

SNAKEFACE Access Notes

Snakeface: All characters are played by Snakeface. She is a young, black woman with a medium-length, black afro. She is wearing black, knee-length denim jean shorts, a studded belt with heart-shaped carabiners clipped to her belt loop, green sheer crop top with a black corset top over the top and a black bra top underneath, and a butterfly necklace. She has bare feet and rings on her fingers. A red head band shifts her hair off her face.

The set is mostly a black space. There is a black floor with black walls, and the back wall is a dark projector screen. Slightly off to the right of centre, there is a large rectangular block of clay with clay spread on the floor and all the way up the back wall in an angular pattern. At the very back of the stage, against the wall, there are some small black bowls filled with water, and black cloths. There is a cobweb-like, stringy material in a beige colour hung from the ceiling.

As patrons come into the theatre, **Snakeface** dances on the stage to music. As the lights go dark, she lies down on the clay.

Scene 1:

As the lights come up; **Snakeface** talks out to the audience sitting on the clay. As she says "On paper, Theo sounds like they'd be like, vaguely interesting", She gets off the clay and walks upstage, still talking to the audience.

Scene 2:

As **Snakeface** says "Theo's givin me the same judgey, fake-concerned look now as they did back then", the lights change from warm yellow to purple. As she says "Angie's mouthing along to *Promiscuous* n white girl groovin up against me" she comes around downstage, circling the clay block in the middle of the stage.

Scene 3:

"It's like stargazing. Little glints of carabiner shootin through the darkness." The lights start flashing pink and purple, the music thumps and vibrates as **Snakeface** walks from downstage to upstage, surveying the Bush scene as she describes the patrons. As she references the "group of straight boys" starts garishly humping the air in a 'laddy way'.

Scene 4:

As **Snakeface** says “Shit. There’s this... older man”, she comes to stand stage left, looking to her right giving her monologue, while the lights are still purple.

Scene 5:

“Are you fucking kidding me?” **Snakeface** sounds outraged imitating **Angie** and as she says “I can feel the looks from all directions” the lights brighten and start pulsing a bit. As she says “He pulls me into the passenger seat”, the lights go dark and a spotlight shines on **Snakeface** as she shifts down from standing to lean against the clay on the ground.

Scene 6:

Snakeface stands up.

Scene 7:

Snakeface speaks as **Angie**, saying “I should’ve listened. *Everyone* told me I was too good for you.”. She steps out of the spotlight as she delivers this monologue. As she says, “That’s right. It’s never your fault, is it?” bright lights come up drowning out the spotlight. When she recalls Angie saying to her “I don’t believe you”, a rumbling sound begins and **Snakeface** marches forwards, then turns towards the clay.

Scene 8:

Snakeface scrabbles at the clay, ripping parts of it off as a poem is projected on the back wall which reads:

It's time
me
down
bleed

the dirt is in they said,
look at me,
die to enter
so, say yes —
be torn
be flesh
be mess

Scene 9:

Club music starts and **Snakeface** rises from the clay. Then, brighter lights come up and start pulsing orange as the club music becomes louder. **Snakeface** dances through the stage and the lights pulse, white purple, orange and pink. Lines of text flash slowly on the wall behind her as she moves through the space. They read:

- tie me down
- bleed the dirt
- sin they said
- die to enter
- so, say yes
- be torn
- be flesh
- be mess

Snakeface continues to dance.

Scene 10:

The lights and club music stop, and warm yellow stage lights return as **Snakeface** says “Ow! You know my foot’s in there, right?”. As she says “grab a meat pie” **Snakeface** walks to the clay and digs into the centre of the block. She grabs a lump of it, walking back towards the back wall while going to eat it, then raising it above her head and finally squelching it between her hands and fingers. As she says “parently I’m funnier than the girls in Year 12”, white lights come up and **Snakeface** slides down back wall as pulsing, distant club music gets louder.

Scene 11:

As **Snakeface** says “So I’m tryna figure out what the flying FUCK is—” she stands up. As she describes what Jeff does to her, she stares somewhat distantly. As she says “I wanna say something, but the zip on my tongue’s all fucked again” Snakeface walks around the space and comes downstage as the lights dim and a spotlight zeroes in on her back. She stands between the two seating banks, facing the back wall. A high-pitched piercing sound plays constantly in

the background. As she says “Oh FUCK ME”, the lights soften as **Snakeface** walks back up the stage and comes down towards the ground.

Scene 12:

The words “gut to cavity” are projected on the back wall. **Snakeface** comes round to the clay and lays over it, occasionally grabbing clumps of it and dropping it on the ground next to her. When she says “I don’t know how I got here”, the lights get whiter and brighten.

Scene 13:

As **Snakeface** says “I didn’t think it would look so sweet”, she stands up and that same piercing sound which has been playing for a few minutes stops.

Scene 14:

When **Snakeface** says “he gives me a ride”, she walks towards the bowls of water at the back of the stage and drags one towards the clay.

Scene 15:

Snakeface sits at the back of the stage and washes her arms frantically using the bowls of water after having taken off her shirt earlier. Projected on the wall is:

i chewed up man; the dirt, disease

bones cloggin throat, muscle fillin cheeks

needed the spit n the slick, to drink

the blood of the black boy who wouldn’t think

to be sharp, be hard, be thick with greed

the boy who’d kneel down n tie up his need

to protect n provide n divide his ribs
between kids who desired a filthier feed
a man whose dark skin meant he must be
the sunshine, sweetness, lightness unleashed
black man became myth, mould, machine
n i became monster, knife thru the screen

Scene 16:

Snakeface gets up from the bowl as the projection ends and walks towards stage right, staring out to the audience.

Scene 17:

As **Snakeface** says “Angie’s so gassed for the Bush” the lights change to a pulsing pink and purple, and club music starts to play. She comes down to the floor to sit next to the clay. Then, as **Snakeface** says “At one point this girl with a white ribbon in her hair tells me I’m ‘ethereal’” she straddles the clay block.

Scene 18:

When **Snakeface** says “Makin shit’s how Seth n I met”, the club music and lights cut, and the soft yellow stage lights return.

Scene 19:

As **Snakeface** describes her relationship with **Theo**, she cuts chunks of clay out of the block with a sculpting knife, eventually abandoning it and clawing at it, pulsing her hands in and out of a large hole she’s made in the clay. Throughout this monologue, a pulsing, rocking sound plays.

Scene 20:

As **Snakeface** describes **Angie**, she stares intently into the audience. When she says “I feel like my belly’s been turned into a fuck-off massive tangerine”, the lights get purple and pink, and a sweet, warm sound starts play while **Snakeface** drags her clay-covered hands up her tummy. As she says, in the voice of **Angie**, “Hang on. I remember you. What’s your name again?”, this sound and the purple lights cut. The warm yellow lights come back up.

Scene 21:

After **Snakeface** says “One of my uni tutors taught me that”, she gets up and walks to the narrow end of the clay block, scraping it with a scraper as she explains her relationship with the aforementioned tutor, **Andy**.

Scene 22:

As **Snakeface** exclaims “shit, Paz!”, she cuts into the clay block with the scraper, leaving a deep gash, looking irritated.

Scene 23:

As **Snakeface** says “ I need to feel where I’m empty. Where to fill.” Purple-hued white lights come up.

Scene 24:

As **Snakeface** says “The first time time Angie n I have sex, she looks like she’s been rolling in glitter”, Snakeface falls back to the ground near the clay. As she says “When I get nakey I expect to feel like I’m in the x-ray machine again”, she gets up to her knees and undoes her belt, pulling it off.

Scene 25:

As **Snakeface** says “No. No. That’s not it”, she stands up gripping her belt in her hand, crushing it. When **Snakeface** explains “Angie never got it. Why they shared me, back then”, she drops the belt to the ground.

Scene 26:

When **Snakeface** says “I’m about to turn twenty”, warm lights come on with ethereal, light music and **Snakeface** comes to sit on the clay block. **Snakeface** says ““Wow. Hi. You look... wow. Very silver!” to **Angie**, very excitedly, while jumping up from the clay block.

Scene 27:

As **Snakeface** explains that “Paz does this thing when he’s fucking you where his breath gets all caught up in a knot like he’s a cat tryna vom up a furball, it’s like-” she turns around and comes to lean on her hands and knees arching her back against the ground and the clay block, while making this strangled, groaning, coughing sound. As she describes sex with **Paz**, she arches her back a bit while still kneeling at the clay block. Then as she says “when he

finishes he's an uncooked piece of chicken trying to bring himself back to life", she turns around to face the audience and leans back against the clay block. When she says "I've never met somebody who's two kids and a dog, personally" she recoils, irritated, and leans back, coming to sit cross-legged. As **Snakeface** says "don't reckon I was much of anything", the lights dim and then warm to a yellow.

Scene 28:

When **Snakeface** says "So. That's it. They saw dirt, I saw fizz", she gets up from the ground and tentatively rubs her arms. As she says "I've gotta kill somebody", **Snakeface** exits behind the projector screen/back wall. The lights cut.

Scene 29:

The projector lights up the space and we see the following text projected on the back wall, and can just barely make out **Snakeface's** body behind it.

sickness curdled to a hot grip:

weedin beasts from bleedin streets

thawing flesh n mesh, n feelin

that there wasn't space for peelin

sin n sex from cunts who couldn't

claw through skin n spit to take back

their old tongues, flattened to placemats

for the endless feast, the tasting

so, i ripped away whoever felt like

sinking fingers through stolen light

i became those scorching lips which

kissed death into ravenous dicks

The light behind the projection cuts and we see **Snakeface's** silhouette behind the projector screen. She starts to dance in a jagged, angular way. Mostly limbs moving in different directions. She finishes as fingers are spread above their head like a crown. The lights cut to black and as they come back up, **Snakeface** appears from behind the projector screen, still dancing all angular, never fully placing her weight into her feet.

Her movement starts to still as she begins to speak again, of the men she is pursuing and murdering, and how she kills them.

As she says, "It's dirty, and it feels good", **Snakeface** starts to dance again, to music which comes in. The following poem is projected on the back wall

i was torn to puzzle pieces,
felt the flame of gaps leaving my
organs, ornaments and wishes
vulnerable to searing leakage
i was licked to bone and needed
someone else to feel emptiness
matching my dismembered self, i
sewed the thread right thru his surface
hung the men with all the hundred
veins they'd poisoned with their hunger
i could see though all their teeth n
taste the rot that sat beneath em

As she says, "Bobble head bubbles out moans as he melts" **Snakeface** crouches down. She explains "As he slips down the drain, there's a cheer from

inside”, and the pulsing music starts up again. **Snakeface** comes all the way down to the ground, dancing along the floor, making her way towards the clay block. Another projection hits the back wall:

i needed to eat to fill the
gut dissolved by years of peeling

off my pulp and giving, giving
just to latch myself to bigness

so, i ate, but couldnt seal the
cavity that started to spill

instead, i began to sip n
snack on skin n sin small enough

to digest and reattest to my
weight, my strength, my prowess:

my power, not just to taste, to
devour.

As **Snakeface** says “so here’s what happens. i’m on the d-floor. the rope’s closing in on my throat. i’m the disco ball”, she crawls backwards across the

stage, going over and through the centre of the clay block, spreading and smearing the clay across the floor, keeping her eyes trained across the audience and the back wall. Her clothes and limbs, which have had more and more clay caked on, are now almost completely covered in it.

Scene 30:

As **Snakeface** asks ““Seth? How long’ve you been here for?”, the dark flashing lights from the murder scenes stop and we return to the warm, yellow stage lighting.

Scene 31:

As **Snakeface** explains “Theo n Seth have stopped calling. Hadn’t realised how much they were til... nothin”, she turns to face the audience.

Scene 32:

When Snakeface says “It’s gotten me twice so far”, the lights start to get lower and whiter, and a quiet yet piercing single note starts to play.

Scene 33:

A projection hits the back wall, mostly blurred. As time passes, each line starts to gradually unblur until it reads:

see, the problem is i never coulda been raped
black girl, tits out, always their steak

my hips would come first, then my lips, then my lies
then the sabre down my throat, leave the talkin to my thighs

i couldn’t have been lost, or been soft, or been bleedin
cos the dirt was in my head, like they said, i was feedin

on the fact he looked at me, at the possibility
that a slim white dick would decide to enter me

so, of course i would say yes – three hail mary’s in my bed:
i was asking to be torn apart, put back together wet

he was my skeleton; building me a better flesh
he couldn’t of raped me. i was blessed just to be his mess

All the while, **Snakeface** plays, solemnly, with the clay.

Scene 34:

When **Snakeface** says “The other night I was listening to a podcast”, she turns back from the clay to face the audience.

As she says “I was raped”, she rises slowly, and walks towards the projection on the back wall then turns to face the audience, looking intently.

Scene 35:

“I’ve already hit my steps goal for the week, so I make him come to me.” As **Snakeface** says this, the projection cuts and the lights brighten and get white. Her serious tone lets in an edge of playfulness. As she says “the second he tries to open his mouth”, she makes her way back downstage and faces the back wall. When **Snakeface** tells **Pascal**, “You hurt me”, the piercing sound returns. As **Snakeface** as **Pascal** says “They wouldn’t believe you”, a white, strip LED light sitting at the bottom of the back wall gets brighter. It eventually turns blue as **Pascal** dies.

Scene 36:

Snakeface cries and crumples forward to the ground as a warm yellow light illuminates her.

Scene 37:

The blue floor light cuts out and **Snakeface** breathes.

Scene 38:

Once **Snakeface**, now **Maddie**, drags herself forward back onto the stage as this projection comes up:

with her teeth out. there are teeth under her pillow. they’ve been dead for a while; there’s a smile that’s been bleeding. there’s a girl with new lungs waiting out on her doorstep. they’re all wrapped up in cardboard that says: maddie. maddie.

Scene 39:

A new projection comes up:

there’s a girl in the mirror. there’s a mirror.
there’s glass. there’s glass in her thumb. there’s a thrum. there’s a window. maddie. maddie.
maddie. maddie.

“maddie, maddie, maddie, maddie” **Maddie** repeats as she moves low to the ground, over the clay and comes up the stage. She reaches one of the bowls and uses a cloth to wipe the dried clay off her legs, less frantic than before. As she says, “there’s Angie bouncing my heart’s

trampoline”, the warm yellow lights turn bright red.

Scene 40:

As **Maddie** speaks as **Theo**, saying “Maddie, are you meditating?”, the red lights cut and warm yellow lighting snaps on. She drops her cloth and stands up straight.

Scene 41:

As **Maddie** says “I talk to Seth about him getting back to sculpting”, she crouches down towards the clay block. **Maddie** says “The thing is, for a while it doesn’t feel like things are working”, and she starts to move around the stage, picking up clumps of clay scattered about, then changing to picking up her corset top, crop top and scraper and belt also strewn across the stage, eventually stacking them all onto the clay block, in the centre section with the large groove from where she previously dragged herself through it. As she says “I decide to start hugging”, **Maddie** pulls a few pieces of the cloth which is hung on the ceiling, down, and lays one top of the clay block while wrapping the second around her before eventually laying it on top of the clay as well. The length of the clay is now covered.

Scene 42:

As **Maddie** says “And then we come home to Theo. And we end up here”, the lights change to bluish, purple, white and the distant pulsing club music comes back up. As she says, “The club is empty, and you can see all the cheap plastic and the black mould and the shoddy wiring”, **Maddie** sits down on the edge of the clay block. As Maddie says, “Come on, dickheads. Let’s dance”, the bright, purple and pink club lights come up again and we hear a few seconds of the club music from the start of the play before the lights and music cut and the stage goes black.