

An adaptation of a few scenes from Toby Fox's hit game 'UNDERTALE' that is used to explore the idea that you shouldn't blindly trust those you don't know. Especially when said people are soulless flowers. Over the last few months, I've adapted, directed, and produced this production as a graded performance and a passion project. This piece takes obvious inspiration from 'UNDERTALE' as well as Rusty Quill's podcast 'The Magnus Archives'.

My performance features me and my own acting as I take on the role of Flowey The Flower, introducing the viewer to The Underground and its mechanics. After a short period, it becomes clear I am not here to help you, as I steal your soul and begin my ascension.

The most obvious and my favourite aspect of this production is the costume design, or perhaps cosplay in this case, which was sewn, carved, painted, and thrifted to its current state. My production also contains sound design both from the original game of 'UNDERTALE' as well as some original sound effects which I edited myself. Some sound effects had to be edited into the performance, as the Q-LAB files were corrupted.

Over the semester, I put my all into this project, as my love for both this project and 'UNDERTALE' have been instrumental in my life. 'UNDERTALE' as a game, let me into its community, which, in turn, led me into hundreds of other groups and experiences I'd never hold otherwise. Obviously, this game holds incredible importance to me, so being able to adapt it in this way truly makes me incredibly happy.

Flowey, at least in my original playthrough of 'UNDERTALE', was never particularly interesting to me, at least compared to the games list of other wacky and interesting characters. However, upon watching countless dissections and essays on him, his importance to the narrative and cursed worldview grew on me, eventually leading to me trying to replicate the character, through my own performance.

Because of the school based aspects of the performance, I also had to follow the theory of a famous theatre maker. My chosen theatre maker was Phillipe Gaullier, a famous clown and pedagogue. To heavily summarise his theory, he believes that the stage is a playground for both the actors and the audience. Although his theory is mainly for clowns, I took it and put a horror-based twist on it, where the entertaining effects of horror media like the previously mentioned 'Magnus Archives' are shown.