

Jell-O On Springs

by Morag Galloway and Emily Kalies



Duration:

Music Theatre Piece: approximately 10 minutes

Film: 17 minutes, 29 seconds

For Emily

Jell-O On Springs was first performed as part of Ad Hoc's *Jell-O On Springs* concert on 29th November 2010, at the National Centre for Early Music, York.

It had the following cast:

ACTOR 1

Emily Kalies

ACTOR 2

Morag Galloway

The film version of *Jell-O On Springs*—which exists as a separate work—was made in 2011 and is included on the DVD at the back of this score.

Production Note

ACTOR 1 must be able to play an instrument; not necessarily a violin as in the original production.

ACTOR 2 must be prepared to be very physical due to the violent nature of the role.

The piece was written for two women as a way to explore the perception of the female body and the assumptions that are made about personality from physical appearance. Both performers being women will enable certain conflicts women face in society to come to the fore. If the roles are to be played by a man and a woman, or two men, other issues will arise. This will be interesting and worthwhile, but must be explored fully during rehearsals.

There must be an alternative stage area—somewhere away from the main stage area but accessible to it—where the preliminary action can start in full view of the audience.

The main stage area, where the bulk of the action takes place, must be split in half. Each half represents a separate room, in a different house, though they can be placed next to each other on the stage.

ACTOR 1's room is cosy and has in it a bean bag with magazines on it, music stand with the *Jell-O* music on it, and the instrument the character plays.

ACTOR 2's room is more impersonal. It has a desk with a computer on it, a beer and opener, a bin and a smaller, less comfortable looking bean bag. There also needs to be a coat and hat stand/hook of some description.

Behind the rooms, up on the back wall of the stage, must be a projection screen.

ACTOR 1's character appears wearing glamorous/sexy clothing. If the character is a woman a ball gown/evening dress will work, for a man a tux or smart suit.

Once ACTOR 1 has left the initial playing area they go to their individual room carrying a plastic carrier bag. In it is some jelly/ice cream/comfort food to be consumed later. ACTOR 1 needs pyjamas to change into. These can be pre-set on the bean bag.

ACTOR 2's character needs to be furtive. At the beginning ACTOR 2 is wearing a hat and coat of some description and is carrying a SLR camera to take pictures of ACTOR 1 with. When ACTOR 2 goes to her/his individual room the coat and hat are removed. If ACTOR 2 is played by a woman her clothing needs to be masculine, if played by a man then a decision needs to be taken by the director/performers to create a character who looks a little unusual in some way. This can depend upon individual character development and directorial decisions.

The lighting/sound technician needs to have **Part One** and **Part Two** of the **Backing Track** on a computer to trigger at the appropriate moments. They also need a set of close-up photos taken of ACTOR 1 to play on a loop through the projector onto the projection screen when cued to do so.

The film of the York 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.

SCENE ONE – The Photo Shoot

Alternative stage area, lit to mimic outdoors.

ACTOR 2 enters, followed by ACTOR 1.

ACTOR 1 finds a place to pose and does so.

ACTOR 2 then starts photographing ACTOR 1, guiding their positioning and giving encouragement.

This continues for one minute, maximum.

ACTOR 2 nods to ACTOR 1 to signal the shoot is over and ACTOR 1 walks offstage.

ACTOR 2 watches ACTOR 1 go in an obsessive way.

Once ACTOR 1 is out of sight ACTOR 2 leaves too.

(Depending on the theatre/playing area layout the audience will be able to watch the actors move to the main stage area or they will disappear and reappear on the main stage area a moment later.)

SCENE TWO – Jack's Smirking Revenge

Main stage area, lit to mimic indoors.

ACTOR 2 enters first, into their room, and removes their coat and hat.

They then sit down at the desk, turn the computer on and open the beer.

Once the computer is on, the music for **Backing Track - Part One** is triggered.

ACTOR 2 plugs the SLR camera into the computer and settles back, looking at the screen. There can be a gestural movement here by ACTOR 2 which triggers the loop of photos to start on the projection screen (as if the photos are uploading into the computer).

ACTOR 1 enters their room. They have the carrier bag and a coat on.

They remove the coat and change into the pyjamas. If this can coincide with the triggering of the intimate projected photos then that would be very effective, but again this can be decided upon in rehearsal.

From this point ACTOR 1 gets out their instrument and starts practising the **Violin Music** (page 5). The practising goes from methodical and relatively relaxed to frustrated and aggressive.

During ACTOR 1's practice session, ACTOR 2 has been watching their computer screen intently, drinking the beer and becoming more and more excited and aggressive.

By 2.24 in **Backing Track - Part One** they need to be angry as well.

At 2.32 the audio from scene twenty-two in *Fight Club* can be heard. Here Ed Norton's character beats himself up in the office.

ACTOR 2 'watches' the action intently and begins to join in. If possible ACTOR 2 should study this scene in the film and get to know where the punches occur and try and mimic them exactly.

The violence (and **Violin Music**) should escalate until ACTOR 2 becomes exhausted/ knocks him/herself out and collapses on the bean bag.

This, plus the climax in ACTOR 1's practising, coincides with the end of **Backing Track - Part One** at 5.33.

SCENE THREE – Subject, Object

After a suitable gap **Backing Track - Part Two** starts.

ACTOR 2 is inert on the bean bag and stays that way for the rest of the piece.

ACTOR 1 puts away their instrument and rummages in the carrier bag. They bring out their food and a spoon and flop down on the bean bag.

For the rest of the track they eat their food whilst flipping through a magazine.

The photos continue to loop above them.

From the word 'slide' in **Backing Track - Part Two** at 1.03 there should be a very slow lighting fade until the end of the track.

As soon as the soundtrack stops there should be blackout, but the photo loop should continue for a while longer, in the darkness.

Violin Music

E. Kalies

Awkwardly.

Violin

Musical notation for Violin, measures 1-4. Tempo marking: ♩ = 72. Fingering: 4, 0, 2.

Vln.

Musical notation for Violin, measures 5-7. Fingering: 1, 2, 3.

Vln.

Musical notation for Violin, measures 8-12.

Vln.

Musical notation for Violin, measures 13-18. Tempo marking: ♩ = 86. Fingering: 4, 0, 2.

Vln.

Musical notation for Violin, measures 19-22. Fingering: 1, 2, 3.

Vln.

Musical notation for Violin, measures 23-24.

Vln.

Musical notation for Violin, measures 25-28.

*Continue to build on this
motivic material, building
intensity.*