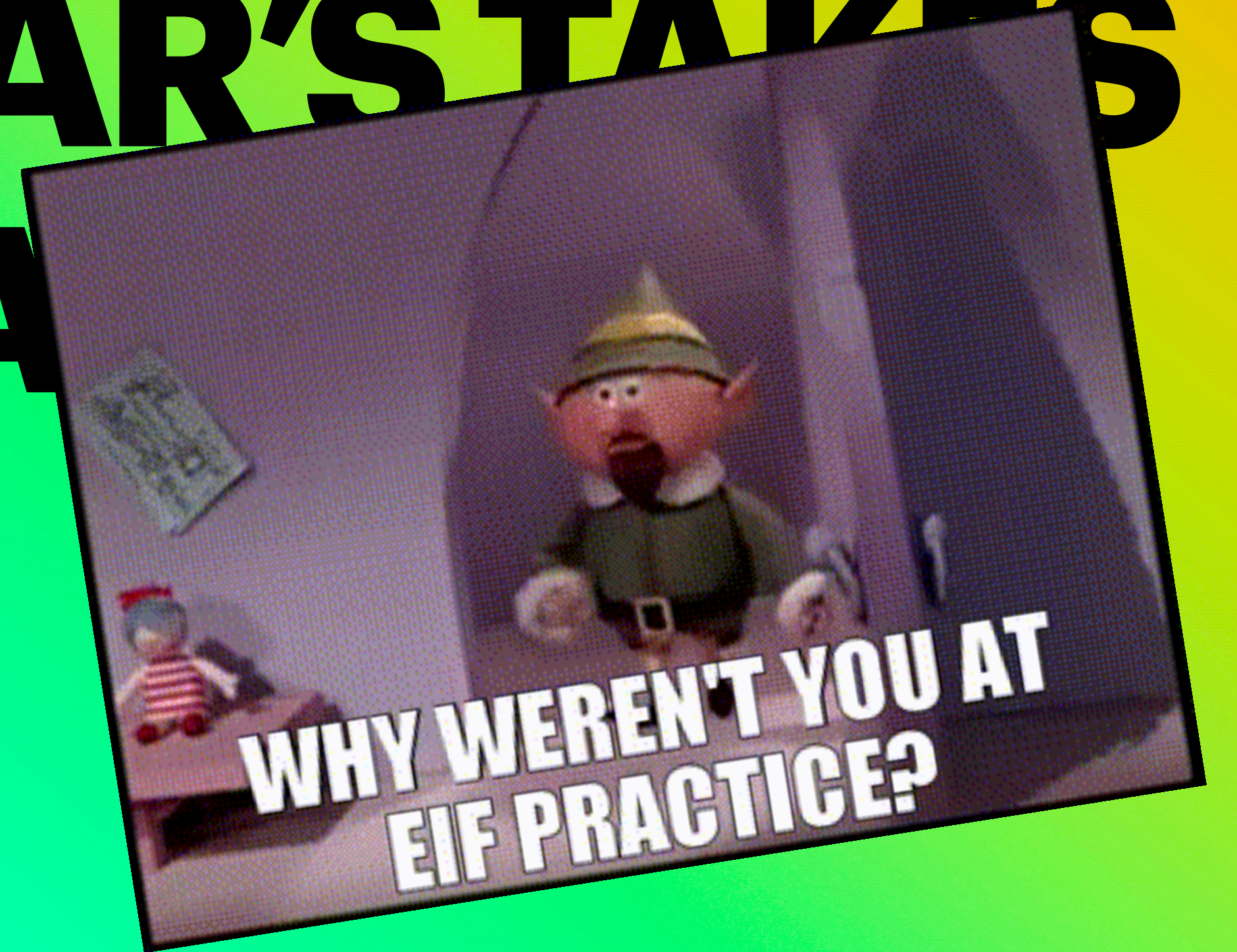


# **A FAIRY ROCKSTAR'S TAKES AND TIPS ON GLAMOUR**

**GALAN THUS NIVALIS**

# A FAIRY ROCKSTAR'S TAKE AND TIPS ON GLA

GALAN THUS NIVALIS



# **ABOUT ME!**

## **Performer!**

**Been singing since I was a kid, play several instruments, produce music, have fronted for a number of bands and played solo at a couple venues, dance and act a good bit as well—have done musicals, film classes, an amateur drag show or two**

## **Fairy!**

**Or something like that! “Psychological”? “Spiritual”? Definitely magical.**

## **Glamourist!**

**Working glamour/shapeshifting magic constituted some of my earlier experiences with Magic that Works—especially in a performance context**

# **ABOUT THIS PRESENTATION!**

**Will be looking at glamour from a performance arts perspective!**

**Many of the examples and models will be from stage performance, but we perform actions and selves every day in all kinds of contexts**

**Looking at the theory of what makes a good performance really \*sparkle\*, incorporation of myth and magic into the performing arts, and how this might apply in everyday mythic life**

**Disclaimer: I have taken a performance studies class in university but that's the extent of my technical/theoretical knowledge! Much of what you're getting is from on the ground, or cobbled together from several other places**

# MY PERFORMING ARTS ETHOS

Performance as influence—in both directions

Two ways to exert influence on someone—to push or to pull

**Push someone:** Maintain your egoic boundaries, but allow the other guy to fuck off to wherever next—if you want to keep your power, *you have to follow them*

**Pull someone:** Continue to exert influence, but the other guy can do the same to you—you're connected, something which implies safety yet entails danger

The best-of-both-worlds tension inherent in the second option is a huge part of why we seek out electrifying performances—we as in people, and perhaps especially we as in mythfolk

In what other world is it high praise of someone to say they had you “riveted”?

# **MAKING CONNECTIONS**

## **WITH THE AUDIENCE**

**Ruby Rose Fox: On stage, you set the tone for how safe the audience feels**

**Two messages to send:**

**“I feel safe with you”**

**Working through stage fright before stepping up, or being vulnerable about one’s nervousness**

**“You can feel safe with me”**

**Strong shoulders, warm eyes, relaxed core**

**(The astute will notice—enchant for these too!)**

**“...THE ACTOR SURRENDERS EMOTIONALLY TO A CHARACTER, IS DOMINATED BY IT, EVEN TO THE POINT OF BECOMING OBSESSED BY IT. THROUGH THE CHARACTER, HOWEVER, THE ACTOR CAN THEN DOMINATE HIS SURROUNDINGS... IT IS OUR ABILITY TO BE TAKEN OVER COMPLETELY BY SOMETHING ELSE (THE CHARACTER) AND THUS TO DOMINATE THE AUDIENCE WITH IT.”**

**VLADAMIR MIRODAN**

# **A BASIC GLAMOUR METHOD**

**AKA. OH HEY I DID THAT BY ACCIDENT IN HIGH SCHOOL!**

**Decide what sort of glamour you want to adopt**

**Imagine (with any sense(s)) this glamour behind you, and stepping into you**

**Alternatively: Imagine it within you, expanding to encompass you**

**Alternatively... Try different methods! Find what meshes well with you**

**Notice whatever feeling this imagination sparks—and notice what changes that feeling creates in how you carry yourself**

**Maintain that feeling and move forward from it, and that's the glamour!**

**I've done this practice with images of K-Pop stars before, and to great success—the sky is the limit on what you can do here**



**BUT...**

# EXPANSIONS

## Item enchantments

Perform the basic glamour while holding what it is you plan to enchant, and direct the feeling into the item

Make *\*every\** stage apparatus work in your favor this way

## Experiment with directionality

Ime, glamouring the self works better than trying to send glamour out towards the audience—but try different things, as ymmv

Internal conflicts: When feelings *really* don't want to line up with intent?

“Making kin” and leveraging what energy is available

# PERFORMING CORRESPONDENCES

## PT. 1: ON STAGE

The correspondences used in magical workings can be performed!

Choices in makeup, dress, etc., yes naturally, but also—

Incorporated into the text of a spoken or sung performance

Incorporated as sound samples for auditory performances

Incorporated as elements of the stage (e.g. components of the microphone and stand as analogous to the Magician's four tools in tarot)

*(PS: I wrote that last parenthetical forever ago and I don't entirely know what I meant by it, but if you can figure it out, roll with it)*

Glamoured as directly! Become the ingredients of the potion, one by one or simultaneously, while on stage—move as the magic would

# PERFORMING CORRESPONDENCES

## PT. 2: IN RITUAL

Elements from the performance world can become correspondences in offstage magical workings

Insights from pt. 1 apply here too—Move as the magic would, embodying ingredients and tools during their use

### Laban Movement Analysis and Effort Factors:

Weight (Light or Strong)—sensation, earth

Space (Flexible or Direct)—thought, fire

Time (Sustained or Sudden)—intuition, air

Flow (Free or Bound)—emotion, water

*\*psst\* movement is an everyday thing! \*All\* performances can be made magical with this (or another) framework*

# IN ACTION

## SPELL DELIVERY, COURTESY OF ANDROS

First, some Laban stuff—Combinations of Effort Factors, and what Laban thought they conveyed:

- Space + Time = **Awake** State; Weight + Flow = **Dream** State
- Weight + Time = **Near** State; Space + Flow = **Remote** State
- Space + Weight = **Stable** State; Time + Flow = **Mobile** State
- Weight + Space + Time = **Action Drive**
- Flow + Space + Time = **Vision Drive**
- Weight + Flow + Time = **Passion Drive**
- Weight + Space + Flow = **Spell Drive**

# **IN ACTION**

## **SPELL DELIVERY, COURTESY OF ANDROS**

**I understand that you do not want magic to exist, but that's not really your decision, is it? You alone don't get to decide whether it's true or not, do you? Do you know whether magic exists? Do you really know? How do you know? What evidence do you have?**

**Here is your evidence: Keep your eyes peeled. Watch to see whether your keys go missing. Of course, they always go missing. But watch and see. If I am real, it will happen more often, and to other things too. Your shoes. Your wallet. Go ahead and count how often it happens. Every little thing you think you ought to be able to control – because you think you can control all the little things, can't you? Every. Last. One.**

**But you can't control me. I was happy enough to leave you alone, but here you are, poking the bear with a stick, perturbing the place your ancestors knew better than to mess with, the deep earth where the stars sleep, and you would wake them? I would have been happy to sleep, to leave you alone. I have so much to do. But you chose conflict.**

**So you watch. You keep your eyes peeled. You count the things that vanish from you. And when you've had enough? Hope that I am still of this world when you come looking for mercy.**

# IN ACTION

## SPELL DELIVERY, COURTESY OF ANDROS

I understand that you do not want magic to exist, but that's not really your decision, is it? You alone don't get to decide whether it's true or not, do you? Do you know whether magic exists? Do you really know? How do you know? What evidence do you have? (Remote State: Flexible + Bound. Keeping things controllable, but staying open to ideas)

Here is your evidence: Keep your eyes peeled. (Remote State: *Direct* + Bound. Pulling the listener onto one track.)

Watch to see whether your keys go missing. Of course, they always go missing. But watch and see. (Awake State: *Direct* + *Sudden*. Abandoning Flow to move into realm of practical action, *little bit* of Suddenness to evoke urgency and anxiety, but also conversationality. Ease into it; really only need it on "of course" and onward.)

If I am real, it will happen more often, and to other things too. Your shoes. Your wallet. Go ahead and count how often it happens. Every little thing you think you ought to be able to control – (Near State: *Light* + *Sudden*. Now we add *Weight* on "if I am real" to assert that you *are*. But keep quiet to continue pulling inward. We've gone from far to near and immediate in two steps.)

– because you think you can control all the little things, can't you? Every. Last. One. But you can't control me. I was happy enough to leave you alone, (Passion Drive: *Light* + *Sudden* + *Free*. Adding Flow back, uncontrollable this time, it's getting real, we are now carrying them along. Start transition at the end of this to...)

but here you are, poking the bear with a stick, perturbing the place your ancestors knew better than to mess with, the deep earth where the stars sleep, and you would wake them? (Spell Drive: *Strong* + *Direct* + *Free*. No fucking around. Build the volume, start establishing a steady rhythm in the voice, almost a droning sound.)

I would have been happy to sleep, to leave you alone. I have so much to do. But you chose conflict. So you watch. You keep your eyes peeled. (Stable Drive: *Strong* + *Direct*. *Seriously* no fucking around. A slap in the face from that rhythm river you took them down. Incorporate *Pressing* (*Strong/Direct/Sustained*) towards end for...)

You count the things that vanish from you. And when you've had enough? Hope that I am still of this world when you come looking for mercy. (Awake: *Sustained* + *Direct*. Returning to reality, stepping off the gas, reorienting to space and time but now elongating it, giving the spell duration, elasticity)

# **PERFORMANCE AND BEING MYTHICAL**

**MY OWN FINAL THOUGHTS ON ART, LIFE, AND OTHERKINITY**

**Performance is not solely other-directed**

**Have performed fairyhood to others (the Antlers Thing), but also to self—and have experienced “use it or lose it” with glamour, magic, fairyhood, etc.**

**Acting as doing, and the fallacy of authenticity—what does it mean to be “natural”? What does it say to assume that a lack of effort or intention is natural?**

**Maintenance art, upkeep, “diligence” comes from the Latin for “to love deeply”**

**In keeping life englamoured, proactivity matters—and that’s not a bad thing! It can mean that it’s more real, not less.**



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***“IN MY OPINION, CAMP IS SIMPLY  
A MATTER OF DOING THINGS AS  
IF YOU ARE DOING THEM.”***

SIMON DOONAN

***WHY WOULD YOUR  
DEFAULT BE TO DO THINGS  
AS IF YOU AREN'T?***