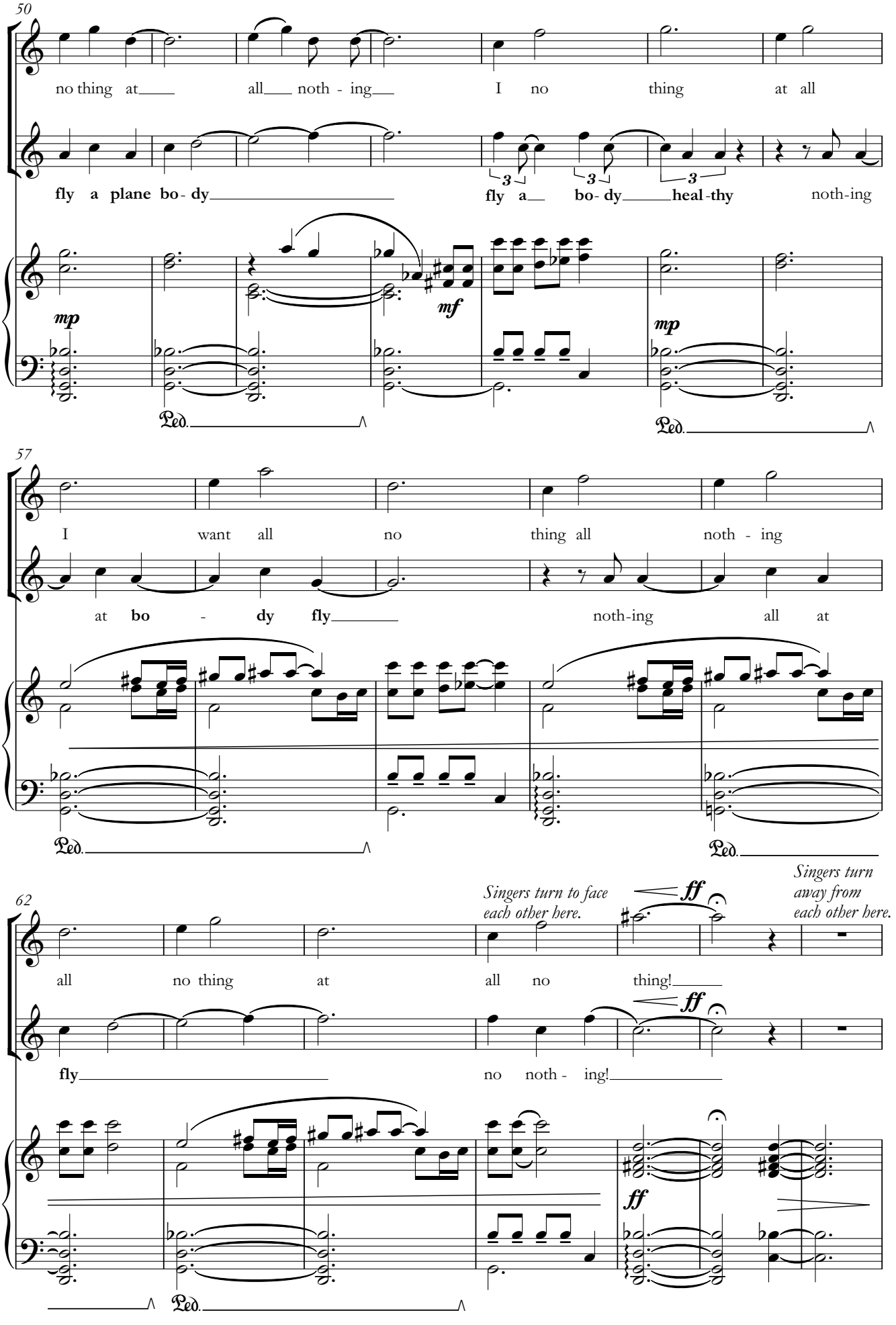
MUSIC NOTE:
The tempo here is a guide. It must be as fast as possible. The music must very gradually slow and calm, as the words become less violent. This must be matched with the fracturing of the actors' movements; the music must begin to feel exhausted. The words in bold were used in the 2009 version; they may be changed to words taken from each performer's 'wants' or left as they are.




10
I want all. I want it
To scrape a - way at them to scrape a - way at me. I want to
ff
13
all. I want does-n't get. I want
be like my friends, scrape punch and hit. I want to
17
get does - n't all. I want does-n't get.
be the old-est per-son in the world

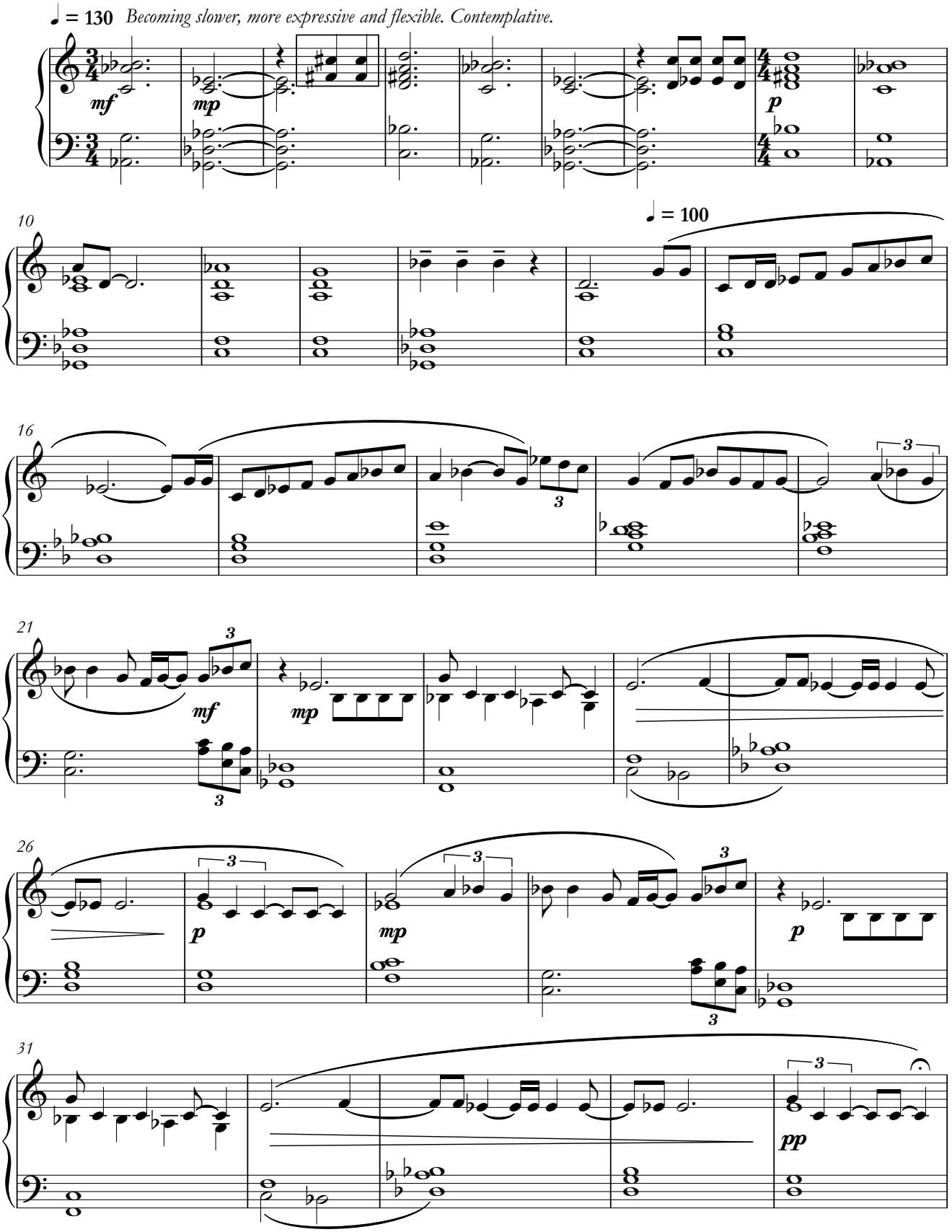

21
I all want. I want it all.
I want it all I want does-n't get I want it. I want what I don't have,
25
I want does- n't. I get it does - n't.
I don't have. I scrape to get it all I want to
29
f Getting calmer.
I want it all. I get all
have it all. I want to fly a plane I want what I don't have.
ff


34
Make distinction between nothing and no thing in both parts.
noth ing want. I want noth - ing. I want
f Getting calmer.
I want a heal - thy bo-dy heal - thy bo - dy I noth- ing
ff
f
39
no thing at I want noth - ing it all
want to be more like my friends Like my friends fly a plane
mf
Ped.
44
Here the two singers could become more physically unified.
get no thing at noth- ing at all I want
heal-thy bod I noth - ing want it all it all I want to
mf
ff
mf
f
Ped.


50
no thing at all noth - ing I no thing at all
fly a plane bo - dy fly a bo - dy heal - thy noth-ing
mp
mf
mp
Ped.
Ped.
57
I want all no thing all noth - ing
at bo - dy fly noth-ing all at
Ped.
Ped.
62
Singers turn to face each other here.
Singers turn away from each other here.
all no thing at all no thing!
fly no noth - ing!
ff
ff
ff
Ped.

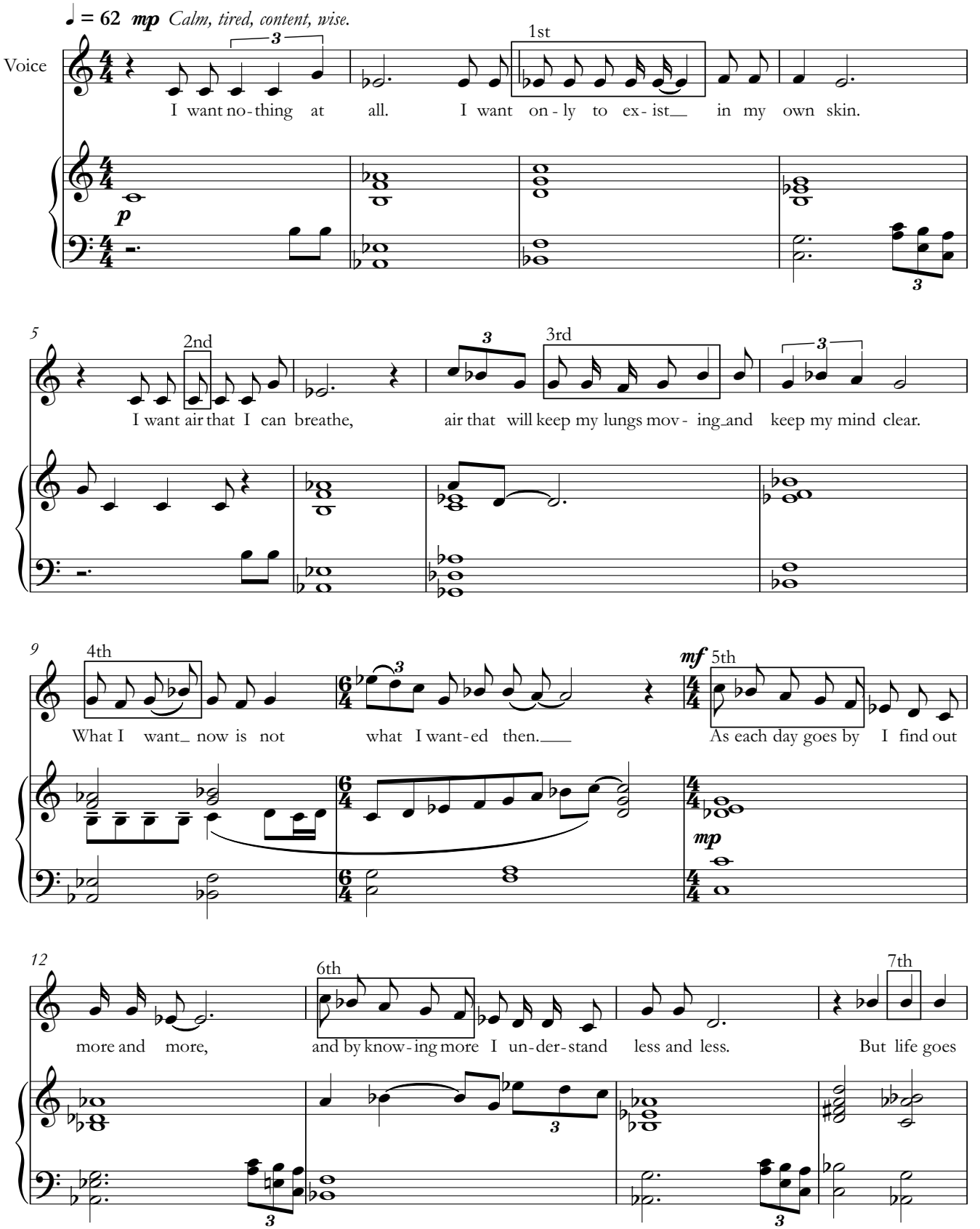
Scene 9

At the boxed chord the ACTORS *stop their movements and begin to dissipate.*
Some may move away or sit down or stand still. Other things could happen;
in the 2009 version a dancer performed a dance created using the other characters' movements.

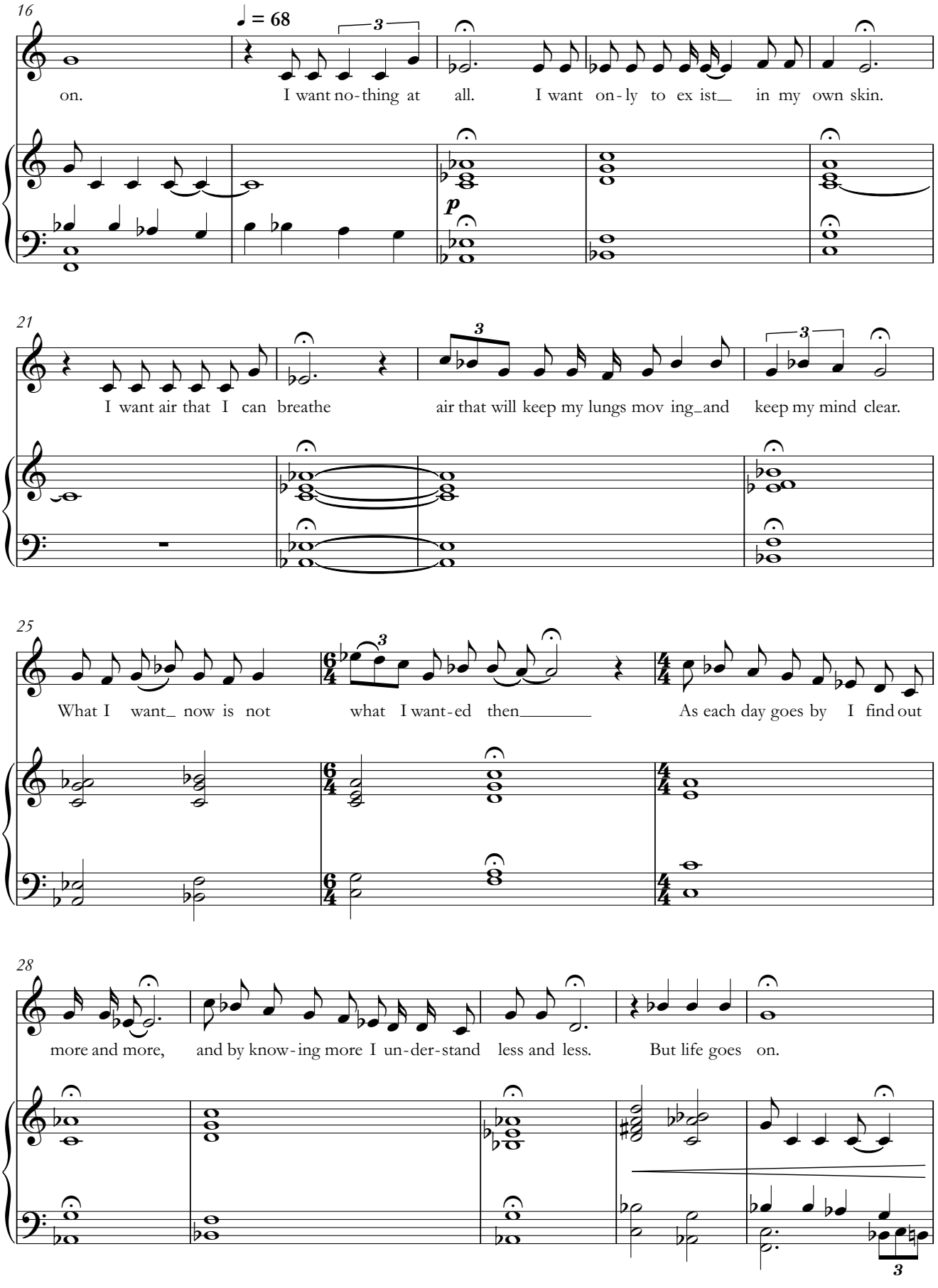


Scene 10

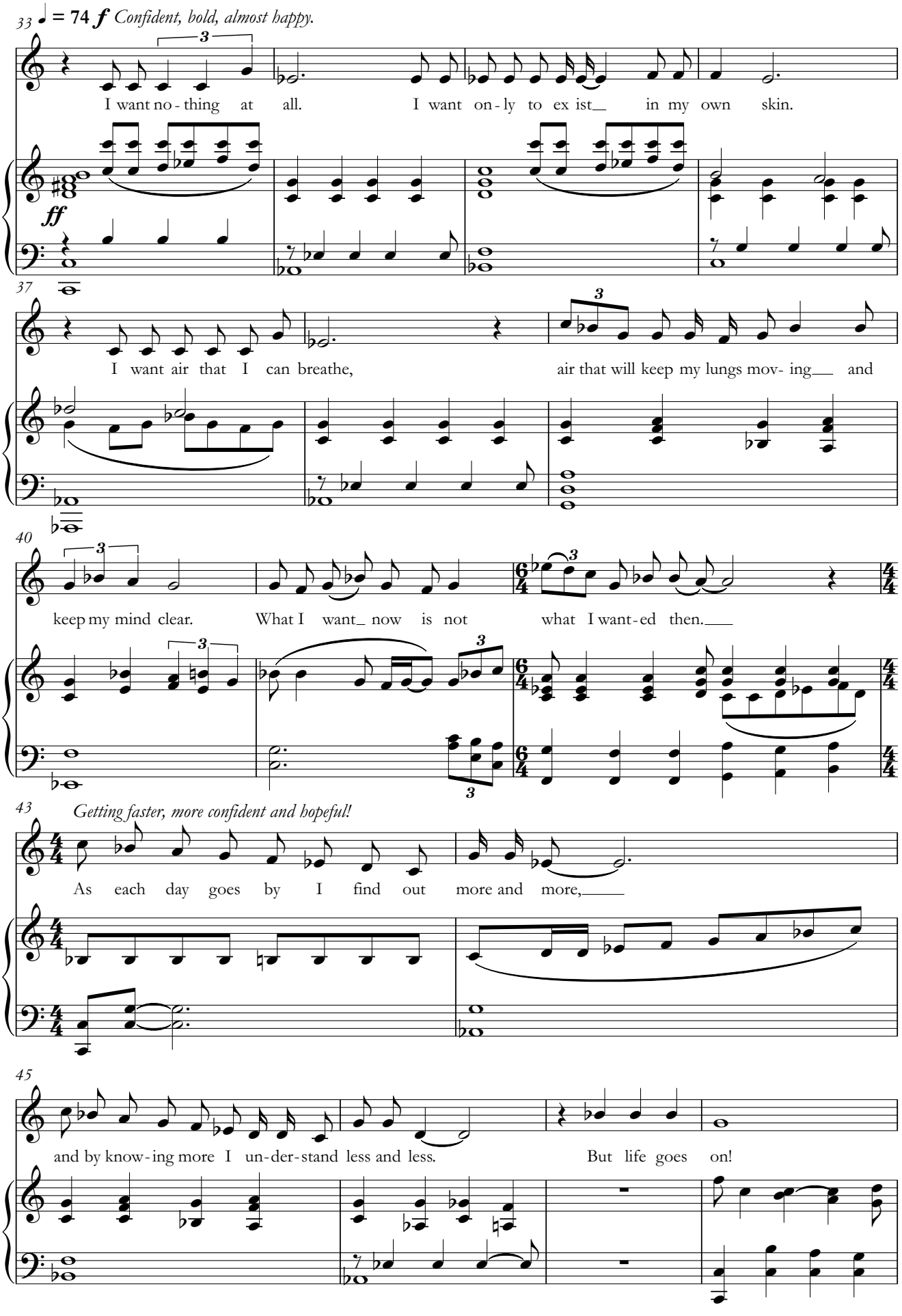
ACTORS *stay in their places.*
In the boxed sections they sing along, one by one, with the voice whilst performing their gesture for the final time; as if they are letting go of it.
Each ACTOR *may end up singing more than once, so should tailor how they physically 'release' their gesture accordingly.*



Here the ACTORS *turn to see the* SINGER, *as if for the first time.*
With each musical phrase the SINGER *moves towards the group, as if to join them.*
The ACTORS *join in with the vocal line, but only after the first note of each phrase has been sung by the* SINGER. *They can choose to start the line later, come in half way through or towards the end.Once singing they choose a note to hold onto and do this in each phrase.*
The resultant effect should be held unashamedly.

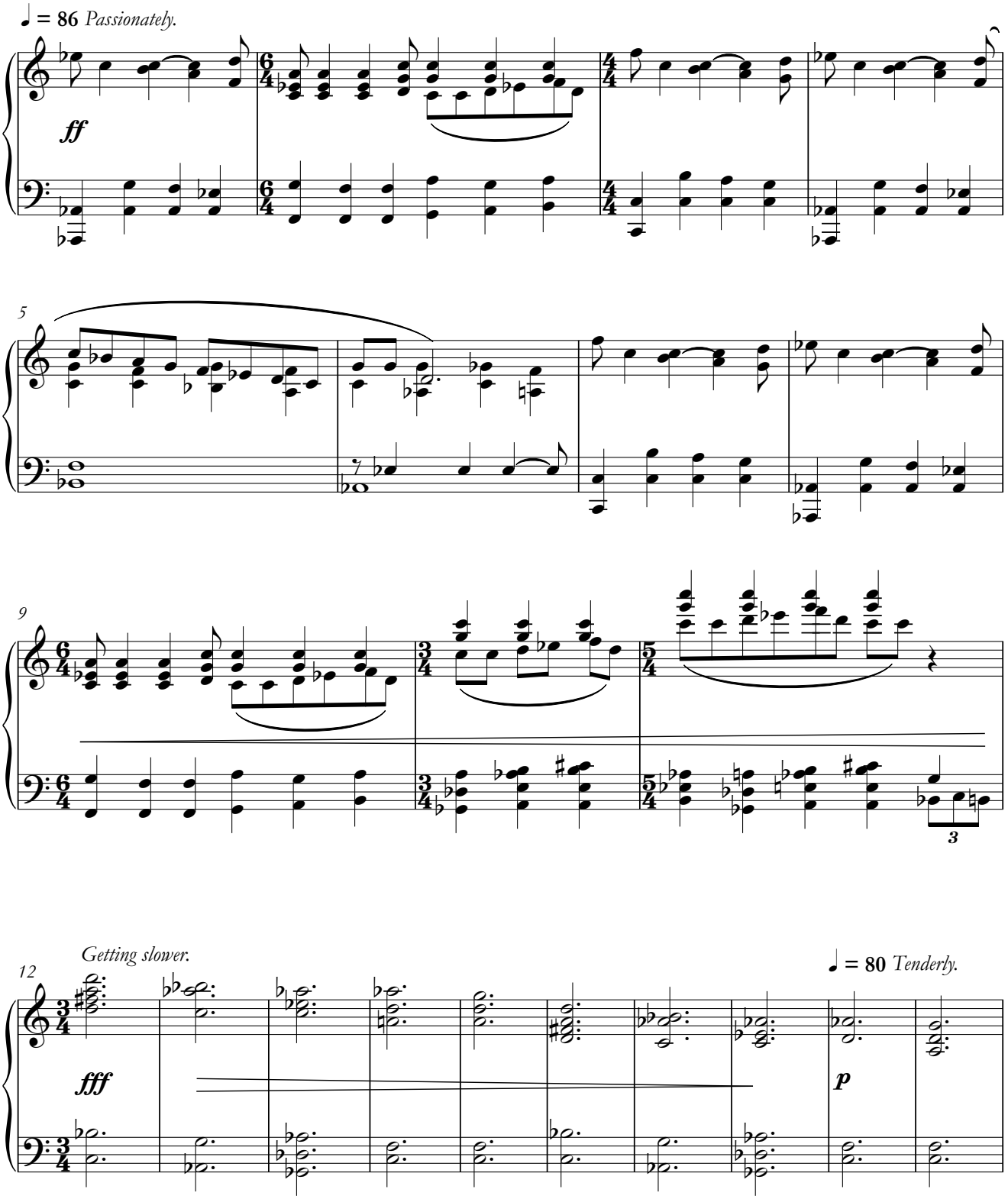


By now the singer is integrated into the group.
They all turn to face the audience and sing all the vocal music in unison.



Scene 11

The ACTORS *are released. They move off.*
Some may linger and listen to the piano, but by bar 27 only the PIANIST *is left on stage.*



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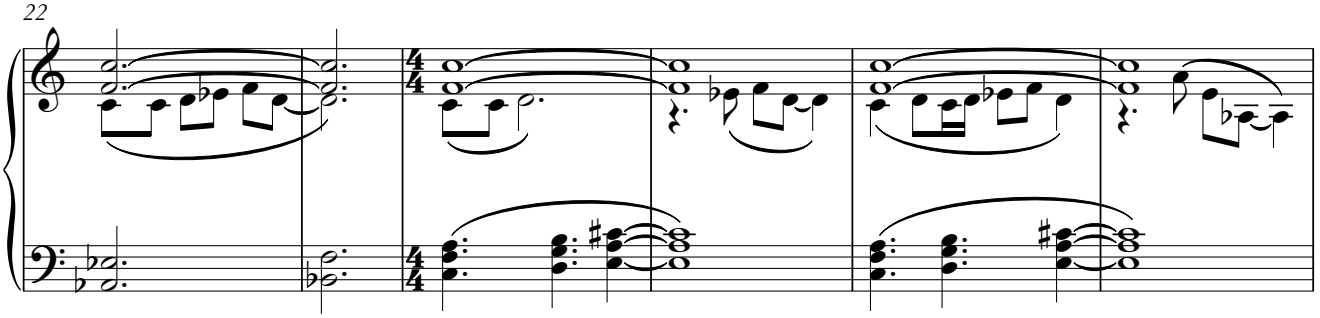

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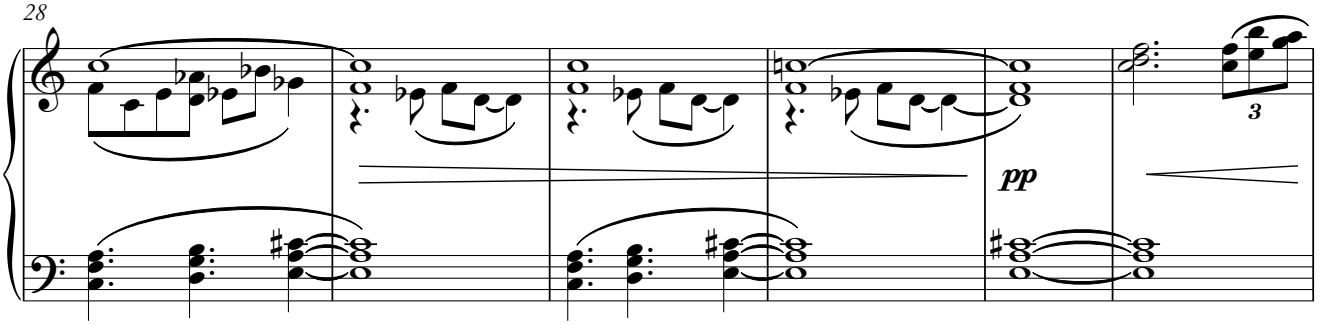
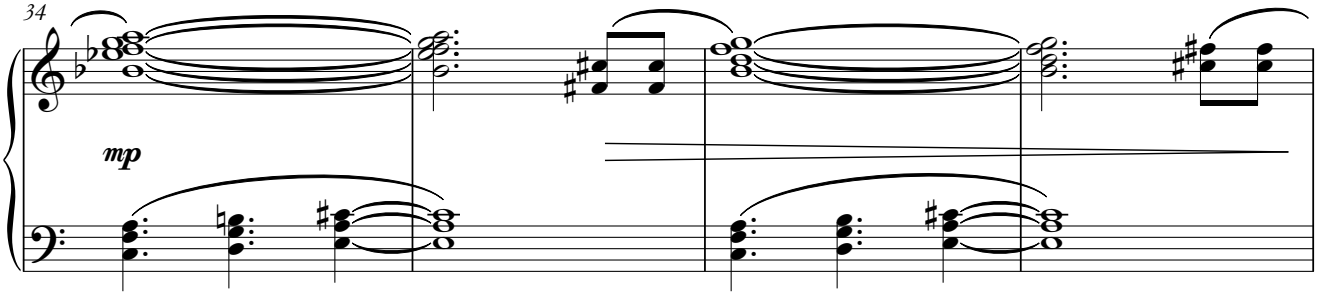


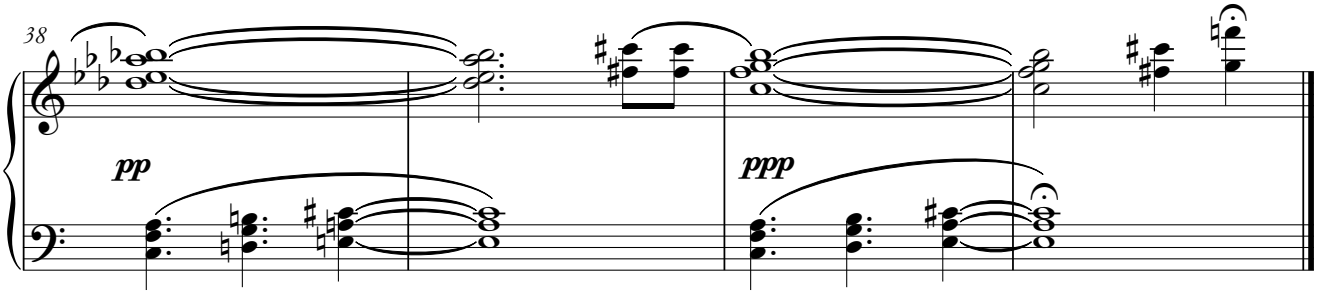
Getting slower and quieter.

34



Once the last note is played the
PIANIST *takes a moment to look out at the audience and gaze at them.*

38



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