

THIS WILL ALL BE GONE



A Comprehensive Guide
for students (aged 14+),
teachers & arts educationalists

Written by Neil Bettles
with contributions from the creative team
Compiled by Frantic Assembly

**FRANTIC
ASSEMBLY**



Supported using public funding by
**ARTS COUNCIL
ENGLAND**

How to read this pack

This resource pack has been designed to be interactive using **Adobe Acrobat Reader** and it has a number of features built in to enhance your reading experience.

Navigation

You can navigate around the document in a number of ways

- 1 By clicking on the chapter menu bar at the top of each page
- 2 By clicking any entry on the contents and chapter opening pages
- 3 By clicking the arrows at the bottom of each page
- 4 By turning on Page Thumbnails in Acrobat

Hyperlinks

For further information, there are a number of hyperlinks which take you to external resources and are indicated by blue and underlined text or **YouTube**.

Please note: You will need an internet connection to us this facility

When to read this pack

This pack is designed to go alongside the performance of *This Will All Be Gone*. You should read the pack after you have watched the production or use it anytime to learn more about the company and the processes used in making the show.



Sofie Burgoyne and Jonnie Riordan in rehearsals. Photo Helen Maybanks

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INTRODUCTION

Welcome to the This Will All Be Gone resource pack

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*Jessica Williams, Sofie Burgoyne and Jonnie Riordan
Photo Helen Maybanks*

Welcome to the *This Will All Be Gone* resource pack

Where do we start? *This Will All Be Gone* is a small-scale touring show that has been created specifically to tour to school venues and smaller arts venues that wouldn't necessarily be able to take a full scale Frantic Assembly show. The show toured to schools in the Middle East and Asia from January to March 2017 to build on our growing relationships with schools in those areas and to provide access to contemporary live work that is not readily available.

This Will All Be Gone is about making the most of every single second. It is a show about turning points and moments that define us or change us. It follows 9 characters whose lives are tumbling towards very different futures. All of them have a countdown that accompanies their story. A countdown to the end? Or a new beginning?

Played by 3 actors who represent 3 characters each it is a fast-paced show that has been created and devised from scratch using the Frantic Method of devising theatre.

I have directed the show and all of the text, movement and visuals have been devised with the company - Sofie Burgoyne, Jonnie Riordan and Jess Williams.

We have deliberately made it lightweight so the show can potentially play anywhere with a blackout. With 3 actors and minimal props and set, the challenge was to be as creative as we could be with all of those elements.

For me the exciting thing about this project was that we were building a show from nothing. It allowed us to play and explore. We could use tried and tested Frantic methods and also be experimental and try new things. It has been great to work with Jess, Jonnie and Sofie because we already have a shorthand when it comes to devising. It has also been a very demanding process and at times felt unachievable within the time frame that we had. One minute we were writing text then making physical sequences, finding music,

programming video and lighting cues and trying to make sense of it all. It has reminded me what I tell students when they ask about devising theatre; that it is hard work and it demands a lot of energy and commitment and faith. Faith that you will come out the other end with something.

I hope people enjoy the experience and that it inspires and makes us think about our time on the planet. I also hope that the workshops and tasks in this resource pack will help people in the creation of their own work.

Neil Bettles

INSPIRATION AND INFLUENCES

Inspiration and Influences

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*Sofie Burgoyne, Jessica Williams and Jonnie Riordan.
Photo Helen Maybanks*

Inspiration and Influences

I had been looking at the inspirations for other Frantic shows and kept coming back to the photographer and artist Gregory Crewdson who's images have a heightened theatrical quality. Every picture tells a story at first glance but then when you look closer there are more details and things to be discovered. I loved the idea that we might create some characters and slowly uncover the details about them.

Right from the start I was interested in making a show about people and the details of their lives and situations. About how fleeting life can be and how we shouldn't take things for granted. The title 'This Will All Be Gone' seemed to sum that up for me. Like some advice passed down through generations as a warning to make the most of what we have.

In an earlier research and development of the show I had brought in a book to use as inspiration for creating characters. The book was 253 by Geoff Ryman.

It started out as an **internet novel** and was later released in print edition. (I would recommend reading it in print.)

It is about the 253 people on a London Underground train travelling between Embankment station and Elephant & Castle on January 11, 1995.

This book became the biggest inspiration not just for the creation of detailed characters, but for the idea that each character might have a countdown that accompanies their story. Something they are counting down to...or looking forward to.

The basic structure of the novel is explained in this quote from the foreword:



“

There are seven carriages on a Bakerloo Line train, each with 36 seats. A train in which every passenger has a seat will carry 252 people. With the driver, that makes 253.

They all have their own personal histories, their own thoughts about themselves and their travelling neighbours. And they all have one page devoted to them.

Some characters are tragic, some are inspiring, some are mad/proud/foolish/infuriating (delete where appropriate) and some are just like the person near you right now. You'll meet Estelle who's fallen madly in love with Saddam Hussein; James, who anaesthetises sick gorillas for a living; and Who?, a character that doesn't know where, or what, on earth he is. It's a seven-and-a-half-minute journey between Embankment and the Elephant & Castle. It's the journey of 253 lifetimes...

Another influence from that research and development was the film **Run Lola Run**

Run Lola Run is a 1998 German thriller film written and directed by Tom Tykwer, and starring Franka Potente as Lola and Moritz Bleibtreu as Manni. The story follows a woman who needs to obtain 100,000 Deutsche Mark (German currency before the Euro) in twenty minutes to save her boyfriend's life.

Manni calls Lola from a phone booth. He complains that Lola let him down. He tells Lola that unless he raises 100,000 marks to give Ronnie within 20 minutes, Ronnie will kill him. Manni also tells Lola of his plan to rob a nearby supermarket, which for several obvious reasons is unwise. Lola implores Manni to wait and promises to find the money.

After this telephone call, the rest of the film is divided into three "runs" by Lola, in each of which she tries to obtain the money and save Manni. Each run starts from the same situation, but develops differently and has a different outcome. Each run has brief flash-forward sequences that show how the lives of the people that Lola bumps into develop after the encounter.

It was these flash forward points that inspired the structure of the show. That we could tell the stories of our characters by flashing through different points in their countdowns. I was keen not to make all of the countdowns end in same way. The world wasn't going to end. They were not all going to die. They would not all wake up and it was a dream.

I was much more interested in the small personal achievements and victories and changes of path that define our lives. The turning points. Some of those can be really tiny. And others can be life changing.



A woman in a dark t-shirt is holding a rectangular frame in front of a man. The man is looking through the frame with his hands clasped in front of his mouth. The background is dark.

CHARACTERS

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Jessica Williams and Jonnie Riordan. Photo Helen Maybanks

Writing characters

Creating some new characters was one of the first things we did on day one of rehearsals. We had already created some characters in a research and development workshop that we were still interested in, so the task was to create as many new ones as we could and then choose 12 of them.

Geoff Ryman's novel 253 breaks his characters down into 4 categories:

- ▶ Name
- ▶ Outward Appearance
- ▶ Inside Information
- ▶ What they are thinking or doing

I wanted to use these 4 headings to create our own characters.

Name

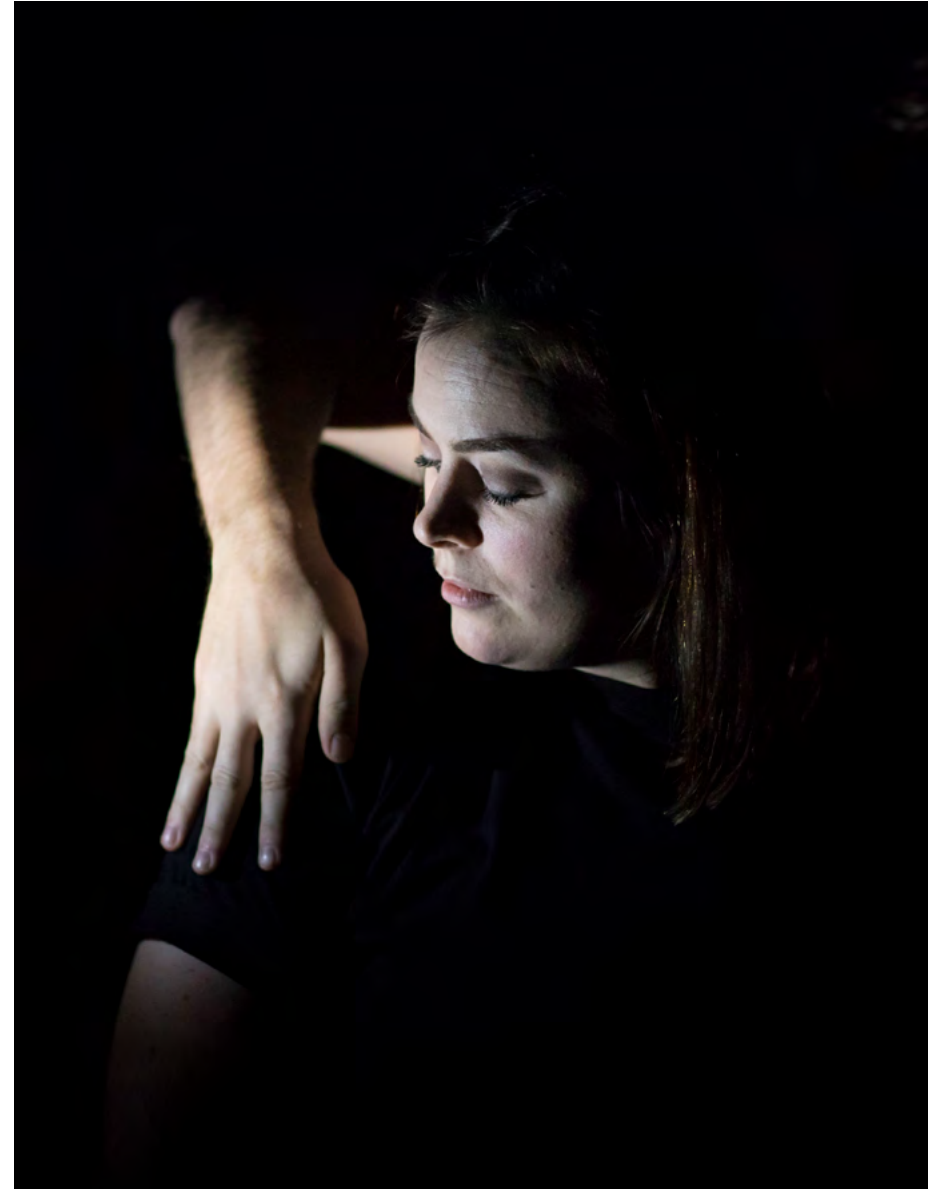
Thinking of the name was sometimes the hardest bit of the process. We were trying to avoid the names of people that we know (although my mother's maiden name does make an appearance in the final piece).

Outward Appearance

What do they look like? Physical characteristics. Hair colour. Distinguishing marks. Tattoos. What are they wearing? We were not being specific about a place or time so our characters could be dressed for any weather or any activity.

Inside Information

Something about the character that we wouldn't know just from looking at them. Hidden key facts. Secrets. How they feel. What is their emotional state? Something they have forgotten.



Jessica Williams (as Carol). Photo Helen Maybanks

Writing characters

What they are thinking or doing

This section felt like something more present. What are they doing at that exact moment or what are they about to do. This bit feels like the actual bulk of their story. Try to keep it simple.

We tried various ways of collecting this information... Why not try them yourself and see what characters you come up with?

1. The first was to write a whole character each. We gave ourselves a time limit of 3 minutes to write as much as we could under each of the headings. This proved quite difficult at first because all of us wanted to be really detailed, but we soon found ourselves giving enough information to make the character interesting but not over tell the story. We knew that these were just starting points and that they would need to be edited and developed to make them work within the show.
2. The second and maybe more enjoyable task was to start with a blank page and write about a female character first, using the four headings to guide us.
 - ▶ Each person writes a female name at the top of the page and then folds over the paper just enough to hide the name that has been written.
 - ▶ When everyone has done that, we passed the paper to the left or right so that the person sat next to us could write the next section. Again, when that is complete fold over the paper to cover up what has been written and pass it on again.
 - ▶ Each new category you write does not have to be linked to what you have previously written or to what the person has written in the section before. Take each new heading as something brand new.



Sofie Burgoyne (as Penny Goodwin). Photo Helen Maybanks

- ▶ When all four headings have been written, swap the paper one more time and then unfold it all. We then spent a few minutes reading through the character and editing any bits that didn't tie together so well. We didn't spend ages doing this as the disjointed nature of these characters proved to be more interesting. Following this, we read out each new character to the rest of the group.
 - ▶ We then repeated the whole task to create a male character.
3. The last thing we tried was to write unconnected sections on lots of separate pieces of paper. 8 names (4 female, 4 male), 8 inside information, 8 outward appearances and 8 what they are doing or thinking. Then we tried to match the pieces together to create new characters.

Writing characters

Tips:

Each of these methods demands an open mind and a creative brain.

- ▶ There shouldn't really be any rules about what you can and can't write. Usually the first thing that comes into your head is a good place to begin. The main thing to remember is that you need to write a lot before you find the ones that really work. Some characters morph into others. Some will be too disjointed to work but some will be a nice surprise and give you what you need.
- ▶ Chose an environment to place your characters before you begin so you already know something about where these people are. It can be anywhere you choose but a public place where more than a few people might gather would be a good place to start.
- ▶ Give each section a time limit for writing.
- ▶ Sometimes using the length of a piece of music can be a useful time keeping tool.



Jessica Williams (as Jamie Collins). Photo Helen Maybanks

Writing characters

At the end of trying each of these processes, we had over 50 different characters. If we tried to use all of them, it would be a very long show and also very boring. So, we tried to pick 12 by reading them all and seeing who stood out.

After much deliberation, our final 12 characters were...

Jim Douglas	Holding an urn and staring at his garden
Jamie Collins	Thinks she has won the lottery
Charlie Fleece	Serial dater and Tinder obsessed
Arthur Steel	Wishes he was a super hero
Penny Goodwin	Standing on the edge of a run-down pier
Katie Harris	Visiting every country in the world
Debbie Granger	Hates her office job. She wants out.
Rebecca Fielding	Walking the long way home passes the play park
Marlow Steadman	Agitated on the top deck of a London bus
Carol	On the same bus as Marlow. Dreaming.
Eloise Montieth	On an expedition to climb K2
Amanda Taylor	At the back of the church at an unknown funeral.



Sofie Burgoyne, Jonnie Riordan (as Jim Douglas), Jessica Williams. Photo Helen Maybanks

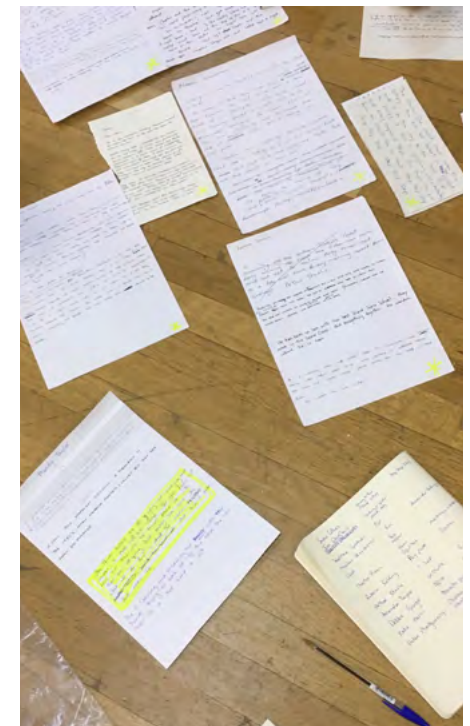
Hitting a wall / Killing people off

We started to develop the characters and think about how they would be presented. As each one started to form we tried to put them in some sort of order and run a shaky version of events from beginning to end. It was here that we realised we had way too much material and if we wanted to explore 12 characters we would need more than 45 minutes. We were also struggling to make some of them feel exciting or interesting. Long discussions about potential story lines and outcomes for each person didn't throw up anything new so we decided to lose 3 characters. One from each performer. We lost Rebecca Fielding, Arthur Steele and Amanda Taylor.

I think it is a valuable lesson to be reminded that **we can't always keep everything that we make**. Some things get cut with the hope that it makes a better show in the end. It freed us up to concentrate on the characters we had more material for and it was a nice turning point in the creation of the show.



Jonnie Riordan, Jessica Williams and Sofie Burgoyne. Photo Helen Maybanks



Character work. Photo Neil Bettles

Giving characters life



Click here to try this devising task for yourself

Charlie Fleece

The character of Charlie fleece had quite a big shift during rehearsals. Originally he was on his way to the top of the Eiffel Tower to meet a mystery woman. We struggled with his location and decided to set him instead in very normal surroundings....a toilet cubicle on the 3rd floor of his office block. We also shifted Charlie's story to make him a serial dater, obsessed with dating apps. From here we started to play with the physicality that might layer on top of Charlie's speech. A series of shifts and interactions with Sofie and Jess. We built the physical sequence first by layering together a series of moves and ideas. Then when the sequence had been fully remembered and felt slick Jonnie delivered the text alongside the movement. Without knowing where certain bits of text would fall it was interesting to see the natural rhythms of the text falling in line with certain phrases of movement. The next time we ran the sequence Jonnie tried to go against the phrasing of text with moves and tried to keep the speech constant. This made the speech feel much more real and the movement was then something that represented the relentless passing of the women through Charlie's life.



Jonnie Riordan (as Charlie Fleece). Photo by Helen Maybanks

Giving characters life



[Click here to try this devising task for yourself](#)

Making Debbie Granger

Written by Jonnie Riordan

For *This Will All Be Gone* it has been refreshing to begin rehearsing with only a few ideas for characters and an idea of a structure and theme.

The cast, Jess, Sofie and I, are lucky to begin this process with a pre-existing short hand. We know the Frantic Method inside out, having taught it and used it ourselves as a way of creating work for the last 5-6 years. We've also worked with our director Neil and each other many times before. This can also be a hindrance, we can often try and predict the next step, and the beauty of using [building blocks](#) is that you are free of that concern, so our biggest challenge was letting go and being surprised by the process.

The best example I can give you of that was Debbie Granger's crazy day at work sequence. We started by creating a foot pattern on the floor of sliding our feet without lifting them off the ground. We set it to counts and then left it for a few days. Another afternoon we created a sequence based on grabbing objects out of reach, again setting them to counts. The surprise was combining the two sequences over the top of each other, a really frustrating process that requires every ounce of focus you can gather at 4pm in the afternoon!

Over time the section became a tight and slick 'dance routine' for want of a better term. We thought we looked really cool and often requested to do it to a track called *Science Fiction* by [Christine and the Queens](#).

As part of the devising process we had to be honest with each other, as joyful as it was to perform it, we needed to add three or four more layers of the building blocks for it to fit in the play. So, for us it meant deconstructing it. We began delicately dismantling our much-loved routine, adding props, text and shifts in positions, making Sofie AKA Debbie Granger, work over time to keep up with Jess and I as we constantly moved around her and



Sofie Burgoyne (as Debbie Granger). Photo Helen Maybanks

swapped objects in and out of her hands. The result is ten times more enjoyable and makes much more sense within the context of Debbie's storyline. In any process, working with a pre-existing script or devising your own, you have to keep reinventing things until they become the most interesting version that they can be. Also, if it's not working straight away have patience. Our version of Debbie Granger only came together at 9PM the night before our first preview, so there is nothing wrong with playing right up until you perform and beyond.

Giving characters life

Eloise Montieth

When we created Eloise Montieth we were excited by her because she was in an extreme situation. An experienced mountain climber tackling one of the world's most severe mountains, [K2](#).

We wanted to present her story through our own version of a physical struggle so we developed 3 different physical sequences to tell her story.

The first was to imagine the floor as the side of the mountain so the perspective shift felt like we were looking down on Eloise climbing up. Sofie was given a task to use Jonnie and Jess's feet and ankles as ledges to pull and push on. She always had to stay flat to the floor and she couldn't let go of anything. Sofie had to make a journey around the room and Jonnie and Jess would constantly shift and move positions to give Sofie more options to climb with. After playing for a while we took a simple section of what we had discovered and set it. Then we gave Jonnie and Jess hand held lights to use as the only light source. Lit from above and mapping out the journey ahead of her.

The next sequence was an intricate lifting sequence where we wanted to show Eloise climbing but using Jess and Jonnie to climb on and over and through. Our aim was to find interesting shifts of weight that relied a lot on balance and strength from all three performers. We were also trying to keep Sofie off the floor as much as we could. Again we played with loads of ideas and then made a sequence out of the bits we liked.

The third part was something that had to be rehearsed every day to keep it developing and more importantly to keep it safe. Sofie would have a series of moves supported by Jonnie's feet as he lay on his back on the floor. We wanted to develop a series of shifts and balances with Sofie always off the floor. This was the point when Eloise is nearing the top of the mountain and her struggle is real. We wanted this to feel hard to do for the performers. The level of balance and control needed to keep it moving is incredible. One wrong move and everything falls, much like how a mountain climber must feel. The end image is Sofie sat upright and suspended on Jonnie's feet. Hopefully a peaceful image but we also wanted to show her isolation.

We then linked the three sections together to create the full journey. The first half would be accompanied by a voice over from Sofie with an account of the climb so far. The last part with Sofie sat on Jonnie's feet would be live text. A kind of beautiful ending to her story and the start of Part Three: Endings.



Sofie Burgoyne (as Eloise Montieth). Photo Helen Maybanks



The process

At the start of the process we knew we were making a 45 minute piece so it was important for me to structure the show in an interesting way. We decided to divided the show into 3 sections where we introduce characters, develop them and then give them a conclusion. Each section moves forward or backwards through a set order of characters so we see them all at different points. This is how we laid out the sections:

Part one: Intros

The section we now call intros is an 8 minute sequence where we are introduced to all of the characters. It was early in rehearsals when we were experimenting with our hand-held lights that we decided to try and use them in this sequence to flip quickly from person to person. The lights allow us to pinpoint details in one moment and flood the scene with light the next. From this starting point they became integral to how the piece moved. Not only were the lights necessary for seeing anything but they directly affected the choreography and making of the show. In the intros section we see the characters one by one and then we rewind back through all of the images to the first character Jim Douglas. Each character has their name projected when we see them so we always know whose story we are following.

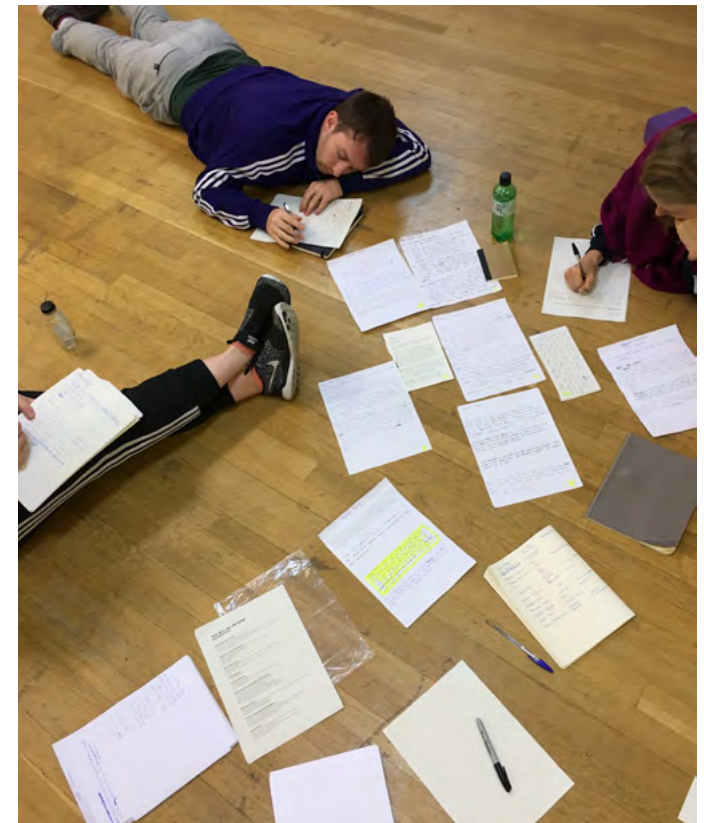
Part two: Look closer

In part two we look a bit closer at each of the characters. Working through in the same order as part one. We start to see their struggles and hopes or dilemmas.

We learn that Jim is moving into a care home. Jamie has planned a travel adventure based on her lottery numbers. Penny has returned to her home town for the funeral of her mother. Charlie is absorbed in the world of dating apps. Katie is completing her mission to visit every country in the world. Debbie is not loving her job. Marlow has been stung by online bullying. Carol feels unloved and Eloise has finally completed her climb of K2.

Part three: Endings

After Eloise Montieth completes her mission she begins the endings sequence which references the style of Intros but is more stripped back. No projected character names and just the use of the hand-held lights. Each character has an end point to their countdown. We see each one moving backwards through the same order until we get to Jim Douglas again. The scattering of his wife's ashes seemed like the most fitting final image.



The company developing the characters. Photo Neil Bettles



EXPLORING PHYSICALITY

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Sofie Burgoyne. Photo Helen Maybanks

Exploring physicality

At the beginning of the process we worked on physical sequences in the morning after the warm up when we were more physically alert and then in the afternoons we would develop the characters and stories to work on the next day.

I was really keen for the 3 performers to have a strong physical bond and to work seamlessly together so we played a lot of games, devised a yoga sequence, completed boot camp style [tabata](#) interval training and did a lot of stretching.

One of the first tasks we did which I thought would be useful for getting them used to lifting each other was a simple group travelling task. You can try this in small groups of 3 or 4



Jonnie Riordan, Sofie Burgoyne, and Jessica Williams. Photo Helen Maybanks

Push and pull

Round 1

- ▶ Each person will take a journey across the space but their moves will be instigated by the others in the group using small pushes, presses and touches. If you are the person making the journey you can only respond to the physical contact. For example, if the touch is on the back of the neck you shouldn't move your feet. If the touch is on the back of your knee, then maybe that results in a step forward. The movement doesn't always have to face the same direction. How can we make the person turn and change direction? Try not to get the person in positions where they can't move freely and don't end up on the floor. It should be a simple journey across the room at this point.

Round 2

- ▶ This time each person will do the same journey but with their **eyes shut**. The idea now is to try and keep the moves and touches constant. It's definitely not fast at this point. We are just trying to find some fluidity in the movement.

Round 3

- ▶ This time the journey will include some low-level lifts. The person being moved keeps their eyes shut and at a few points along the journey they should push into the contact instead of moving away from it. As the person leans and presses into that contact the others in the team find ledges and prepare to take the weight of the centre person. Hopefully there will be a small lift here. Keep the movement travelling forward. A few lifts are fine for this journey.



Round 4

- ▶ This time it is only the lifts we are looking for. The central person still has their eyes shut and the whole journey has to be made up of various low level lifts. The outer team find contact points and the central person pushes into them to find interesting ledges to push into.

It's a physical problem solving task and with each round it should become more complex but each round is important for setting up a physical dialogue and learning how each person gives and receives weight. There may be points when it doesn't quite go to plan but stick with it and allow the quality of movement to form naturally.

Click on the image above to watch a video of the cast trying the task in rehearsal.

Connect / Affect / Disconnect

Try this DIY task to create similar physicality to our character, Charlie Fleece.

Step 1

This can be done in groups of 4 or 5

Choose one person from the group to be a central figure (A). They must stay facing the same way. They could also be seated if you choose.

The rest of the group will be the ones connecting to (A).

Step 2

One person moves towards (A) and **connects** to them.

Eg: Places a hand onto the left shoulder.

Step 3

Person (A) then **affects** that connection

Eg: rolls the left shoulder to slide the hand from the left shoulder to the back of the left hand

Step 4

Person (A) then finds an action to **disconnect** the connection.

Eg: flicks the left wrist



Jonnie Riordan, Sofie Burgoyne, Jess Williams. Photo by Helen Maybanks

So, the order is:

- ▶ **Make a connection**
- ▶ **Affect the connection**
- ▶ **Disconnect it**

The disconnect should send that person out of the space. The next person in the group will now move towards (A) and create their own sequence.

TIPS & OTHER IDEAS:

- ▶ This task is a little bit more open ended but it is good for teamwork and collaboration. As long as it is kept simple in the first instance and just uses those three words to instigate the movements
- ▶ Can one person be responsible for another person's connection?
- ▶ Can the exit be caught by someone and placed straight back on the body?
- ▶ Or taken away?
- ▶ Can certain moves happen at the same time?
- ▶ Does one connection stay put while a few others happen.
- ▶ Can the person in the centre talk while it is happening?
- ▶ Who are they looking at?

MUSIC AND VIDEO



Jessica Williams, Sofie Burgoyne and Jonnie Riordan. Photo Helen Maybanks

Music and video

Video

The use of video in the show is simple. We didn't want to overload the show with moving images but it was important for us to give the piece a cinematic quality. The prologue at the start where the words of the voiceover appear felt like an interesting way to present the text. Like the person is speaking directly to you.

The video for me was another layer to add atmosphere to a scene. Whether that is Jim Douglas' garden slowly blowing in the wind or Debbie's Google bar and her eyes as she slowly falls asleep.

Some of the images are more abstract additions to a scene like the maps in Katie Harris's journey and the slow flashing fairground lights that back Penny Goodwin's Scene.

The running theme of the countdown was also used in the projection. Sometimes clear and bright and other times barely visible. But always there. Silently ticking down behind the scene. The scene with Carol thinking about her failing marriage has the faintest countdown showing her isolation and the final image of Jim with the 30 seconds ticking down behind him is the only one that reaches zero.

Music

The music in the show has been gathered from various places. We try to have music playing while we are making in the room to see if anything inspires us and to see if anything is suitable for the sequence we are working on.

It took a while to land on the right track for Part One: Intros. I wanted it to be a long track that had variations throughout it and didn't just build to the end. We discovered an artist called Dardust last year when making another Frantic show and when we tried some of their music under the Intros it felt like the perfect match. The track is called ['Sunset On M'](#).

When we made the Debbie Granger at work sequence we were originally using a track called 'I Eet' by Forsvinder. This track would eventually become the underscore for Charlie Fleece and was replaced by the [Tack Nix by Dawn Of Midi](#) which felt like a much more fitting and monotonous track to go with Debbie's office sequence.

The final track is ['Hundrede Træer' by Ed Carlsen](#).

We wanted something that would be uplifting and poignant at the same time so when we heard this track it ticked both of those things



Sofie Burgoyne and Jonnie Riordan. Photo Helen Maybanks

and became the track we worked to for Part Three: Endings. We had to time the sequence just right so all of the stories ended at the right points and so Jim Douglas pouring the ashes would be over the final 30 seconds of the music.

There is a [Spotify Playlist](#) of all the music that was playing in the room throughout the rehearsal process.



BIBLIOGRAPHY OF INSPIRATION

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Sofie Burgoyne. Photo by Helen Maybanks

Inspirations

253 Geoff Ryman

Gregory Crewdson

Christine and the Queens

Run Lola Run

National Geographic article.

Music video inspiration for **Jamie Collins** (contains strong language and sexual references)