

UNIVERSITY OF OKLAHOMA

GRADUATE COLLEGE

TWO DIRECTORS PERFORMING THE WORK OF DIRECTING: AN
ETHNOGRAPHIC AND CONVERSATION ANALYTIC INQUIRY IN THE
DIRECTION OF PEDAGOGICAL INFLUENCE

A Dissertation

SUBMITTED TO THE GRADUATE FACULTY

in partial fulfillment of the requirements for the

degree of

Doctor of Philosophy

BY

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Norman, Oklahoma

2004

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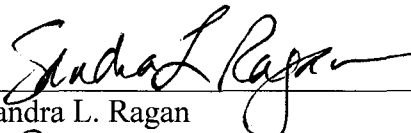
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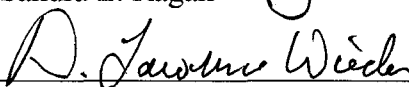
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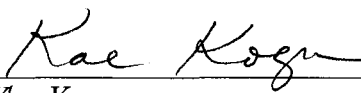
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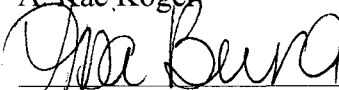
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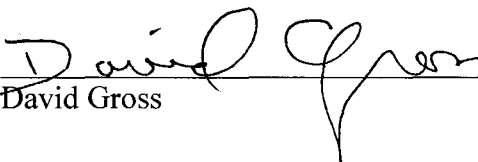
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Acknowledgements

I am indebted to my willing, optimistic, and caring committee members: A. Kae Koger, Lisa Bernd, David Gross, D. L. Wieder, and Sandra Ragan. Drs. Koger and Bernd supported my plunge into this unique program, and held out a hopeful hand as I returned to Norman, reminding me of the grace in the academic unit to which I had spent so many hours tethered. I am indebted to Dr. Larry Wieder who has given me his thoughts, optimism, rigor and care. I am so pleased that I studied and learned with him. I thank Dr. Gross for committing his presence to a person and project out of sheer enthusiasm for academic exploration.

My uncle, Dr. Scott Goldsmith, my aunt Yvonne Wu Goldsmith, my brother, John McCray-Goldsmith, my sisters, Janet Forts Goldsmith and Katherine Rowe, and my parents, Dr. Dale and Dr. Katy Goldsmith generously, but most of all lovingly, funded this effort with their compassion and resource. Thanks to Donnie for the support and resources provided, and for his knowledge and care of my family. Special thanks to faithful friends Amy, Larissa, Nancy, Whitney-Gail, Tim, Laura, Frank and John McCabe-Juhnke, and Karen who never let me too far out of reach.

I am grateful to Drs. Goldsmith, Yvonne Wu Goldsmith, Earlene Shaefer, and Amy Lanasa for their superior intellectual undergirding and labor at a crucial time in which loving was the most important thing. Thanks also to the lights in my family: Ailee, Sutton, Amos, and Aaron.

I want to thank Judi Drummond who underhandedly taught me I could write. She also provided a place to get and give love during the bad and good times.

I am amazed and so pleased that Sandy Ragan, my chair, came into my life. I read her work combining conversation analysis and literature years ago, and miraculously stumbled into her intellect and grace via Kae and another faculty member at OU. With hope and faith, she committed energy and care toward my doctoral journey. After each meeting with her I felt, and still feel, invincible: as though difficult things are possible and good will come of them. This is one of her many phenomenal gifts. Not until my whole heart and sister, Janet, fell ill did I fully appreciate Sandy's amazing presence, spirit, and soul. Through my process at OU, Sandy has been a thrilling, rigorous, hopeful, and unbending presence. I could not be more fortunate or grateful.

For 33 years, my parents have shown me nothing but unconditional grace and love. They are my biggest and most attentive fans. Their care and nurturing through these difficult years has been immeasurable. They have understood and known the challenges, and let me know they thought I could do it. Their love has made so many things possible, and hopeful. They are excellent humans—modeling goodness and care always.

The quiet warm presence of Claire and Pete always serves to remind me that I am in fine company during the trying lonely hours in the study. They are always nearby, but not too close---monitoring the cursor on the screen, the file cabinet drawers, a possible pass by the kitchen, and the available larger sections of the bed. My best perfect cats ever.

Janet reminded me always of my goodness and ability to manage not only this doctoral experience, but also life in general. Midnight phone calls every night for so

many years shrunk countless miles cross-country. My night-owl sibling, long-distance soul mate, best friend, sister, provided me her love and presence always. I could do it with her help; I could handle the day's events knowing my hyperbolic dramatization would find its best audience later. She always made me sound better than I was, and airbrushed me with her words and interpretation of my life and its progress. Throughout, she was my biggest fan. What I wouldn't give to call and hear her tell her about this and see how she is.

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Abstract

The data for this study are ethnographic participant/observation and conversation analytic collections from two theatre production processes in an educational theatre program. The intent of the study is to investigate how two directors execute their craft through their discussions with actors during the rehearsal process. The theory and practice of ethnography and conversation analysis in addition to a theoretical grounding in performance studies, theatre studies, and rhetorical studies provide a conceptual framework for the research. The study offers an ethnographic description of both production settings and their inclusive events and patterns. Additionally, conversation analysis of recordings from the settings produced transcriptions that demonstrate patterns of shifting from primary to secondary frames throughout both rehearsal processes. Prominent methods that both directors employ to key shifts in and out the primary frame (discussing the rehearsal) to the secondary frame (rehearsing the script for performance) are identified. In addition to methods of frame shifting, patterns of performing director within the primary frame are identified in both production settings. Discoveries of the performance of director include ways in which director talk: shaped rhetorical messages for actors and production teams; shaped rhetorical messages with actors and production teams; served as a verbal performance of the role of director; and, invited actors to initiate assessments, questions, and discussions. The rhetorical/semiotic outcomes for each production are discussed and challenged. Finally, research findings are considered with theoretical frameworks presented in earlier sections of the study, and recommendations for further research of theatrical and other similar creative processes are suggested.

Two Directors Performing the Work of Directing: An Ethnographic and Conversation
Analytic Inquiry in the Direction of Pedagogical Influence

CHAPTER ONE: ORIENTATION

Synthesis

My interdisciplinary interests have afforded me the rich experience of exploring the intersection of communication and theatre. More specifically, the communication and work shared between director and actors are of paramount interest to me. I am in search of, and intrigued by, the structures that commingle to create the dynamics between a director and actors, which in turn create messages for audience consumption. Of central concern in this convolution of inquiry is how directors direct via their talk with production participants. This research will take into consideration the entire culture of two separate production settings and the director's way of working and communicating in each setting. Invariably, this inquiry will include and examine roles, rehearsal talk, interpersonal phenomena, rhetorical messaging, and performance.

Directing students seek epistemological understandings in their pedagogical journey. As a student of directing, I came to understand the art as a highly private experience and one that most often occurs behind closed rehearsal hall doors. The creations, recreations, forms, patterns, enactments, ways of knowing, and interpersonal processes and connections remain mysterious. My questions of inquiry speak to my pursuit of how the directing process is accomplished. This study documents my discovery and analysis of the regularities and interactions shared by those who are a part of two specific theatre production cultures.

Framing the Study

The United States currently houses 47 accredited Ph.D. or Master of Fine Arts programs in directing, 10 accredited Bachelor's of Fine Arts programs in directing, and 15 non-accredited professional director-training programs (Diamond & Berliner, 1998). The financial and topical interest implied by these numbers indicates that the creative area of theatrical study is integral not only to the academic landscape of the country, but also to the need for artistic expression in our culture. This array of directing programs indicates substantial interest in both the process and product of the director. Understanding the director's communication in theatrical creations, recreations, forms, patterns, enactments, cultures, and ways of knowing is reliant upon an investigation into the interpersonal communication between and among actors and other production practitioners (i.e., designers, artistic director, stage manager, crew).

Directing, though well represented in academic arenas, is a pedagogically difficult area of study. "How do directors do what they do?" is frequently asked by directing students; answers, though frequently volunteered in texts on directing and autobiographical reports of famed professionals, remain elusive, and unanswered: deficient. This inadequacy is recognized by directors themselves. Theatre practitioners cannot easily or specifically articulate what takes place in their own creative communicative processes. Within the book, *In Other Words: Women Directors Speak*, Helen Manfull (1997) interviews 20 British directors about their work. The text includes a chapter discussing each of their self-described individual processes.

What is their rehearsal process like? It was interesting to me that none of the directors like to have visitors in their rehearsal rooms. They consider it not only a

very private time but also a time when actors are often vulnerable and emotionally fragile....So the major way we can approach the director's methodology is to listen to her talk about that process and about recent work that embodies those working methods. Although I invariably asked a very direct question such as, "Could you tell me about your rehearsal process?" very few directors could do that. They would start with the very best of intentions, usually after a deep sigh there would be a muttered, "What *do* I do?" (1997, p. 63)

If these constantly working and seasoned directors cannot facilely articulate their methods and communication practices in the "major way" that Manfull claims, how can newly initiated students of the art form begin to wrestle with questions, strategies and techniques beyond those described in the canon of texts?

The study and discipline of communication is inextricable from that of the arts, and the arts, in turn, shape communication. "Drama is that art whose subject, structure and action is social process" (Schechner, 1977, p. 121). Due to the enmeshment of arts, cultural patterns, and real life activity, the communication surrounding the shaping of rhetorical messages for each of the two productions examined is the primary focus of my study. Research of everyday and rehearsed conversations can offer insights for both disciplines about director/actor communication in the expression of identity, culture, conflict, and other structures of the human condition. Understanding how the performance process is communicated is worthwhile research simply because theatre is communication; together, actors, directors and audiences shape a piece of art for the stage. The longstanding history of theatre and the demand for this art form indicate its power in society as a reflection of and challenge to the human condition.

Directors seem more readily able to describe intent or their rhetorical goals for a rehearsal period and production. Designing and selecting rhetorical strategies begin as solitary acts resulting from a solitary process. Once in production, these choices quickly morph. Pedagogically, rehearsing and selecting rhetorical intent is the centerpiece of training. Interpersonally communicating with production teams makes both possible: however, expressing and concretely planning rhetorical intent is more communicable, while rehearsal talk remains not only unobserved, but also difficult to relay.

The duality of the director's rhetorical and relational work requires that the issue of rhetoric be considered in the context of a specific production's communication. Rhetoric is created by a rhetor's intent to change an audience's thinking on some point (Foss, 1989). Rhetorical and cultural forms are created in everyday performances and repeated in theatrical settings. These forms are mirrors or critiques present in non-theatrical performance and everyday communication. Rituals and canonical segments of talk (e.g. fights, apologies, and greetings) are dissected, subverted, or mimicked on the theatrical stage in order to explicate real life relationships, social ills, and culture (Turner, 1986; Conquergood, 1992). Communicating with actors about rhetorical effort expressed for an audience is a profound task inherent within the talk between director and actors. For some directors, rhetorical message construction might serve as the foundation and purpose for all of their energies, efforts and communications with actors and production participants.

Situating Myself In the Discourse

What began for me as partitioned graduate study interests first in language and social interaction followed by directing evolved into an interdisciplinary journey into

stage directing, the communication that makes it possible, and the rhetorical messages that are built and born of the communication. This enmeshment of segments of the academy has provided a network of theoretical concepts and methods of inquiry for my dissertation interests. As a result of my degree work and research, multiple disciplines of the academic dialogue will provide a location for my voice including theatre studies, communication, the humanities, performance studies, and cultural studies.

Communication studies and the humanities concern themselves with the process and function of meaning making. Issues of culture and relationship are heavily present in any edifying exploration of communication. Theatre is: a vehicle of culture, a culture in and of itself, an intense zone of relationship building/deconstruction, and a center of rhetorical messaging. Becker (1974) and Stebbins (1979) were some of the first social science scholars to examine the world of theatre and the accomplishment of art as a social study. More recent ethnographic examinations of artistic communities have explored youth theatre (Adkins & Emmison, 1992), consumer interests in the arts (Tota, 1998), the tensions between the box office and artists in a symphony (Ruud, 2000), Belgium's puppet theatre (its history, role, and process) (Gross, 2001), and specific theatre company practices (Rosson, 2003; Hartwell, 2003).

Quantitative work in this area is non-existent, and qualitative research is minimal. Qualitative methodologies examine specific human events and behaviors. In the work proposed here, I will identify structures, happenings, events, ways of knowing, and talk in the settings of two different theatre productions through the employ of multiple qualitative tools. This research will not claim predictability or prescriptiveness; rather, it is an attempt to access the little-known processes within the theatre setting that directors

and actors engage in shaping a dramatic piece. Theories of theatre, communication, performance, and rhetoric will serve as foundational structures in uncovering a multifaceted process that has been, to date, nominally addressed. In addition to applying inquiry discoveries to other artistic communities and pedagogies, this research might also contribute to the lively discussion over the location of voice in ethnographic writing and the employ of context in conversation analytic studies.

Scholars (Carlson, 1992; Dolan, 2002; Blau, 2002; Turner, 1982; 1986; Conquergood, 1992; Schechner, 1985; 1988; Goffman, 1959; 1976; 1979; 1981; Burke, 1972) have long been interested in, and some even enmeshed with the world of theatre. The work of these and other scholars explores the performance of self in everyday occurrences, performativity, roles, meaning construction, and the connection between theatre and the social sciences. Their bodies of research will inform my study (an examination of the culture and creation between theatre practitioners who are responsible for theatre product), and in return receive support from my exploration.

CHAPTER TWO: THE STUDY

Overview of the Inquiry: Explanation and Justification

The aim of this study is to gain a deep understanding of the communication process of two directors in the hope of influencing pedagogical practices in future. The myriad communication and cultural events specific to these settings and contexts require an application of qualitative methods for exploration. This research aims for a detailed understanding of communication within the specific settings of two separate theatre productions (*The Real Thing*, *Who's Afraid of Virginia Woolf?*) in which I was a participant. The theories and methods integral to this work will help reveal and articulate the complexity of the settings and phenomena under study. This research will examine rehearsal communication throughout two production processes by employing accepted and proven methodological tools from the social sciences in order to understand the strategies explored by each director and their actors and by other production personnel.

I aim to identify structures, happenings, events, and talk in the settings of two different theatre processes through the employ of multiple qualitative tools. Primarily, I will investigate, 1) the communication patterns and interactions between the directors and each of their production teams, and secondarily, 2) the practitioners' decision-making processes concerning rhetorical messages crafted for the audience. For this investigation, I will apply the analytical methods of ethnography and conversation analysis to explore everyday naturally occurring human communication in this mysterious artistic phenomenon.

Presently, 72 theatre training programs exist in the United States that purport to offer a pedagogical training curriculum. The non-interdisciplinary nature typical of the

academy today does not find intellectual space for the social scientific applications within the fine arts I propose here. Directing texts and classroom projects are not grounded in the breadth of theory and method that are required to make this study viable. Stage directing training programs can be infused with interdisciplinary discoveries in order to redefine and articulate the subject claimed to be taught. In addition, students of sociology, communication, anthropology, performance, and rhetoric might gain from the insights culled from these two production settings concerning behavior, communication, roles/identities, and the construction of culture.

The arts, and theatre specifically, are fully enmeshed with culture, real-life conversations, opinions, societal events and happenings, and everyday activities. Research that analyzes the art form in which all the events listed above are mirrored, critiqued, re-enacted, ignored, etc., is pertinent to communication, performance, cultural, and theatre studies. Theories and methods that will support this empirical work are adopted from a wide swath of the academy, and thus the learning resultant from their application will be a contribution to the epistemological depth of the interdisciplinary academy.

Conceptual Structure of the Inquiry

Placing behavior patterns of a particular group in the context of its own culture is the point at which the social sciences (Goffman, 1959) and performing arts intersect (Turner, 1982, pp. 90-91). There is a rich and lively culture of theatre at the School of Drama within the University of Oklahoma that encircles and structures the settings I researched and contributed to in this study. However, each of the two productions generated a specific culture and language of its own. Within each of these tailored theatre

communities, a group of artists communicated about crafting several messages; this included an exchange of ideas, a specific treatment of those ideas, and an execution of the remade idea to the audience (Conquergood, 1992). The overall intent of this project is to identify the communication surrounding subjects or cultural objects, and the subsequent imitation, reflection, or reinterpretation of these objects in the creative phase of rehearsal.

In order to investigate, primarily, the interpersonal patterns and interactions between each of the two directors and their production participants, and secondarily, the practitioners' decision-making processes concerning rhetorical statements in doing the work of rehearsals, it is important to consider how I intend to fulfill these research goals. The inquiry process should be considered on its own, independent from the data collection process. Building a conceptual network will provide a fabric of inquiry establishing a focused direction for this project.

A conceptual network articulates a set of initial interests and questions that are of interest to a researcher entering a site, prior to the gathering, focusing, and analyzing of data (Wieder, 2003). Articulating initial interests and questions establishes a progression of thinking that outlines a perspective for my inquiry. The areas of interest I articulate will require further deliberation, organization, and focus as the work of the ethnographic and conversation analytic data analysis takes form. However, the conceptual network consolidates interests that I recognize concerning the phenomena, and clarifies questions in which I have a sustained interest.

Conceptual Network

1. How is the role of stage director “performed” by these two directors?
 - a. How is the director integrated into the larger body of the production team?
 - b. How do the practitioners treat the director?
 - c. What canons or naturally occurring speech “perform” the part of the director? What behaviors?
 - d. What strategies and techniques are employed during rehearsal that reveal the performativity of directing?
2. How is the work of the production directed by these two directors?
 - a. What strategies and techniques are employed during rehearsal that reveal a way of communicating with fellow practitioners?
 - b. What preferences are demonstrated within the rehearsal conversations of each director?
 - c. How does each director demonstrate satisfaction and progress? Distress and frustration?
3. How is the idea of collaboration treated by these directors and their fellow production practitioners?
 - a. How is collaboration talked about? Is it discussed? Defined?
 - b. What role does collaboration play in the interpersonal dynamics among the practitioners?
 - c. What role does collaboration play in the construction of rhetorical message design and execution?

4. How are the rhetorical messages intended for audience consumption treated by each director?
 - a. What contribution do other production members make?
 - b. How do other production members make contributions?
 - c. How do actor specific choices of movement, posture, decorum, and proxemics contribute to this process?
 - d. How do choices about character relationships contribute?
 - e. What is the process for choosing physical, aural, visual and emotional character within the framework of rhetorical choices?
5. How do the production participants understand and perform their roles?
6. How are the theatre practitioners' roles and relationships formed and fractured by the negotiations/communications involved in their culture mirroring/critiquing/breaking/remaking?
7. What are the elements that make each of these two production environments a specific culture?

Procedural Issues

My observations and the School of Drama departmental recordings of two theatre production processes at the University of Oklahoma constitute data for this research. I engaged each production as part of the creative staff. For *The Real Thing*, I served as assistant director, and I directed *Who's Afraid of Virginia Woolf?*. At the time the data was collected, the School of Drama was implementing these observations as a

standard inquiry into the educational process of the program. All participants were fully aware of their contributions throughout the production periods.

Field notes/observations, tape recordings, video recordings, spontaneous and planned conversations, observed and engaged segments of each play's rehearsal process, and formal and informal production meetings provide ethnographic material from which I will identify theoretical notions, propositions, and events verbally and nonverbally communicated. I transcribed taped portions of production communications (i.e., rehearsals, conversations outside of rehearsals, note-giving sessions, etc.) utilizing the theory and method of conversation analysis for the purpose of investigating participants' naturally occurring communication. Through examination of these data, I identify patterns and structures and cross-reference them with ethnographic generalizations, themes, and theoretical notions drawn from observational setting notes.

The Real Thing collections were made during the rehearsal and production period from 10/01/01 until 11/18/01; *Who's Afraid of Virginia Woolf?* collections were gathered from 12/15/01 until 2/17/02. I was involved in the casting process, rehearsal period, production meetings, multiple planned and unplanned conversations, and a talkback session with an audience for both plays.

CHAPTER THREE: THEATRE, PERFORMANCE, AND DIRECTING

Though I have presented a rationale and a need for this study, its worth and utility rest in the interdisciplinarity of theatre, humanities, and social science (e.g., communication, performance studies, cultural studies). This chapter will articulate theoretical connections between disciplines, describe the relationship between performance and theatre studies and how performance, as a discipline, can inform the study of directing pedagogy, explore traditional and developing practices of the modern stage director, and finally sample specific language and rhetoric of two directors. Approaching these areas of discussion in a way that articulates their importance to one another without rambling or reducing is daunting in the face of their vast inclusivity. The disciplines and their interconnectedness are vast but rarely discussed together in a way that reminds the reader of their shared theories and offerings to one another.

Theatre Studies and Performance Studies

As a field of study in the academy, the independent theatre program is new. Theatre was often housed in English departments and treated as drama (text)—a segment of literature. The alternative theatre sibling to the English department was (and is still) the speech and communication department. Here, performance of the text was the focus. Jill Dolan (2001) thoughtfully traces and describes the struggle between practice and theory in many theatre studies programs today. In her concern for the state of theatre studies in the American academy, Dolan seeks mediation between not just the academic and artistic sides of theatre departments, but also between “ways of conducting academic scholarship in theatre studies” (2001, p. 48). This latter split can be viewed as one between canonical-based positivists and those that recognize post modernity and the

varied intellectual challenges and satisfactions postmodernism offers intellectuals and artists.

Epistemologically, theatre studies is in the unique position of being able to explore questions of theory, content, meaning, and paradigm in the context of artistic production. At larger learning institutions, faculty might find themselves holding a position on either side of the theory/practice cleft, as the struggle for resources becomes more and more tenacious. As the two parts to many programs in the country become increasingly removed from one another, notions of creative giftedness of the artist (of most interest--the director) are celebrated and taught with a focus on objectives and canons as opposed to an emphasis on process and context. Carol Becker (1996) writes that "theater departments haven't done very well at teaching new models for how to be artists at the beginning of the twenty first" century. Often inherent in programs is the split between theory and practice, which disenables academic enrichment, progress, and growth. In seeking a way for students of directing to learn more about the process, a repair of this split might offer productive, exciting, and interdisciplinary epistemological tools for programs claiming to train the director.

A debate about the relationship of theatre studies and performance studies emerged several years ago at the annual Association for Theatre in Higher Education (ATHE) meeting. Richard Schechner, Professor of Performance Studies at the Tisch School of the Arts at New York University, stated and later published that professional theatre training programs were selling imaginary promises to students, and that these programs should be deconstructed and returned to the humanities/social sciences in the form of performance studies in order to offer more variety and real options (i.e., as

opposed to narrow production training) to students. In her book, *Geographies of Learning*, Jill Dolan, a graduate of Schechner's program and prolific scholar of theatre and performance studies, articulates her hope about the relationship between these two academic areas.

My desire to see theater studies visited and acknowledged, as part of the proliferation of the performative, rather than raided and discarded, is hampered by theater studies' traditional insistence on privileging the humanist ideology of the aesthetic and by its ubiquitous theory/practice (even mind/body) split. But by borrowing back concepts of performativity, the divided sides of theater departments might find ways not to heal the schism with some transcendent artistic coherence, but to employ complementary languages to do intellectually and culturally committed, moving, embodied, and relevant work. (p. 66)

A discussion about the relationship between theatre and performance becomes important to this project because concepts and theories shared among and between them will be woven together throughout the inquiry. My discussion of related bodies of discourse in Chapter Four describes several interdisciplinary connections supporting this inquiry. Reinelt and Roach (1992) describe the necessity of theatre departments to have separated and delineated themselves from English and Speech in order to attain resources and productivity in the academy. This history of insulation remains evident today. As the academy has grown and shifted paradigms, insular relationships among sister disciplines needs to be replaced with one of connection. Dolan writes about theatre's "notorious anti-intellectualism" and how consumptive production units of programs perpetuate the part of theatre that is entertainment (2001, p. 69). Encouraging an inclusive and interconnected

sharing of theory and practice would invite theater studies to think about the meaning it generates and encourage its critics and audience to do so as well. Mark Fortier (1997) appeals to interdisciplinary inclusivity with his notion that theatre theory and study not seen in relation to performance, performance art, and performance in everyday life is limiting.

Marrying the study of theatre with theories and practices in performance studies and communication studies will enrich the discipline of theatre---its intellectual and creative existence. Creating an interdisciplinary dynamic of learning can and will bring new meaning and import to the practice of theatre as well. Theatre can become an even more powerful tool in its commentary on culture, politics, agency, and the human condition, and pedagogically the academic approach to theatre studies can be empowered. Theatre, performance, communication, rhetoric---studies in these areas are all linked by their commitment to the “construction of social relations around ideological belief systems that organize experience through cultural representation and regulation” (Dolan, 2001, p. 79).

Performance Studies Defined(?)

Tracking and articulating a succinct definition of performance studies is difficult and reductive, but an attempt is necessary for this discussion. How are performance studies connected to theatre studies? To draw those connections requires some working definition of performance studies in the academy. Performance studies proper is a relatively new field, utilizing new and old theory and practice in innovative ways. As the discipline has grown, many in the academy wonder where it belongs. Does it fit in theatre studies, social science, or cultural studies? The multiple fields and theories that contribute

to performance studies and the background of those participating in it create interesting debates as to its academic home.

Performance studies first became an academic presence at New York University and Northwestern University. Richard Schechner, of NYU, created coursework that explored the topic of performance theory by integrating faculty from anthropology, sociology, psychology, semiotics and the performing arts (Schechner, 1998). As their trajectory and content became progressively more interdisciplinary, the NYU Drama Department changed their name to Performance Studies in 1989. Northwestern University's department of Performance Studies exists in a larger School of Speech. Oral communication provides the academic background for Northwestern, differing from NYU's theatre grounding. In an effort to offer some shape to the content of this newly formed discipline, I call upon the seminal writers of the field to offer their definitional efforts.

Performance studies does not value purity. In fact, academic disciplines are most active and important at their ever-changing interfaces. In terms of performance studies, this means between theatre and anthropology, folklore and sociology, history and performance theory, gender studies and psychoanalysis, performativity and actual performance events, and more---new interfaces will be added as time goes on, and older ones dropped. Accepting "inter" means opposing the establishment of any single system of knowledge, values or subject matter. Performance studies is unfinished, open, multivocal, and self-contradictory. Thus any call for or work toward a "unified field" is, in my view, a misunderstanding

of the very fluidity and playfulness fundamental to performance studies.

(Schechner, 1998, p.361)

[Performance studies] may consist of societal rituals, or it may be understood as the conscious and unconscious adoption of roles that we play during everyday life, depending on the company we keep, or where we are located at the time. The theatrical metaphor is the fundamental tool we use to understand culture. (Striff, 2003, p. 1)

While theater studies traces its genealogy through speech departments that once focused on the oral interpretation of literature, as well as English departments that focus on dramatic literature, performance studies has also branched off from several different genres of academic study. One prevalent form of performance studies incurs an equal debt to the performance of texts in speech departments, while another grounds itself in methods and theory borrowed from literary criticism, folklore, social science, and performance in everyday life. (Dolan, 2001, p. 73)

Performance studies asserts a theoretical orientation framed squarely within the discipline of human communication and enriched by such fields as anthropology, theatre, folklore, and popular culture. It is based in art, carries epistemological claims, posits methodological procedures, and calls for new pedagogical approaches. (Pelias & VanOosting, 1987, p. 220)

As performance studies is found occupying pieces of so many parts of the academy, controversy and difference over definition seems inevitable. The definitions above differ,

but all agree on examining a broad spectrum of human events explored from heterogeneous groundings.

Performance Studies' Breadth

Philip Auslander's (2003) four volume series exploring critical topics in performance studies offers one way of viewing the discipline by topic. The series demonstrates the vastness, richness, and disciplinary inclusion performance studies commands. Auslander begins by gathering seminal works that continue to provide theoretical structure and inspiration to a somewhat unstructured line of inquiry including J.L. Austin's *How to Do Things with Words* (1971) and Erving Goffman's *The Presentation of Self in Everyday Life* (1959). Also, an effort to define terms and the discipline is offered by scholars including Clifford Geertz, Ronald Peltas, and James VanOosting. Works that discuss the idea of representation in performance are dominant in the volume set, including Jill Dolan's work on the performance of pornography and Jacques Derrida's writing about theater of cruelty. The discussion over what constitutes performance text is explored with Marvin Carlson's work on theatrical performance, W.B. Worthen's thoughts about drama and performance, and Elinor Fuch's exploration on playwrighting after Derrida. Body as performance is considered by David Graver and others, and the audience/spectator as performer is discussed by Marco Marinis and Herbert Blau. General/specific performance of culture and the performance of intercultural events are investigated by scholars across the academic cyc. Performance of scientific findings, social behavior as performance, the performance of ethnography, history as performance, the performance of political activism, the performance of self and identity, and performance and media are explored in this superior collection displaying

broad scholarly strokes executed with the brush of performance studies. This list of topics displays the interconnectedness that performance shares with many areas of intellectual pursuit, but for the purposes of this study, the performance of the director will be influenced and guided by theoretical and methodological practices of performance in everyday life and performance and identity.

The Modern Director's Evolution, Theory, and Rhetoric

The number of educational programs and theatres in the country that purport to especially train stage directors illustrates the interest and importance of the director in artistic culture and larger society. Institutions that build a directing curriculum do so in response to a culture's understanding of the role of director and the way directors should or should not execute their craft. Teaching inevitably follows the paradigms embraced by larger social constructs surrounding any institution (Blau, 1982). Literature exploring theatre's cultural paradigm shifts and the role of director are essential to understanding directors and their ways of working today.

As a result of the Enlightenment and the Industrial Revolution, the mid-eighteenth through the nineteenth centuries proved to be a time of great change in all areas of the academy and the arts. The effects of positivism and modernism were felt in all sectors of the artistic community. The art world, by the mid-nineteenth century, became greatly concerned with information that could be obtained through the five senses. In theatre, a new realism emerged that focused on contemporary social issues, environmental influences, and psychological understandings (Brockett, 1991). Someone was needed to take charge and combine all of these modern and specific theatrical elements, including the actors, into a meaningful whole. The modern director emerged to

fulfill that role (Cole & Chinoy, 1963). Most historians agree that Georg II, Duke of Saxe-Meiningen (1826-1914), was the first modern director. The Duke's major contributions to the profession include: (a) integrating the play script with scenic effects, costumes and performers, (b) abolishing the star system, (c) insisting that rehearsals take place on a completed set to help performers work within the influences of a play's environment, and (d) working with every member of the production and directing each performer to be a unique character (Cole & Chinoy, 1963). All of these elements, born of modernity and influenced by the Duke, placed primary production decisions at the helm of the director. This approach, still dominant today, describes director-centered theatre.

The vast majority of educational training programs and texts on directing approach the art form from this director-centered perspective. Within this paradigm, continuity, character, and control are of primary importance in a director's study, preparation, and rehearsal (Bechtel, 2003). Modernism's psychological realism is ubiquitous not only in scripts, but also in the practice of the director. Directing responsibilities that follow this model are written about, outlined, practiced, and well described. Nevertheless, no concrete communication studies explicate the interpersonal processes that interlocutors undertake within this modern paradigm.

In this section of writing my intent is to sample traditional directing methods in addition to drawing together the ideas and thoughts many directors are communicating in and about their rehearsal periods. By attempting to locate a generalized set of operating standards for the director, an ethnographic inquiry of the two different productions in this project will be grounded for the reader and for those interested in affecting the pedagogy of directors.

In researching for this segment of the project, I examined texts and journals to seek out any work that investigated the communication within a rehearsal process. It is minimal. Communication is discussed, but often in terms of the audience's reception. From the material available on directing, I will attempt to parse out the traditional responsibilities of the director, the traditional rehearsal process, and traditional notions about the artistic relationships between directors and their actors.

Essentially, there were no rehearsals prior to the Duke of Saxe-Meiningen's innovations. The actor was expected to know the part, and rehearsals perfunctorily served the purpose of arranging entrances and exits. Productions were incoherent and uncoordinated compared to the correlated standard of today's theatre. Goethe was the first to introduce read-throughs; a rehearsal practice in which the script is read through and discussed with the cast and director with no movement/planning engaged (Meyer-Dinkgrafe, 2001). Directing practices developed during the practice of the Duke of Saxe-Meiningen (1826-1914) can be somewhat verified, and represent the beginning of what is recognizable today as the work of the stage director. The Duke extrapolated on Goethe's attempts to alter the dire absence of rehearsals, among the other paramount changes articulated previously in this chapter. To cast a play, the text was read on stage instead of granting roles to preordained star actors. Rehearsals were held on stage with lines memorized. The Duke interrupted rehearsals to consider choices with actors; he often made notes that were discussed at the closure of a scene (Meyer-Dinkgrafe, 2001). A German actor hired for a part in one of the Duke's productions noted the Duke's directorial practices with some surprise:

The duke sat in the auditorium and made his remarks in a loud, energetic voice...Each of his directions astonished us and earned our admiration. We had never even heard of any such well-thought-out instructions given to the actor on any stage. (Meyer-Dinkgrafe, 2001, p. 26)

The Duke's practices, though heavily influenced by Goethe and members of the Saxe-Meiningen company, revealed a level of sophistication uncharacteristic of the director until the end of the nineteenth century. The director, previously unknown, had grown in importance and would dominate the practice of the stage for much of the next century.

The influence of the actor-turned-director was clearly observable as naturalism infiltrated stages in Europe. Exemplifying this modality of direction was Max Reinhardt (1873-1943); he considered theatre a community event in which he would not enforce style, but rather explore all possible options (Sayler, 1968). The actor's work was the focus of the Reinhardt's attention, and it was his intent not to give prescriptive instruction to the actor, but rather provide a space in which the actor could explore the character. In the period of naturalism, the acting in his productions was characterized as very large and theatrical, differing from the flatter tones of the period (Sayler, 1968).

Much later in the 20th century, Jerzy Grotowski focused heavily on the training of the actor, but to the end that he might achieve for the audience the same experience the actor achieves in transcending the self and entering into another's experience (Kumiega, 1987). Grotowski was insistent on actors' physical training, which, since Stanislavski, has become more and more documented.

Concerning the director in the 20th and 21st centuries, Meyer-Dinkgrafe (2001) writes that theatre implies acting. As a result of the shift of responsibility to the director

during the 19th century, those theatre pieces that are perceived a success might speak to the success of directors working with actors. Concomitantly, it is often assumed that those productions perceived as failures are a product of the director failing at their work with actors. As a director, I am suspect of the simplicity of this notion, and understand that other elements on the director's "plate" can mightily influence the outcome of a production process. However, the actors are the primary extension of the director's intent and message. The simple fact that the title "director" has taken on the sizable weight it has in the last century leaves all faults and successes on the shoulders of the director. Fairly or unfairly, in theorizing about the director's role in the theatre, Mayer-Dinkgrafe (2001) writes:

Most actors acknowledge the benefit of the director on their performance. They complain, rather, about 'bad' directors, or about behavior in a director that they find unhelpful in their creative work as actors. What are those characteristics that can destroy rather than support the actor's creative work? First, the director who constantly changes the way the scene is to be played, a sentence or even word pronounced or intoned. The director guilty of such behavior probably has little idea as to how the textual material should be tackled and uses the actors as guinea-pigs to arrive at a version, rather than working with actors to achieve a unified performance. Second, and related to this, is the director who not only suggests different modes of acting a specific passage but also extensively demonstrates how the actor should perform, expecting the actor to imitate. (p. 81)

The role or performance the director adopts for the audience, actors and production practitioners is often one that includes the element of power or superiority.

Francis Hodge (2002), author of *Play Directing: Analysis, Communication and Style*, describes the actor as a father, mother, partner, teacher, third eye, voyeur, ego, leader of an expedition, puppet master, sculptor, artists, midwife, lover, spouse, trainer, psychoanalyst, listener, author, gardener and more. It is likely that many of these qualities and identities do contribute to the interaction between director and actor, though some of them are heavily laden with the notion that actors are there to play for the director as opposed to the piece itself and the audience.

Creating an atmosphere that will serve the production and the actors would seem an obvious goal of most directors. How that atmosphere is designed and executed differs radically among modern directors. William Ball (1984), scholar and director, suggests that the director always be aware of the struggle of the actor to adopt different identities in the course of production, and that this awareness will produce great respect and productivity for the director. Ball also contends that tangling and wrangling intellectually with actors is counterproductive; too much talk allows the actor to become cerebral instead of active with their instrument. "Most discussion is fruitless" (p.55). For the many directors agreeing with Ball, there are equally as many rebutting his sentiment and placing tremendous value on the cooperative negotiations of talk.

The Nuts and Bolts of Directing (From Which to Depart)

Since 1971, Francis Hodge has been a maven of the instructions to new and developing directors with his text *Play Directing*, now in the midst of the 6th edition rewrite. His advice and instruction establishes a basic framework from which to understand the traditional responsibilities and expectations of the director; for every traditional expectation there are, of course, polar non-traditional responses.

Hodge (2000) offers a general definition and description of the role of director. He notes that prior to the Duke of Saxe-Meiningen, the stage manager was in the position of coordinating the production; after 1915, and following the European model, directors became recognized for their vision as seen through a coordinated “ensemble of actors moving with artistically arranged staging” (p. 2). According to Hodge, the director is driven by four factors that guide any production: (1) a vision of the play that dominates all aspects of acting and staging, (2) a comprehensive knowledge of the dynamics of the play, (3) skills in communication that enable actors and designers to give their most creative attention to a play, and (4) a strong desire to move an audience (p.2). Of these four points, Hodge explores all but number three with reasonable attention.

Play analysis accounts for the first segment of Hodge’s text. He teaches a somewhat mathematical, complex and detailed method of analysis. Next, Hodge spends a tremendous portion of the text on “communicating.” In essence, this section of his directing philosophy addresses the *tasks* of the director rather than the *communication* of the director. He writes about the basic challenges of dealing with the actor in space, including ground plan design and composition. Selecting physical gestures and movements with properties are also explored. After presenting those fundamental puzzles, the larger and more complex subject of movement and blocking is narrated. This is the point at which Hodge’s step-by-step prose for basic instruction ends. The last segment of his text deals with the director negotiating with designers (though none of it in terms of real conflict management strategizing), criticism, and expression of style via directing choices. Though I cursorily describe Hodge’s text and dismiss some of his less

specific advice, he does offer a helpful roadmap to the internal and individual decision-making necessary for a director.

Beyond the rudimentary list of what essentially are tasks of creativity, Hodge's text and every other one I have dealt with in detail (i.e., *Fundamentals of Play Directing*, *Backwards and Forwards*, *On Directing*, *Directing Postmodern Theatre*, *Directors on Directing*, *The Director's Voice*, *In Other Words: Women Directors Speak*, *Directing for the Stage*, *The Art of Directing*, *The Production Notebooks*) fail to offer ways in which directors have communicated with actors—talked with them, spent time with them, and discussed movement and acting choices with them. As opposed to the creative tasks of the director, the obligatory tasks include casting, meeting with the production team, establishing a rehearsal schedule, running rehearsals, moving into technical rehearsals, and opening a production. It seems to me, beyond understanding and executing the lists above, the element that affects the success of the process and product is the way in which the director, the individual with immense control, communicates to the other participants.

What Directors Say

Without capturing rehearsal events within a performance hall, the remaining collection of communication information rests with the director's own reports, a scholar's reports, or production participants' reports. The words of a smattering of directors document the most specific information they reveal about their ways of directing. In print, directors seem highly prepared to offer their theoretical perspectives about how they like to plan a rehearsal, or treat actors, or consider the craft, but the specifics about their ways of talking and communicating in the midst of these larger theoretical perspectives are difficult to mine.

Arvin Brown: I constantly try to find the tools of communication that will be specific and allusive, so that the imagination of the people you are talking to is never constrained. It's very hard to do. You're always running the risk of not being specific enough, allowing too great a freedom so that people feel adrift (Bartow, 1988, p. 28).

Robert Falls: I learned to direct in much the same way a painter learns to paint, which is by imitating. To a certain extent, my learning how to direct plays was a process of walking in the footsteps of other directors (Bartow, 1988, p. 89).

Zelda Fichandler: The desire and intention of the actors becomes embodied physically, almost choreographically, without too much intervention on my part. We have to teach ourselves and each other the art of collaboration—the heart of theatre. In the heat of opposing viewpoints, the right way is found (Bartow, 1988, p. 114).

John Hirsch: You must share your feelings, your thoughts, your attitudes. If you want actors to be vulnerable, you have to be vulnerable. If you want them to understand the material they must use their brains, you have to show your brain being applied (Bartow, 1988, p.170).

Marshall Mason: In the art of directing we have no method or set of principles. No two people do it the same way (Bartow, 1988, p. 197).

Lloyd Richards: The training of directors is a very difficult thing to prescribe. The more you talk with directors, the more you find that they have accumulated

whatever they've learned from so many diverse places that it's hard to structure a directing program to duplicate that (Bartow, 1988, p. 259).

Harold Clurman: The best way to learn to direct is to come up through the ranks (Clurman, 1972, p. 2). As the director, I never find fault with, never criticize actors. I work with them, try to aid, if possible, inspire them (Clurman, 1972, p.110).

Garry Hynes: My sense of myself as a director is very much about what happens, what the relationship is with the actors and designers, and it's about that thing of beauty which does not belong to any one of us (Manfull, 1997, p. 75).

Lynne Parker: At her first rehearsal, Parker rejects the idea of the director's speech about plans and objectives. "I stopped doing that years ago because you always end up contradicting yourself." She believes actors are bright and intuitive. "They love that...when you say to them I want you to find some solution to that" (Manfull, 1997, p. 86).

Sarah Pia Anderson: I think it is really just as simple as instead of telling actors what to do, you encourage them to make their own choices. It's like nurturing...I can resolve conflict...I always find it difficult to say no (Manfull, 1997, p. 91).

Anne Bogart: As a director, my biggest contribution to a production, and the only real gift I can offer to an actor, is my attention (Bogart, 2001, p. 74). It matters how you treat others, take responsibility in crisis, what values you develop, your politics, what you read, how you speak, what words you

use. The chief ingredient in rehearsal is real personal interest (Bogart, 2001, p.120).

These thoughts are exciting and inspiring to most directors to hear and read. Both of those qualities are necessary to the art, but also can be qualified as mysterious and non-specific. How do they make these things come to fruition? What is said, and how? Nevertheless, the sentiments of these directors are provide for and contribute to the establishment of the traditional notion of the director.

An important idea to include in this discussion concerning directorial behaviors and techniques is the concept of postmodernism and the influences it can possibly have on the choices made by a director. As is true for the many modern examples of directors, postmodern ways of working are equally ill articulated. The problems and challenges present in a script will inevitably shape the way a director connects to practitioners. And so it is considered.

Modern and Postmodern Influences and the Director

Modernism is a broad and ambiguous term for the movement of thought and creative work that took root in the late-nineteenth century and continued on through the twentieth century. Most sources assert that in Western culture this period peaked during the earlier half of the twentieth century (Cuddon, 1998). Art forms of modernism are characterized by elements of hierarchy, synthesis, purpose, centeredness, semantics, paradigm, metaphor, and grand narrative (Hassan, 1987). Postmodernism became an aesthetic presence and force in reaction to, and in relationship with modernism.

In the latter of half of the twentieth century, ideas of postmodernism were born and articulated in polar response to the concepts and dominance of modernism. The

philosophical paradigm of postmodernism is a complex cluster of ideas that reject stable definitions, final vocabularies, clear distinctions, and conceptions traditionally thought to be unconditionally binding for all times, people and locations (Audi, 1999).

Postmodernism insists on embracing the meaning and impact of gender, history, and ethnicity in the social construction of word and thought. The rational subject is gone, and the subjective experience dominates.

Directing within a postmodern paradigm shifts the conception of character to the *ideas* upheld by a character. Issues of continuity, unity and stability become less important, and the ideas of pleasure, fragmentation, and contradiction rule (Audi, 1999). The trajectory of a piece becomes less important; plot no longer holds polar ideas hostage; hierarchies of inequality entrenched by the work and thought of the modern director are less dominant.

Teachings or readings focusing on the postmodern method are far scarcer than those of modern directing. The paradigm is new and difficult to articulate in a sea of positivism. Whitmore (2001) offers a complex description of this new way of working, or newly-articulated way of directing. Anne Bogart (2001) and JoAnne Akalaitis (Saivetz, 2000) also make valiant attempts to describe directing efforts in the framework of postmodernism. Despite this recent discourse, an interpersonal examination of everyday talk and culture between the postmodern director and his or her actors would reveal phenomena and paradigm-patterned communication that vague narrative does not.

Postmodernism's articulation is not always in opposition to modernism, nor is it indicative of the death of modernism. Historically, the postmodern aesthetic, according to Geis (1993) and others, emerged following the post-World War II culture of the 1950s

and remains to the present. The theoretical roots of this movement are based around the reality of capitalism's vast reach into every element of social and cultural life. The madly fluctuating and momentary nature of capitalism creates a notion that all things from all places are not only attainable but in danger of vanishing (Fortier, 1997). Information, technology, and vendibility of every thing, person, and place introduce complication beyond singular measure. Human understanding and quantification of this pastiche is impossible. Prominent traits of the postmodern that directly confront the modern include anarchy, antithesis, play, rhetoric, syntagm, metonymy, and the anti-narrative (Hassan, 1987). Depending on the theorist, artist, or scholar, postmodernism receives widely differing explanations, but the above adjectives are held in common across much of the literature.

Traits of Modern and Postmodern Theatre: Diverse and Shared

In locating modern and postmodern characteristics of theatre, four major areas of discussion emerge: (1) the center versus the margin, (2) meaning and its packaging, (3) character, and (4) the relationship between performers and audience. Throughout this section, I will describe the function and form of these areas as they appear in both aesthetics.

Modern works and production offer up a homogenous presentation with closed design and totality, often "colonializing and exoticizing" the other (Geis, 1993, p. 33). The arrangement of agency is clear; those who have it and those who are without it get to communicate their state. Postmodern theatre enjoys the position of communicating those people or issues existing in the margins and edges of culture, and thus rejects those dominating public spheres of the modern. This postmodern aesthetic simultaneously

includes and confronts that which it derides by placing the margins at the forefront of its artistic exploration. Suzan-Lori Parks's piece, *In the Blood*, articulates this phenomenon. Here, she decenters the colonializing and exoticizing story of Hawthorne's Hester Prynne by turning the suffering character into a contemporary African-American woman, single with five children (Bly, 2001). The sphere is expanded; the story is decentered. The critique of human cruelty is carried into the world of a person who lives a marginalized life similar to Hester Prynne's, but less known.

The meaning of a theatre piece and the way in which it is packaged for an audience can vary radically depending on the work's modern or postmodern treatments. Modern psychology's Freudian subject is still a presence. Lacanian psychology's postmodern subject is an absence, a void that creates endless need and worry in an unending cycle (Bechtel, 2003, p. 3). The subject of a modern piece is discussed, oftentimes indirectly, and is managed by a play's characters and their journeys. Postmodern theatre decenters the subject and theme, leaving the audience to decide what is important in the work, and placing void at the center of subjectivity.

Concerning postmodernism, dissemination and replication are typical treatments of text, as opposed to the modern expectation of conversational response common in dialogue (Geis, 1993). The meaning of a postmodern text no longer exists in the representation of the whole subject, but rather in its reception. Text and plot are no longer the center of the performance as they are in modern works (Pavis, 1986). The language presented by actors in postmodern texts can take the shape of words delivered and shared by other actors, which lead to no resolution or real explanation. Modern texts, articulating the signifieds (i.e., the concept or idea, partnering with the material signifier; Elam,

1980), are replaced with unsolvable codes that contradict and answer one another with no linear consideration.

Signifieds, in modern theatre meaning, provide metaphoric meaning for reception. Postmodern theatre introduces numerous signifiers, pluralizing and complicating meaning (Pavis, 1986). Multiply layered signifiers create a great number of meaning possibilities and further complicate rejected, modern, stage conventions, including major and minor plots, production interpretation, and various other meaning-making stimuli such as music and media.

The *mise-en-scene*, an extension of the themes of a modern piece embodied through design, reflects and supports the meaning of the play. Set pieces, color, and objects are part of the unified effort to interpret meaning for an audience. Postmodern productions extend the decentering of subject and meaning into the *mise-en-scene* by creating disconnections, multiple perspectives, or visual puns through tools of design (Pavis, 1986). These multiple messages contradict, join, separate, and fully refuse unified signification. Crucial to the postmodern *mise-en-scene* is the frequent incorporation of technological tools, transforming modern notions concerning the boundaries of narrative and performativity (Geis, 1993). Postmodernism is partially a product of popular culture and its mediated existence. Technologies are welcomed, and film, music, and video now play a large role in the audience's sense of self, timing, and language.

Modernism embraces character and its inner psychology, moving away from romanticism's external action. The realism of Ibsen and the absurdism of Beckett both demonstrate this predilection for the interior exploration of character. Postmodern works are inhabited by characters, but these characters "defy all of the conventions of character

established since the Renaissance. Character, as we have come to know it, has met a sudden and shocking demise” (Bechtel, 2003, p. 5). Surprisingly, the postmodern character’s journey is frequently convoluted and illogical, jumping back and forth across the fourth wall and in between real and unreal scenarios in varying historical times. Bechtel quotes Eleanor Fuchs: “Each substantial change in the way character is represented on stage and major shift in the relationship of character to other dramatic elements constitutes at the same time the manifestation of a change in the larger culture concerning the perception of self and the relations of self and world” (2003, p. 2). In other words, character, maybe more clearly than other dramatic elements, is the barometer by which to read the culture at large and how theatre responds to that culture. If modernity invested in reason, truth, and discovery, then postmodernity argues that interior investigation and reason has directed us to inequality, injustice, ecological devastation, and even genocide.

As the postmodern denies a real psychological connection to its character, it simultaneously provides and establishes a very clear sense of the self-conscious and the reflexive, differing wildly from modernism’s often present fourth wall and sustained character presence. The postmodern denies the modern integrated personality and replaces it with the deconstructed and dehumanized persona (Broadhurst, 1999). This paradigmatic shift has certainly altered the approach actors find useful. The actor can no longer embody the journey of a modern character; instead the actor and character coexist because both are presented concurrently (Geis, 1993). Interestingly, the Stanislavski Method and derivatives seem ill-equipped in a multitude of ways to deal with the character challenge of the postmodern. The great logicity in identifying and exploring

the action, objective, and superobjective requires a Freudian chart of the character's trajectory (Bechtel, 2003). The postmodern character can be best understood not through psychology, but rather by identifying and playing the quagmire of symbolic meanings present in performance.

The last tenet in this line of comparisons addresses the relationship between the performance and the spectators. Modernity presents a coherent discourse to the audience, with measured *mise-en-scene* signifieds propelling the audience to some already interpreted endpoint. Postmodern theatre refrains from taking a clear stand and presents the audience with many viewpoints, leaving it up to them to understand and clarify what is the most important message (Pavis, 1984). Modern works are in search of a response in reaction to the psychological discoveries of a character, whereas postmodernism denies completion and coherence. Because of the deconstructive and fractured nature of postmodernism, the meaning of the work resides not in language and relationship, but rather in the meaning dynamically generated in the exact moment of its existence (Geis, 1993). As a result, in postmodern works there is an increased emphasis on both the moment of performance and the audience's reception.

This section seems wrought with differences between the two aesthetics. The differences, though, are born of similarities. The issue of character in modernism includes difficult twists and turns and sharp surprises, much as the postmodern character experiences. The entire issue of semiotics is firmly established in modern theatre, making it possible for further extraction in postmodern works through complex extrapolations of the signifier.

To attach a real set of experiences with these two notions of art, the work of two renowned directors, experts in their craft, might ground the sensibilities of modern and postmodern theatre from the standpoint of the director.

Clurman and Bogart: Their Language, Rhetoric, and Production

Harold Clurman began as an actor, and first rose to prominence in the late 1920s as The Group Theatre evolved. He advanced through the ranks as a play reader and then director. Once Lee Strasberg became a less important figure in that organization, Clurman rose to dominance. The Group fell due to infighting and a poor run of productions by the early 1940s. Despite its problems and short life, The Group was the most important force in American theatre during that period (Brockett, 1990). Clurman's employment of Stanislavski derivatives in method placed him as one of American's leading modern directors.¹

Clurman viewed the director as the primary interpreter of the script. He analyzed scripts by locating the spine of the work, in good Stanislavski fashion. The play would be explored as imagined by and according to the goals of the director (Clurman, 1972). In his writings, he utilizes non-inclusive language concerning the actor, simply focusing on the choices and plan of action of the director. These ingredients of his life's work, method, and style create a director-based working approach. His directing projects were primarily modern works that, by no coincidence, match rather well with his style. Modern theatre expects a linear, hierarchical, centered, paradigmatic narrative. A singular-thinking way of working is encouraged-- and even demanded-- within these constructs.

Differing markedly in training and practice is Anne Bogart. Born and raised in the United States, she claims postmodern dance and the European tradition of expressionistic

theater among her chief influences. Upon completing her undergraduate work in 1977, she immediately began directing and producing theatre wherever she could (Saari, 1999). Bogart is outspoken in her critique of the American theatre. She served as Artistic Director of the Trinity Repertory Theatre in Rhode Island for one tumultuous year, and then acted on a partnership she had built with Tadashi Suzuki. Together they created the world famous Saratoga International Theatre Institute (SITI), combining Bogart's Viewpoints technique (philosophy of movement) and Suzuki's Method (rigorous physical and vocal discipline for actors). Together, this combination allows actors to regain the perceptive abilities and powers of the human body, creating an impressive tool for theatrical expression (Saari, 1999). The SITI Company freely collaborates on works of postmodern performance. Bogart serves as director, but often times shares the role of creator with production practitioners in establishing a piece of new work, or new interpretations of existing writings.

Bogart's work as a director stresses peer communication and group-based process. Her interpersonal focus is actor-to-actor, actor-to-director, and actor-to-ensemble. Her process includes intensive and extensive improvisational work, modern dance, and research performed on the part of all actors, or participants. Decisions concerning performance are negotiated. Bogart embraces inexactitude, and being void of answers or plans. The Viewpoints is a non-hierarchical composition method that encourages and even forces actors to create a tapestry of ideas together, without a leader. She creates through play, process, participation, deconstruction, syntagm, and combination. Through her non-autocratic style and deep collaboration with others, she re-negotiates inherited Western directorial power. As Bogart relinquishes control of thought,

idea, and action, she invites the postmodernist, community-based director into the theatre landscape.

Clurman and Bogart, through their works and writings, locate themselves in two directorial camps, the modern and postmodern. It is intriguing to ponder their influence on the face of Western theatre. Did they give rise to new and different sorts of writings and creations, or follow the writings and paradigms as they were formulated in the culture at large? To extend this modern/postmodern discussion further, I will examine some of the rhetoric that each director utilized in executing their rehearsal process.

In Harold Clurman's book, *On Directing*, he begins by stating it is not a "how-to book" on the craft. Following this, he proceeds to give a great deal of advice to the young director. Concerning the script, Clurman writes "the director, if permitted, has the right to do what he pleases with the script provided what results is persuasive, enriching and intelligible" (1972, p. 40). Early in his book, he establishes the modern sensibility of grand narrative and totality. In the script analysis, Clurman declares that the director should read the script as if the director were playing each part. This will allow the director to discover the spine (overall objective) of the piece. He advises that the director sit on the stage during early rehearsals, and then move back into the audience space as time passes. He notes to the novice director "do not have the actors incessantly moving everywhere---distracting from purpose" (p. 100). His language places him, or the modern director, in the position of omniscience, control and decision, intimating there is a "right" way to work. Concerning the work of the actors, Clurman advises that they employ three strategies of character building: the script, their experience, and the director's imagination. Here again, the emphasis on creative contribution is placed

outside of the actor's offerings. A final point of interest in his advice to the director is his statement that "the theatre which scorns the audience is doomed" (p. 160).

In 1965, Clurman directed the modernist O'Neill's piece, *Long Day's Journey Into Night*, for the Kumo Theatre of Tokyo. Clurman includes his own directorial notes for the production in *On Directing*. For each character, he articulates the character's spine (their overall objective), their emotional desires, their interests, their fears, and essentially their entire internal psychological landscape. For example, Clurman writes the following about the character Jamie:

To free himself of guilt, he finds it necessary to denounce the fraud in others, to sneer at life's double-cross...He loves Edmund---a kind of compensation---for Edmund is clean, healthy in spirit. But Jamie is also jealous of him. He wants to absolve himself of this guilt---jealousy of his brother...The actor should perhaps think of Mary as his sweetheart and all the others as people guilty of her downfall.
(1972, p. 259)

In these notes, Clurman reifies the notion of the modern director. The elements of import are predetermined; the actor's choices are established in advance to serve the director's interpretation of the whole. Interpretation and design and paradigm are articulated, and the end goal is a unified message, unwavering in its presentation to an audience.

A polar opposite to Clurman's modern theatre, Bogart directed *Miss Julie* at the Actor's Theatre of Louisville in the fall of 1997. This piece, as with most of her projects, cuts through conventional expectations. Strindberg's original conception of Jean's sexual superiority and Julie's broken sense of self is replaced by Bogart and her SITI Company's post-feminist frolic. Naturalistic trappings falling to the wayside; the entire

production took place in a 20-foot enclosure of high-gloss red squares with black perimeters enclosed by a rail. A matching red ceiling was suspended above, suggesting a boxing ring, or arena for a base television show such as “Gladiators” (Jones, 1997). Trapdoors provided entrances and exits, and loud rock music blared whenever Julie entered or exited. During the traditional singing and frolicking that send Julie over her own sexual boundary, actors climbed into the ring, simulating sex to loud music while Kristine steps among them sipping from a tea cup. Strindberg’s message and focus changes. Jean and Miss Julie are so myopically absorbed in their own physical needs that they leave themselves vulnerable to the strength and power of Kristine. The SITI Company, along with Bogart, retooled Kristine’s subservience to gender, role, and God--leaving her always in control of the power.

In this piece, one of many in Bogart’s wake, the margins are showcased and postmodernized. Kristine takes control of the play, and previously held expectations are upended. Signifiers run amuck in the form of a boxing ring, and salacious music—breaking completely from the modern version Strindberg might have first envisioned.

In comparison to Clurman, Bogart also discusses the director’s preparation and work with a piece. I will introduce some of her directing language from her most recent publication, *A Director Prepares: Seven Essays on Art and Theatre*.

To achieve the violence of decisiveness, one has to “choose death” in the moment by acting fully and intuitively without pausing for reflection about whether it is the right decision....To be awake on stage, to distort something—a movement, a gesture, a word, a sentence---requires an act of undesigning. Undesigning means

This language speaks of postmodernist form; she is defining the postmodern director.

Bogart notes that her biggest contribution to a production, “and the only real gift I can offer to an actor, is my attention” (p. 74). In her book *A Director Prepares*, she also notes that every great journey begins with disorientation, and that any audience will leave learning nothing if the actors, along with them, have escaped disorientation.

Another fully opposing viewpoint to Clurman is Bogart’s belief in preparation and answers. “Every time I begin work on a new production I feel as though I am out of my league...I feel unbalanced, uncomfortable and out of place. I feel like a sham. In short, I am terrified” (p. 84). This is very different than the modern perspective of having the answers and knowing the way. Also, Bogart notes several times in her book that she believes Americans tend too much toward agreement in their theatrical work. Her fire and hope come in the form of a broken narrative, a postmodern journey.

Import to Paul and Me

The two scripts produced in this study represent both modern and postmodern work. *The Real Thing*, a Tom Stoppard play, can be described as postmodern due to its fragmented and repetitive characteristics. Even with this description, the play heralds themes of art, words, love, and reality---themes contradicting some of the major tenets of postmodern irony (Fortier, 1997). Written by Edward Albee in 1961, *Who’s Afraid of Virginia Woolf?* has been characterized as realistic, as absurdist, and as a mix between the two. The trajectory of the four characters, the setting, and the conflict are all very modern in their focus and progress. Even so, the otherworldly wickedness and strangeness that the characters bring to the story shake an audience free from modern fixations. Both of these scripts include a *mélange* of paradigms that challenge and

demand rhetorical and interpersonal labors for each director.

CHAPTER FOUR: RELEVANT BODIES OF DISCOURSE

Supporting areas of literature informing and underpinning this effort cross and connect a number of disciplines. While the scope of this chapter seems unwieldy, all contributing elements are heavily connected with and inform the others. Rhetorical studies is a broad category of literature dovetailing with other subjects addressed in this chapter. Subjects of modernism and postmodernism, as discussed by language theorists and performance rhetoricians supply a sound and necessary dimension of theory in both the preparation and analysis of this work. Equally crucial is a discussion of self in everyday life and social scientific inquiries enacted in artistic settings. Performance studies literature imparts ideas of performance, the purpose of roles, and the function of theatre. Finally, both seminal and recently developed literature in the areas of ethnography and conversation analysis will support my selection of these research tools and their utility for exploring the cultures described and interest proposed in the conceptual net.

Semiotics and the Open Work

Eco (1989) describes a shift from the medieval fixed and single conception of art to an openness and vitality brought about by scientific discovery in the Baroque period. During this transformation of aesthetic production and consumption, Aristotelian concepts of absolutes morphed into a set of individual understandings by consumers (Eco, 1989). Viewing and reperforming an artistic piece from a subjective position became standard. Eco articulates that “every performance *explains* the composition but does not *exhaust* [italics added] it” (1989, p.15). As an artist makes choices about what to showcase or define, other positions and interpretations are abandoned. This quagmire

promises to make any interpretation of a work of art incomplete, as it cannot address other options that also would be viable to interpret the artistic work.

In essence, Eco delivers three ideas he has observed in a wide array of art. First, “open works” are “in movement” and invite creative work in partnership with the author. Next, open work presented to an audience continues to be “open” as the addressee unravels and assigns meaning to the work as interpreted by the artist. Finally, each work of art produced in adherence to overt and indirect aesthetic needs is still open to a multitude of readings (i.e., the audience), all of which are stimulated by particular/individual tendencies, pleasures, and patterns (1989, p. 21). Artistic choice, mimicking knowledge and culture, is then interpreted and presented by artists in such a way that reveals an incomplete knowledge of the aesthetic system of a piece.

Rhetoric

A semiotic modern/postmodern discussion can be interwoven with the import and impact of rhetoric on performance. Formalized theatrical performance is rhetoric. The director, actor, designer, and audience all play roles in the creation, execution, and response to a script’s rhetorical content. A play is interpreted with rhetorical intent by theatre collaborators (i.e., how the rhetor hopes to impact an audience) prior to formalized performance. The work of a director, whether modern or postmodern, is shaped by the message that he or she constructs with actors. Therefore, the role of rhetoric shapes the communication content and style of a project. W. B. Worthen writes that the “rhetoric of theater, that is, frames a relationship between the drama, stage production, and audience interpretation, and it is within that relationship that our experience as an audience takes place” (p.1). To demonstrate specific rhetorical

properties of theatre making, I will employ concepts from Bakhtin, Habermas, and Selzer.

Bakhtin's Dialogism

Dialogue in the novel is a hallmark of Mikhail Bakhtin's scholarship. This post-structural philosophical anthropologist argues that form and content are one, and to take one away from the other fully changes meaning and purpose. A dialogic element taken from its context morphs in meaning and no longer is the identical sign it had been in its previous context (1981, p. 260). Discourse lives beyond itself. Language is always living, growing, changing, and adapting: organic. Through its multivoiced expression of reality, the novel condemns a static and unitary expression of author and language and emerges out of "unsure social systems, stratification, and change" (1981, p. 379). Bakhtin celebrates endless dialogic discourse and its relation to social change. Within the novel, the system of languages is diverse, artistically organized, and linguistically shared. Dialogism infers that past and future are connected in the present through language; it is the merging of self and other. As a result, the other's point of view might be more correct than the self's point of view.

Within Bakhtin's celebration of organic discourse lies the essential concept of heteroglossia. Heteroglossia represents the socio-ideologicality of dialogization (Bakhtin, 1981). "Hetero" defines the different ideological views that all strata of society represent in language, and "glossia" is the spoken word. The novel allows and invites the presence of heteroglossia—a multivoiced representation.

Theatre theorist Marvin Carlson (1992) writes that theatre scholars observe a connection between theatre performance and Bakhtin's carnival. Both the carnival and

Victor Turner's (1982) in-between ground are places in which typical organization and rules among people melt away and an open ground appears in which new creations can occur. The Bakhtinian notion of heteroglossia and dialogism were born of his examination of the novel. Carlson (1992) notes that these two concepts (e.g., heteroglossia, dialogism) seem "more aptly applied to the drama" (p. 314). The interplay of multiple consciousnesses in the direction, rehearsal, and performance of a script also reveals the applicability of these terms to theatre. The concepts supplied by Bakhtin seem well built for the purposes of discussing practitioners' rehearsal communication and message building that will ultimately be put in place for an audience.

Bakhtin, like J.L. Austin (1971) and Judith Butler (1997) via the speech act theory, builds his ideas of dialogism on the back of the utterance. The utterance, or the exchange of words, provides a currency for new meaning-making depending on the context and the perspective of the speaker and listener. Senders and receivers (actors/directors/spectators) share in responsibility for meaning-making (Bakhtin, 1981). Carlson notes that the theatre's "inevitable heteroglossia" has been greatly affected by the development of the modern director. Theatre, like the novel, allows the narrative voice to hide as meaning-making voices are embodied in multiple characters, events and places. With their meaning-making and creative efforts, some directors can bury the multivoiced presence in a script--streamlining heteroglossia through their efforts. Bakhtin's theoretical notions become intriguing when applied to the differing voices in written work, the processing or rehearsing of that work, and the performance work of a script. Great directors such as Meyerhold and Reinhardt were held up as examples of the director replacing the voice of the playwright as they reworked classic texts in ways that

introduced additional ideas and perspectives (Carlson, 1992). The same could be said for Ann Bogart, Joanne Akalaitis, and others. The idea of heteroglossia and Umberto Eco's (1989) open works intersect here in the discussion of Bakhtin's multivoiced application to the theatre making process. Interpretation, reinterpretation, and the presence of the voice of actors, designers, and audience can be directly tied to heteroglossia and considered in ways not possible with the novel.

Habermas's Public Sphere

A defender of rationality, Habermas's body of work returns to the problem of social critique's absence in postmodern and post-structuralist works. His theory of the public sphere follows the historically emergent journey of the public sphere in the 1700s and the transformation of the public sphere towards mass consumption. He argues that control, understanding, and emancipation guide discussions of social criticism; if held in a free and reasoned setting, social change will result (Audi, 1999).

According to Habermas (1989), the public sphere in the world of letters falls between the sphere of public authority (e.g., court and police), and the private realm (e.g., social labor and bourgeois intellectuals) (p.30). Moving discussions of all matter from the private to the public spheres gives value to any idea. The public sphere's engagement in critical discussion over art and literature is the key to change and accountability. Establishing an environment comparable to the public sphere in the creation and reception of a theatre piece is a goal of many theatre practitioners.

Rhetorical Bodies

Via a blending of semiotics and rhetoric, Selzer (1999) considers the power of artifacts beyond that of language. "Things in themselves...are reduced to a function of

language: genes, genders, jeans and genetics have all been reconceived recently through the prism of language. Words have been mattering more than matter” (p. 4). With this rhetorical approach, Selzer argues and enforces the idea that language is not the only medium or material that speaks. In his essay, he maintains that all material elements of the physical world should be examined with rhetorical scrutiny, and that material rhetoric clarifies the understanding of traditional elements of rhetoric (e.g., speeches and texts) (Selzer, 1999). Selzer articulates the importance and worth of the material work of humans--the work that grounds complicated patterns of discourse. Eco’s (1989) writings on the open work of the theatre and the assignation of meaning to signs enlightens and brings texture to Selzer’s conception of physical rhetoric.

Ethnomethods

The methods born of this area of sociological study uphold the idea that commonsense knowledge needs examination. Of interest is what people know and use in their cultural groups to function. The “use of such knowledge by members of a society produces the sociological phenomenon studied by sociologists” (Leiter, 1980, p. 3). Ethnomethodology finds some of its roots in the philosophy of language (i.e., Wittgenstein [1953], Austin [1962], Searle [1969]) and phenomenology (i.e., Husserl [1964]). The effort and purpose of this branch of social science is to understand the regular, everyday happenings that people employ in order to “produce and manage the common” (Livingston, 1987, p.10.) By discovering what sorts of achievements enable local involvement, the student of that environment can learn what it means to be a member of that group.

Garfinkel defines ethnomethodology as the study of practical actions within and upon any occasion whatsoever in which members are continually demonstrating knowledge of the setting and action. Procedures enacted within a setting “whereby logical and methodological properties of the practices” can be demonstrated are considered phenomena. The setting, no matter what, is considered self-organizing and accountable—organized in such a way that the accomplishment of things can be undertaken. The way in which the setting is organized is attributable to the members’ contributions and ways. All ethnomethodological inquiry examines behaviors and communications that are demonstrated in the setting. Action in its setting is the essence of this class of study (Garfinkel, 1972, pp. 321-324).

Ethnomethodologists are deeply committed to empiricism. Purporting a unified theory or establishing concrete research questions before research is performed suppresses discoveries and findings from a site and unravels cornerstone tenets of ethnomethodological inquiry (Hilbert, 1992). This research tradition is one in which participants are directly valued for their role and common knowledge. Instead of measuring and calculating one aspect, trait, or quality, ethnomethods hold the entire participant and their experience up for study. It is out of this tradition that I draw my research methods and “connect the dots” among and between my queries.

Ethnography

Few scholars have been interested in the accomplishment and execution of art as a social study. Becker (1974), a sociologist, writes about art as a collective action and accomplishment. His qualitative observations demonstrate that art communities consist of professionals who cooperate through the use of agreed upon conventions, such as role

definition, procedure, and language. Also from sociology is Stebbins's (1979) observational study of amateur performers. He describes actors' rehearsals and peripheral activities, performances, and people types that become involved in amateur theatre.

An intriguing event that has, to date, not been described in published form, was a series of *Directing Colloquia* held in the summers of 1973, 1974, 1975, 1980, 1982, and 1985. Burnett Hobgood, the once Artistic Director at the Dallas Repertory Theatre, initiated this event. During a summer colloquia, a group of stellar American directors (e.g., 1973 included William Ball, Joseph Chaikin, Adrian Hall, and Alan Schneider) would workshop on various scenes in front of students and selected observers (S. Zachary, personal communication, September 7, 2003). Hobgood, his colleagues, and graduate students observed the working methods of this substantial and impressive sampling of directors with the purpose of identifying and describing processes of directing. Only observation and description were part of these colloquia. In the 1980s, Thomas Mitchell, professor of theatre at the University of Illinois, joined Hobgood in these efforts. Together, they wrote a manuscript called *Framework of the Director's Work in the Theatre: A Phenomenological Study*. This manuscript, despite several attempts at publication, and revisions, has never been published (S. Zachary, personal communication, September 7, 2003).

More recent ethnographies on the arts have examined youth theatre (Adkins & Emmison, 1992), and the role played by the consumer in pre-determining the process of meaning construction (Tota, 1998). Recently, Ruud (2000) examined the tensions in a professional symphony between artistic and business ideologies. Ruud's ethnography is enlightening to any area of the arts. Gross (2001) documents her time as

participant/observer in a Belgian puppet theatre. In this piece she articulates the role of heteroglossia, the history of the region, the role of the theatre, and the theatres' processes. Differing from ethnography, yet still in the body of minimal social scientific qualitative research in existence on this topic, M. Kate Sinnett (2003), doctoral student from the University of Missouri, is conducting open-ended interviews to capture director/actor response to video recorded during rehearsals (Mid America Theatre Conference, Indianapolis, 2003). This study measures message perception accuracy between actors and director. Doug Rosson (2004), authoring a dissertation at Florida State University, is employing ethnographic methods to examine the mentality and aesthetic of the Annex Theatre Company in Seattle. The director is part of his observation and description, but not the focus of his collection and analysis. At the University of Georgia, exerting similar efforts, Elena Hartwell (2004) is developing her dissertation examining two theatre companies from an ethnographic standpoint.

In a previous ethnography with theater as its setting (Goldsmith, 2000), I completed a preliminary research study addressing theatre collaborators and their communication. Throughout this study, my attentions center on the communication between actors and directors. As a result of this research and analysis, I established five structures that commingle to create rhetorical messages for an audience.

Despite a thin but long-lasting interest in the arts on the part of the social sciences, there is no body of ethnographic literature that specifically explores the work of directors with their actors in an effort to inform pedagogical practices. Similarly, conversation analysis has not been applied to the artistic setting of the theatre.

Goffman: Performance of Self

The roles theatre practitioners (and of most interest here, directors) take up in rehearsal settings vary. Erving Goffman is the essential sociological theorist who examines roles in everyday life. His fascination with the projection of self, community interaction, inequalities, and deviant behavior creates a complex rubric through which any social setting might be explored (Lemert & Branaman, 1997). *The Presentation of Self in Everyday Life* (1959) approaches all social activity as performance. Goffman examines the parts people play in interactive settings, their failures in executing those performances, performance teams, region behavior (the parts we play depending on our location within the social scene), realigning work mid- and post-conflict, and communicating out of character. His ideas and language are easily applied to this inquiry because of the language shared between his concepts and the roles I examine, the applicability of his detailed writings to my social setting, and his prolific investment in and understanding of context.

The theatrical lexicon Goffman employs labels all people as performers—whether they are aware of it or not. “[O]rdinary social intercourse is itself put together as a scene is put together, by the exchange of dramatically inflated actions, counteractions, and terminating replies” (Goffman, 1971, p.71). In fact, the experience of life consists of various frames or layers of awareness, rather than people consistently and deliberately playing a part. Goffman’s inclusion of performance ranges from events with somewhat clarified and established notions, such as weddings or dinner parties, to an individual’s behavior waiting in a waiting room or walking to a bus stop.

Among Goffman's seminal works are his studies and writings on frames and the organization of experience (1974; 1976; 1979; 1981). This speech-oriented and context-specifying body of work is crucial to understanding shifts in roles and voice in the rehearsal setting among all participants represented in my data. Building on the work of Gregory Bateson (1972), Goffman articulates the presence and meaning of frames, keys, and footings in any social setting. These writings not only explicate a social setting, but also the work of language used within that setting.

Frames, Keys, Footings

Gregory Bateson provides a beginning point for the discussion on framing. He outlines the process of play in human social behavior. Though play will be explored further in a later section, his tenets provide a solid place for understanding frames at this point. Bateson begins this discussion by examining play at the prehuman and preverbal level (1972). He establishes that the actions of "play" denote actions of "not play" and claims that play may have been an important step in the evolution of communication.

Threat, territory, deceit, and ritual are communication phenomena traceable in the animal kingdom, and also in human existence of long ago and today. An evolution of these elements is present in the process of games that include ritual and specific sets of signals that allow people to understand communication as play. Involved in these concepts is the difficult presence of paradox. For example, a playful nip does not include the meaning of the bite it represents, and additionally it stands for something that is fictional. If there is a loser in a game, the loser is expected to treat the results as fictional and accept those losses as part of the game. In play then, the messages or signals are in a sense not meant, and that which is denoted by the messages is nonexistent.

However, it is true that in play the feeling of reality can be just as real as feelings of reality in non-play. An athletic event, film, or even a commercial that takes an audience member to the brink of feelings of excitement and disappointment can be identical to those feelings present in non-play. In play, the point of non-play can become unclear. In discussing the clarity and confusion present in these two areas, the idea of frames becomes important.

Bateson defines a frame as “a class or set of messages or meaningful actions” (1972). In some instances the frame is consciously recognized and even named (i.e., a play, a movie, a job). Other times there may be no clear reference to the frame and interactants may have no overt awareness of their involvement in a frame shift. Frames are exclusive in that they exclude particular communication or action, and in the same way they are inclusive. Framing enables social beings to avoid abstraction by defining the limits of a set of actions and interactions (Bateson, 1972).

Building on Bateson’s work, Goffman explores the transformation of serious action into something playful. He notes that: (a) the playful act is an exaggeration of some real act, (b) the sequence of activity that serves as a pattern is neither followed nor completed fully, but is subject to starting, to redoing, to discontinuation for a brief period, and to mixing with sequences from other routines, (c) frequent role switching occurs during play, resulting in a mixing of the dominance of order among the players, and (d) there are signs that mark the beginnings and ends of playfulness (1974, pp. 40-43). In order to manage the shifting of a non-play frame to a play frame, Goffman establishes the central concept of frame analysis: the key. The key is a set of rules or conventions by which an activity, already meaningful in a primary framework, is transformed into

something patterned on this activity but seen by participants as something else (1974, p. 44). Keying, or operationalizing the key, is accomplished by some transformation of activity initiated by cues and observed and oriented to by participants.

Social actions in a primary framework are real or actual. Keying the performance of a script on stage in rehearsal creates something that is not real, delineating a secondary framework (Goffman, 1974). The secondary framework, or a keying, is the transformation of something in the primary framework; the perception of the interactants is altered. Staging and planning and communicating about that which is to appear on stage are actions that constitute the real and actual social action of play rehearsal: the primary frame.

Dramatic works placed on stage are of social importance because they provide a model of everyday life to some extent. The stage has fixed formal keying rules. Though these rules exist, the performance on a stage seems at times to become further and further removed from any particular replication of day-to-day activity and “more and more a primary framework in and of itself” (Goffman, 1974, p. 57). Goffman also explains that the secondary framework can become confused with the primary one, and that they might, in fact, exchange positions during social action.

Ceremonies and technical re-doings (i.e., practicings of any event) are other frames that may transform or be rekeyed into the primary framework. The rehearsing of a robbery actually becomes a robbery, and the practicing of dog grooming actually becomes dog grooming.

In *Forms of Talk*, Goffman observes that multiple layers of framing are accomplished in everyday talk with the use of cues and markers. Footings, or linguistic

cues and markers, are signals that help us find our way in a complicated conversational structure (1981).

Footing is the alignment we take up for ourselves and others present as expressed in the way we manage the production or reception of an utterance. A change in our footing is another way of talking about a change in our frame for events. A change in footing is very commonly language linked; if not that, then at least one can claim that the paralinguistic markers of language will figure. (Goffman, 1981, p. 128)

The manner in which self is projected alters when an individual changes footings. By utilizing different strategies, the speaker might convey “distinctions between the (a) animator, (b) author, and (c) principal of what is said” (Goffman, 1981, p. 145). The animator presents a set of words, the author is the creator of the ideas and beliefs being delivered, and the “principal is the individual whose position is currently being presented” (Clayman, 1992, p. 165). It is not unusual for a speaker to embody all of these identities at the same moment. Most interactants embed one footing within another rather than simply changing footings. This establishes a layering process in interaction--each movement closer to or further from the literal, or the thing that is not play (Goffman, 1981, p. 154).

A speaker is on a different footing when speaking in an official capacity as opposed to an informal one. Such switches in footing are usually accompanied by linguistic cues such as intonation, code shifting, and paralinguistic cues (Palacas, 1992). Participants’ understanding of footings is integral to keying secondary and primary framework shifts.

Hoyle (1993) explores the participatory interactive framing of two young boys playing the parts of television sportscasters. I was struck at the similarity between her discoveries and the data present in my collection. She located the boys' creation and display of the sportscaster role in three definitive ways: by using the sportscasting register, by using expressive intonation, and by taking on the distinctive footing by creating a framework in which they had an imaginary audience. Paul and I, the two directors in this study, utilize similar and oftentimes more complex register shifting strategies in adopting footings during the rehearsal process.

Goffman and Theatre Studies

To note the interdisciplinary utility of Goffman in the context of this study, I quote theatre theorist Marco De Marinis (1993). If correctly understood in its metaphorical sense and its practical usage, Goffman's "dramatic metaphor proves to be extremely valuable to scholars interested in the type of macro-interaction that constitutes theatrical communication....If life is also theater, then theater itself also involves real life, actions, transformations, and behavior" (p.54).

Frames and keys are employed notions in Western theatre. Not only are audiences expectant of the keys in their understanding of the experience, but theatre practitioners devote tremendous time and energy to the notion of keying and changing frameworks (McAuley, 1999). Not only have theatre scholars noticed the utility of Goffman's frame analysis and its application to the theatre, Goffman (1974) himself notes the theory's role in theatre. "Dramatic scriptings allow for the manipulation of framing conventions [.] [S]ince these conventions cut very deeply into the organization of experience, almost anything can be managed in a way that is compatible with sustaining the involvement of

the audience” (p.241). Theatre practitioners not only prepare for the performance of those keys and frames, but they talk and meet and process conflict concerning keys and frames.

Speech Act Theory

The marriage of social action and language is no more exploited than in the study of speech acts. Based heavily on the earlier works of language philosopher Wittgenstein (1953), J. L. Austin (1962), with his book *How to Do Things with Words*, articulates the idea that production of a word is also the performance of an action. Searle (1969) further extrapolated on Austin’s foundation by arguing that the impact of context shaped performative acts of speech; additionally, Searle advanced the notion and tenets of the speech act theory. The illocutionary speech act performs its deed at the moment of utterance. This speech act produces a force, and in action does something simply by being stated (e.g., describing, answering, identifying). Perlocutionary acts cause a secondary effect on the listener following the illocutionary act. Rules and requirements necessary for certain acts of speech and their illocutionary and perlocutionary properties are the essence of this theoretical tool. Speech act theorists showcase the sequence of interaction and have exhaustively established rubrics and flowcharts to demonstrate the connection between one speech act and the next. However, the tradition of the language philosophers followed that of the linguists, denying the implications and applications of contextual information (Drew & Heritage, 1997). The avoidance of context and social setting itself resulted in unsound empirical collections and a reductive methodological tool. Despite its difficulties, the essence of speech act theory purports that speech acts are paramount to the inquiry and understanding of all forms of social interaction. The concepts of Austin, Searle, and Dell Hymes, anthropologist, can be seen blending

together--all echoing one another in their call to examine the performance and accomplishment of local everyday interaction.

Butler's Interpolation

Judith Butler's (1997) extension of J.L. Austin's performative focuses on language as serving the problematic of the performative. Also based on the speech act theory, Butler's performative work projects that saying is always doing--speech has actual impact. Perlocutionary acts are infinite and unpredictable, and are fully subjective depending on the speaker, listener, relationship, and context (Butler, 1997). Butler insists on the materiality of utterances and their real social effects, even though we may not easily locate their origins or consequences. Performatives produce effects; all speech is performative.

Butler (1997) thinks of speech acts as interpolations of the very same utterances that came before and will come after. She places force and rich meaning in the historicity of utterances and their previous uses and contexts. Advancing this idea is her concept of constraint. "The effort of constraining a term or phrase culminates in its very proliferation—an unintended rhetorical effect" (p. 131). In not discussing something, or using language that is threatening, the thing itself is discussed, remade, proliferated, and freed (e.g., the power of the secret in modern theatre and its constant impact and presence). There is a freedom of interpretation in Butler's theory—a breaking from context.

Scholars of theatre have utilized Butler's concepts in examining not only theatre production work, but also the process in which productions are crafted. With the action of speech, a theatre performance can be planned to be a reification of what a culture knows

to be gender or history, or a production can challenge traditional notions (Dolan, 2001). Butler, departing from what previous scholars (Austin, 1971; Turner, 1982) have noted as the liminal nature of performance, argues that performativity is the norm--existing in all moments (Phelan & Lane, 1998).

Applicable to this inquiry is the use of performance in understanding the work of the director in process. Examining the performatives of communication between production practitioners through the marriage of mixed methods via interconnected disciplines seems an appropriate linkage in this interdisciplinary work--studying the performance of preparing to perform.

Speech Act Theory and Theatre Studies

The core of speech act theory claims that words act. In the process of rehearsal and production planning, the notion that an audience will not only receive the language of the piece, but also will be acted upon is articulated through speech act theory (Alter, 1990; Bennett, 1997). Speech act theory clarifies that words are often received in a way not intended by the sender; this is true for the spectator in theatre. Despite production planning, design, rehearsal, and rhetorical planning, spectatorship brings to the event things no production team can guess or control.

In the context of rehearsals and rehearsal communication, speech act theory becomes a very rich set of ideas worth mining. The director's talk about what the text in the script is "doing"; the effects of the words of the director in discussing the text reveal a great deal about how messages are formed and choices are made on behalf of the director and practitioners in rehearsal. The words chosen are "doing" and "acting" upon receivers,

whether receivers are future audience members, or actors in the midst of crafting messages.

Performance/Performative/Performativity

These three words need some definition—though this is not a simple undertaking. This study is examining the method and communication used by two directors. Performance concerns itself with the way in which we “represent ourselves and repeat those representations within everyday life” (Striff, 2003, p. 1). Marvin Carlson (1996) writes that the performance of role and identity is always for some other. In the case of this study, actors and fellow practitioners, and the audience are the other. In reflexive moments, the director even plays the part of spectator.

The ideas of performance were born primarily of an intellectual confluence among the ideas of language philosopher J. L. Austin (1962), anthropologist Victor Turner (1982; 1986), and sociologist Erving Goffman (1959). Austin examined the way speech acts were transformed into human behavior. J. L. Austin first projected that “the term ‘performative’ is derived, of course, from ‘perform.’ It indicates that the issuing of the utterance is the performing of an action” (1962, p. 6). Turner worked with Richard Schechner, building an understanding of cultural groups that was deeply shaped by concepts in theatre. The words of the theatre supplied Turner’s work with a vocabulary for understanding people as actors who improvise, represent, interpret, and perform/re-perform scripted talk and behavior (Striff, 2003). Turner, with Schechner, explored deep queries on the cultural behaviors and messages expressed (i.e., parades, rites, blessings, joke-telling, weddings) by a social group. Goffman’s (1959) work, *The Presentation of the Self in Everyday Life*, explores the roles we adopt and perform in everyday living.

Goffman also adopts the lexicon of the theatre to articulate his ideas. As Goffman understands human behavior and action, we adopt and play out roles constantly, whether our intent is to be taken seriously or we are seeking to give an impression of reality containing great falsehood. Schechner (2002) synthesizes these ideas collectively and advances them by stating that “to perform” can include being, doing, showing doing, and explaining showing doing. Being includes existence itself, and doing is the “activity of all that exists”. Showing doing is pointing to and displaying an action. Explaining showing doing is a reflexive effort made to understand performance around us (Schechner, 2002, p. 22). Schechner has formulated a set of functions of performance that can be appropriated to this examination of directing: (1) to entertain, (2) to make something that is beautiful, (3) to mark or change identity, (4) to create or foster community, (5) to heal, (6) to teach, persuade, or convince, and (7) to deal with the sacred and/or the demonic (2002, p. 38). This list does not seem all inclusive, nor exhaustive—but it does include many of the needs and goals of the director in the production setting: the need to build community and negotiate conflict within the production, the attempt to create sound and aesthetically useful rhetorical messages for audiences, and the attempt to change and/or effect the thinking of others. In the context of my inquiry, understanding the performance of the director is one viable method with which to unpack communicative moments shared among production practitioners.

Schechner discusses an intriguing sub-category of performance called proto-performance that seems highly applicable to this inquiry. This word is part of the notion that the performance process is a time-space sequence. Proto-performance signifies the training, workshop, and rehearsal that contribute ultimately to a planned performance

(Schechner, 2002, pp.191-192). Though Schechner notes proto-performance can be part of any performance (i.e., sports, theatre, everyday life), I find it useful in thinking about the work of the director. The rehearsal and preparation of the director is essentially closed to anyone outside of the production team. During the final performance itself, all previous work and effort are hidden. It is this hidden aspect of the performance that is the problematic of this work

Performative and performativity are semantically challenging terms. Established by J.L. Austin, the performative, when used in the position of a noun, indicates a word that does something. For instance, “I bet you” is not a description of some act, but actually the act itself. More recent writings by Judith Butler point out the simplistic aspect to Austin’s assessment of language and note that the performative quality of language exists, regardless of the classification of the speech act. Theatre scholars and practitioners find Butler’s understanding of the performative a powerful tool in their work. If performative is used as an adjective (i.e., performative directing), it refers to the noun (i.e., directing) in a way that showcases the role and identity of the noun. Schechner writes that performativity is a hugely broad term, referring to a vast array of ideas in the world of performance. He notes that in a vast sea of ideas, performativity directs scholars to ideas including but not limited to Austin’s performatives, Searle’s speech acts, constructions of identity, and postmodernism (Schechner, 2002, p. 110).

Parker and Sedgewick’s (1995) work on performance and performativity consider in hyper-detail the notion that saying something is doing something. They argue that it is problematic to model the entire notion of performance and performativity on Austin’s theory of language—seeing this notion of language as reductive to the true range of

human performance. W.B. Worthen (2003) articulates this further by theorizing that it is not text that prescribes the activity of a performance, but rather the construction of the text or utterance within a context that creates performative force (p. 92). Worthen's thoughts point not only to the circumstance of the utterance and the spectators of the act, but the cultural significance and historicity of the utterance as well.

Richard Schechner (2002) supplies some lucidity to these divergent yet tightly bound together terms. He notes that the term performance marks things that "are," like theatre, music, parades, everyday existence. Performative behavior or actions refer to how people do or play their identity or role. This study will examine how Paul and I accomplished the performance of director via our performative behaviors shared with production practitioners.

Verbal Art as Performance

An intriguing and useful extension of performance is Richard Bauman's (1975, 1977) idea of verbal art as performance. Bauman's interdisciplinary conception includes influences from linguistics, anthropology, folklore, and literary criticism and relies on the work of anthropologist Dell Hymes, sociologist Erving Goffman, and language philosopher J.L. Austin. His work supercedes boundaries restraining the academic community and writes in a form that celebrates an integrated scholarly tradition.

Bauman (1975) asserts that performance is a principle that organizes communication. His theory of verbal art rests in the notion that this organizing principle can be uncovered and understood ethnographically within each speech community. Bauman's verbal art argument recognizes and incorporates the scholarship of Gregory Bateson (1972) and then Erving Goffman (1974) concerning frames and the keying of

those frames. Frame offers an interpretive context for verbal art taking place in any given setting.

Considering the two production communities studied for this analysis and my focus on the work of the director, Bauman's intellections about performance and communication seem particularly applicable to the director's talk with actors and vice versa. Concerning Bauman's words below, it seems that the director, actor, and other production practitioners can be considered performer or audience, depending on the task and effort at hand in rehearsal. Due to the fact that the present state of the modern director somewhat prescribes the director to shape a production piece and possess responsibility for its success or failure, the director most probably will find him or herself in the position of performer in much of the rehearsal discussion.

Performance as a mode of spoken verbal communication consists in the assumption of responsibility to an audience for a display of communicative competence. Performance involves, on the part of the performer, an assumption of accountability to an audience for the way in which communication is carried out. From the point of view of the audience, the act of expression on the part of the performer is thus marked as subject to evaluation for the way it is done, for the relative skill and effectiveness of the performer's display of competence. Thus conceived, performance is a mode of language use, a way of speaking. (Bauman, 1975, p. 295)

In the data for this work, most of the naturally occurring talk takes place in the midst of rehearsal. Noted in Bauman's discussion is the importance for the researcher to locate "conventionalized means" that key performances in a certain

community, and how those keys differ by community (p. 300). Bauman focuses a great deal on the keying of frames; his inclusion of the importance of this element as performance supports my analysis of talk in rehearsal settings.

A last point of interest is the idea that verbal performances and their keyings/frames within communities are emergent. Bauman (1975) suggests this is due to the interplay between participants, the competence of the participants, the goals of the participants, and finally the context of the situation. Again, these factors of emergence seem nicely suited to the dynamics readily found in the temporary community of a theatrical production. The idea of emergence of social structures is a contribution of ethnomethodologists and their examination of social groups and how specific communities create and maintain the accomplishment of interaction together.

Conversation Analysis

Out of Harvey Sacks' lectures on the accomplishment of conversation came a theory and practice named conversation analysis (CA). Sacks established some conversation sequencing basics. People talk one at a time; speaker change recurs; there are utterances that appear in adjacent pairs; activities occur at appropriate places in an interaction; and certain utterances are connected or chained (Silverman, 1988, p. 107-108). These observations became an initial framework for the definitive description of talk and its organization by Harvey Sacks, Emanuel Schegloff and Gail Jefferson (1974). Their seminal *The Simplest Systematics for the Organization of Turn-Taking for Conversation* establishes that conversation: a) is organized and functions around a turn-taking mechanism, b) demonstrates order at all points, c) is shaped by previous utterances and affects future ones (i.e., locally managed), and d) is a form of interactional structure

adapted to all settings and groups. This work established an area of study that many scholars including Atkinson, Heritage, Psathas, Hopper, Moerman, Drew, Maynard, Pomerantz, and others have advanced. Conversation analysis is concerned with the event of talk. This method and theory exists at a point where linguistics, sociology, anthropology, psychology and communication meet (Schegloff, 1992, p. 104). CA is involved in locating the elements of social action and interaction, and the myriad difficulties and challenges inherent therein.

Conversation analysis is a method in the tradition of ethnomethodology, which attempts to understand and account for the organization and management of everyday actions. To examine how people accomplish the thing known as conversation, empirical queries into actual talk are necessary (Silverman, 1998). Conversation is viewed as an achievement of interlocutors within a specific social situation. Conversation analysis is the system of conventions that accounts for utterances and their execution. This method requires an inductive approach to listening to and reading (via transcription) many conversations and then positing possible discoveries.

Concerning the project, three specific areas of theory and method represented in conversation analysis literature are of interest to me. First, Drew and Heritage (1997) have collected a vast array of conversation analytic pieces taken from the workplace setting. The impact of setting on content is of import in these works and enlightening to studies dealing with roles and conflict. Next, Person (1999) explores the structure and meaning of conversation in fictive dialogue, employing literary and social scientific theory in tandem. Studying these two varied fields at once will inform my Goffman frame analysis in examining interactions between the actors' and the characters' speech

(a.g., the actor is the individual who makes a hobby or profession of adopting various personas on stage, and character is the persona adopted). Finally, Moerman's (1988) work on combining ethnography and conversation analysis serves as a solid argument and model for the application of those two particular qualitative methods.

Play in Conversation

The settings in this study include complicated laminations of frames, keys and footings. The interactants are discussing and rehearsing a script. Within that primary framework of rehearsal, there is the secondary framework of the script itself. In executing the language and actions of the text, there are often fumbles, which introduce opportunity for play, which invites new footings for participants. In both settings there are initiators of play during practicing moments. Communication taking place within the primary framework also includes a tremendous amount of play.

Hopper and Glenn cite speech errors as a trigger for play and celebration. These errors also introduce repetition, laughter, and accounts (1994). Laughable utterances produce laughter, which invites others to share in the laughter. Overlapping laughter thrives in the rehearsal setting. Repetition is an initiator of play, whether the repetition is the product of an error in speech execution or, in the case of rehearsal, a practice of the secondary framework of the script. The repetition of script execution invites mistakes or rectifies them. Often, repetition is an introducer of play in the process of rehearsal. Playfulness and make-believe are everywhere in social action but seem especially present in the data here.

The value of play to adults and its function is less understood than the value of play to children. Playfulness in marriage is an indicator of marital function. Personal

idioms and laughter are indicative of relational health (Hopper & Glenn, 1994). It seems that extrapolating these findings to a community of performers and their director might indicate that laughter services the building of cohesion among a group. Knapp and Glenn indicate that play in adult communication provides pleasure, maintains equilibrium, and contributes to problem solving (1987). They collected conversations to examine how adult play was constructed (i.e., framed), maintained, denied, and concluded.

Demonstrated in the environments of each production culture, data collected reveals production participants controlling play through the use of footings.

Garvey's investigation of play primarily explores the play of children; however, some of his investigation is fully applicable to the play behavior revealed in the transcripts here. He notes that a great deal of play is accomplished with sounds and noises--syllabic sounds that are not impregnated with linguistically meaningful content (Garvey, 1977).

Ragan's (1990) work on verbal play in the gynecological exam reports that play does occur in the female exam and serves to "generate and achieve multiple goals" (p. 67). Ragan summarizes the body of literature exploring the issue of humor, laughter, and play in the medical context—noting that it appears "neither a frequent nor a collaborative feature of most medical communication," specifically in the female exam setting. Utilizing conversation analysis, Ragan finds that verbal play in this context orients participants to the non-medical or setting specific goals of the exam (like seeing each other as people instead as their medical role) and to rectify the concerns and cares of each party.

Repetitive and rhythmic vocalizations distorting sounds in the secondary framework can incite shifts into the primary framework. Spontaneous rhyming and word play are also evident in segments of rehearsal transcriptions. Play with conversation is not only present in the talk of the theatre collaborators in the primary framework of rehearsal, but also present in the scripts, which creates some very confusing patches of talk about the script.

Assessments, Hedges, Pre's and Repetition/Imitation in Rehearsal Talk

Other subjects in conversation analysis literature enlighten the process of rehearsal talk. Much of the stopping and starting in rehearsal is enacted so that the director can request a change in performance execution on the part of the actors. The way Paul and I stopped the action of the secondary process to talk about the primary process is a point of interest. For that reason, Pomerantz's (1984) work on assessments is helpful in the examination of the conversations. She defines assessment as a product of participation; with an assessment a speaker "claims knowledge of that which he or she is assessing" (p. 57). "The initial assessment provides the relevance of the recipient's second assessment" (p. 61). This is of interest in terms of the actors' response to the director's assessment of the execution of the work. If the recipient is in agreement with the initial speaker's assessment, that is considered a preferred turn-shape in the case of assessments. Typically, agreement is demonstrated with by a minimal gap between turns. A disagreement results in a dispreferred turn-shape—meaning that the recipient's response is delayed, extends over a series of turns, or goes unstated. Once an initial assessment is made, a secondary assessment on the part of the coparticipant is expected (Pomerantz, 1984). Both agreement and disagreement with assessment produce an altered

result in the performance of the actors. At times in rehearsal, an actor might proffer an assessment for the director's response. In return there could be either an assessment agreement or disagreement. The occurrence or frequency of actor-proffered assessments is less frequent than the presence of director assessments in *The Real Thing* setting. Assessments in rehearsal often are enmeshed with, indirect to, and a perlocutionary effect of a request or declaration.

There are occasions in the production rehearsal transcripts for both *The Real Thing* and *Who's Afraid of Virginia Woolf?* that involve assessments and occasions when utterances that share some similarity to or kinship with assessments, but are not fully and clearly assessments, appear. The kinship assessments, at times, go unspoken but are inferred by the speech acts involved in the utterance, and include co-participant orientation to the utterance as if it were understood to be an assessment.

The use of "you know", "right", "I think" and tag questions in talk are frequent. These utterances are categorized as linguistic hedging devices (Holmes, 1986, 1990; Lakoff, 1975). Though this language and concept is not recognized as a conversational analytic classification, hedges are utterances that play a role in conversational structure and accomplish illocutionary and perlocutionary speech acts in the midst of social interaction. Hedges mitigate the strength or intent of a speech act. Brown and Levinson (1990) report that hedges are used to communicate politeness—"making one's opinion safely vague" (p. 116). Decreasing the imposition on the receiver and showing deference to an idea in order to remove the directness of a speech act are also identified conversational uses for the hedging device (Brown & Levinson, 1990). In the case of the director's use of hedging utterances, they seem to function as politeness strategies

through mitigation of requests-- implying flexibility, openness, and inclusion. Hedges are also frequently observed in the position of holding the floor. "I think", "You know", "I don't know", "I mean", and "um" are frequently observed hedges/tag questions in theses production transcripts.

Rehearsing the performance of a script (i.e., the secondary process or framework) requires a tremendous number of startings and stoppings; as a result, the inclusion of *pre*-sequences in conversation is very high. Schegloff (1980) notes that various sorts of talk produced by a speaker and understood by a recipient is talk that is "preliminary to other talk" (p. 113). There are pre-requests, pre-directives, and pre-others that are collected and generally labeled pre-sequences, or pre's (Schegloff, 1980). Preliminaries play the role of acquiring understanding on the part of the speakers. They align participants so that a future reference to some action can be made. Schegloff (1980) calls this the "work of securing the recognizability of what will be referred to" (p. 115). Presequences may precede the asking of question, the telling of a story, or the offering of an example. Pre's can lead a fellow interlocutor down the path that a conversation partner is designing (e.g., [speaker 1 with presequence]: what are you doing later, [speaker 2] nothing, why?). Presequences can establish and make it possible to predict what might come next in talk (Levinson, 1983, pp. 349-352). Nofsinger (1991) notes that a presequence can also have little to do with the referential action to which it leads. The pre leads interlocutors to a larger segment of conversational action. "A pre does not make compulsory, nor specify, any entire line of action" (Hopper, 1992, p. 158). In other settings or instances, pre's might be explored for their direct connection to specific lines of action and the overt reference to that line of action in the preliminary. However, applying a pre in its more

general sense, pre-sequencing “beings a trajectories, rather than committing partners to fully figured actions” (Hopper, 1992, p. 163). The presence of the presequences in rehearsal enables the participants to know just where they are (i.e., what frame) and what they are doing in a given sequence. The director’s use of pre’s is a substantial tool in the turn-taking and frame keying management of the floor for speakers.

One director in this study repeats the dialogue of characters, or extends the dialogue, introducing a character’s thoughts into the dialogue present in the script. Tannen (1989) describes imitation as a method for ideas to be “manipulated, interpreted, rearranged, and synthesized precisely because they are familiar and fixed,” (p. 96) just as the memorized words of a script are fixed. Speakers repeat parts of talk not as mindless mimics but to create new ideas and meanings. Tannen notes that repetition in conversation is an automatic, natural, spontaneous way of being in a conversation with others. In the context of the rehearsal, imitation and repetition are paramount to meaning making, creativity, and involvement of the theatre practitioners.

CHAPTER FIVE: SELECTION AND USE OF RESEARCH METHODS

Ethnography and This Inquiry

I am committed to engaging science in a fashion that showcases the directness of observations that involves understanding and relating to participants and persons. This form of study provides experience and adventure for me, the researcher. It is an opportunity to invest in rapport and personal trust. Ethnographic methods of understanding investigate (1) the world of a participant, (2) the actions taken in that world, and (3) the objects in that world. A great deal of social science scholarship deals with the analysis of indirect accounts. A direct account, an ethnography, examines the everyday, naturally occurring communication of participants: a scarcity in much of the published scholarship. Ethnography is about searching for understanding that is grounded within the cultural performance of a group of people. This methodology will enable a discovery of how individuals understand their culture and one another. An ethnography produces understandings, not claims or variables. There is no sample, and the same information is not gathered from all participants. These things combine “in such a way as to undermine the effort to give a well grounded causal explanation” (Wieder, 2000, p. 2). Affiliated with phenomenology, ethnographic method offers a sound and truthful alternative to logical positivism. Ethnography is a study at the level of meaning, not at the level of cause; it provides an opportunity to connect the reality of a culture with the structures of that culture. Ethnography will cut a path of understanding and inquiry about the culture of a theatre production that will establish groundwork for further development and varied methodological applications.

The culture of theatre exists. My dissertation is an attempt to uncover that which already exists. My proposed conceptual net posits a search for the invariant; through this, I can generalize a particular instance or class of instances/phenomenon. Ethnographic method will enable me to explore the meaning of actions, things, and events to the people in these two production cultures. Ethnography will help locate the theory of each culture and how the director directs within its constructs.

Those directing students and professionals fortunate enough to receive an invitation to observe a working director's process rave about the experience. It is a rarity. Largely, directing is taught in a highly-structured setting via small scenes and "showings." The student director is alone, privy to no one else's process, and open to praise and brutal critique of their product. At best, and most often, rehearsal situations are relayed and retold in a classroom setting, and problems are discussed with posited recommendations for solutions. At worst, only the "product" or scene is discussed by professors and classmates in an after-the-fact manner with little chance to hash out difficulties of the process in a productive environment. An ethnographic examination of the work of a director is a comprehensive and explicit "way in" to this art form.

Validity and Reliability

The terms validity and reliability are often defined in light of quantitative positivism. Validity is most traditionally thought to be the issue of measuring what the research claims to measure. In turn, reliability is most frequently thought to refer to trusted application from subject to subject, or group to group (Infante, Rancer, & Womack, 1993). Ethnography's primary aim is understanding, whereas prediction and control are not the interest. "Ethnography searches for the invariant—it is through the

invariant that ethnographic research can generalize” (Wieder, 2000, p. 2). The investigator is not in search of causal explanations because there is no sample; there is no control. The same information is not gathered in the same way from each participant. The focus is on the naturally occurring, without the researcher’s intervention and gimmick.

Experimental design is based on the researcher’s own cultural standards; this has no validity in cultural groups that differ from the researcher’s. Adler and Adler (1987) and Conquergood (1991, 1992) place the test of ethnographic validity and reliability in the hands of the audience. The work is deemed valid and reliable if readers assess that the ethnographer has accumulated sufficient exposure to the group studied by virtue of the way they are represented in writing. Ethnography is not a tool, a survey, or anything external that can be applied to another set of identical participants. There is no external validity with ethnography, only internal validity. Ethnography’s validity is internal; understanding is established, not experimental design/prediction/control.

Lofland and Lofland (1995) claim that naturalistic inquiry into the social world has far fewer problems with validity than research traditions that rely on indirect perception and inquiry. Each piece of ethnographic discovery must be an accurate depiction of behavior. There must be a great concern with the verification of observations. The participant observer should be constantly confronted with the question of “what is really the case in this instance?” Issues of ethnographic validity include: the directness of the report, the spatial location of the reporter, the possible skewing between self and participant, self-serving error and bias, plain errors, internal consistency, and external consistency (Lofland & Lofland, 1995).

Voice is also of crucial importance to a valid and reliable representation of a culture. This topic is controversial in the literature at present. The investigator must pay careful attention to the voice used in writing. The range of informants and the explicitness of the investigator's presence are of paramount importance in ethnography, probably even more so than in quantitative methods. If the authorial voice is truly valid, the reader can distinctly hear the researcher's voice and the voices of the participants researched. The researcher is the instrument, and their writing is what fully establishes validity and reliability. Conquergood (1991) articulates some pitfalls to writing in a voice that is one of truly witnessing a culture, not simply objectifying or subjectifying it. These pitfalls include over-identifying with a group, becoming too detached from the group, or writing as though the research is a "great bridge" to the world. If a group or culture ethnographically studied finds recognition of its group in the writing, but through a new lens, validity has been established via the voice of the researcher.

Conversation Analysis and This Inquiry

The questions pursued in this work seek to locate the structures and patterns and ways of understanding that are evidenced by participants in each of the two production settings. Patterns and order accomplishment are the very events that conversation analysis (CA) examines. Traditional conversation analysis assumes: (1) order is a produced orderliness, (2) order is situated and occasioned, (3) this order is not merely a researcher's perception, but rather a thing that participants orient to in some way, (4) this order is repeatable and recurrent, (5) the analyst will discover, describe, and analyze the orderliness produced by participants, (6) quantitative efforts applied to the discovery, description, and analysis of structures, machinery, practices, and procedures should be set

aside in the interest of discovering, describing, and analyzing talk, and (7) once discovered, structures of social action can be described in atypical, formal, consistent, and contentless terms (Psathas, 1995, p. 3). As I ventured further into these two production sites, I decided CA would clarify the culture and accomplishment of communications around me; but also found that I disagreed more than ever with CA traditionalists' context-free atypical establishment.

In the discussion of talk in context, linguistic and sociologic disciplines have been prompted to investigate contexts including linguistic, cultural, institutional and those socially structured (Schegloff, 1992, p. 102). Schegloff refers to context as social structure. The social structure of an event concerns the researcher with the organization, practice, and sectors of an institutions with which interlocutors identify (p. 103). As conversation participants engage in talk, they are constantly orienting to the context by means of the conversation. Sacks, Schegloff, and Jefferson (1974) discuss the role of context a great deal in their theory-making work on turn taking in conversation. They considered the context to be the very immediate and local context of the conversation, and did include that semantic version of context as an element affecting the process of turn-taking.

[T]urn taking seemed a basic form of organization for conversation ...and it could be selectively and locally affected by such social aspects of context. Depiction of an organization for turn taking should fit the facts of variability by virtue of a design that allowed it to be context-sensitive, but should be cast in a manner that requires no reference to any particular context. (Sacks et al., 1974, p. 10)

Sacks, Schegloff, and Jefferson (1974) noted that conversation is situated--it is “born of and part of a real set of circumstances” (p. 699). A belief and fear of Schegloff’s and other conversation analysts’ is that making too much of a setting will interfere with and muddle discoveries by focusing too much on the place in which the talk occurred (Silverman, 1998). Talk determines the context and the activity of the context. Conversation is continually built and managed, and the status of the setting and the primary function of the setting will be transformed and formed by talk. The strain between context and no context was established long ago between linguistic and sociological camps. Basic attributes such as age, ethnicity, class and other statistics were taken into account. As research exploring events in naturally occurring talk increased, it became clear that those previously noted attributes were affected and manipulated based on the setting of the talk and the tasks confronting the interlocutors. Goffman (1974) developed this idea into the notion of “frames”. Frames exist only with the understanding of context, activities enacted in context, and roles played within context. Hymes further noted the importance of context by arguing that linguistic cues actually stimulate the dynamics of a particular context (1974, pp. 57-65).

The theatre rehearsal setting is a context in which the primary activity of the talk is constantly shifting. Talk signals a shift in activity. The context of the theatre cannot overwhelm the information collected, as the talk controls the information. However, the setting and institution are vital to understanding the two production cultures and their ways of knowing.

Multiple Methods: A Further Case for Context

The primary task of the ethnographer is to note, with great care, the behaviors and interactions of participants. Talk is a primary factor in the body of observable social interactions. Talk is enmeshed within its cultural, social, historical and performative contexts. Conversation analysis is theorized and employed in order for researchers to examine the way naturally occurring talk is organized and utilized in everyday interaction. The hyper-exact nature of transcribing and analyzing recordings helps social scientists understand what interlocutors orient to or how interlocutors demonstrate a failure to orient. As Moerman states, “anything ever said is said by someone, to someone, at a particular moment of some specific socially organized and culturally informed occasion” (p. x, 1988). Conversation analysis employed in the midst of and as partner to ethnographic work will allow me to attend to the specifics of these rehearsal processes and describe in fine detail how participants oriented to the culture of the production in which they functioned.

In each moment of speaking, interactants are constructing their culture, their role, and the performance of their own self in that setting. Conversation analysis demonstrates how participants create and orient to meaning, how the spoken elements of social interaction are built, and how talk is organized (Sacks, Schegloff, & Jefferson, 1974). The recordings captured and the transcripts built as part of this theory and method demonstrate human events. However, for the purposes of this inquiry, these human events cannot be usefully described, explicated, and analyzed unless explored with the tools and contextual attention of ethnography (Moerman, 1988).

The communication that occurs within and beyond talk will be included in this study via the multiple methods of ethnography and conversation analysis. Examining talk that occurs within a set of principles and interpretations applied to and understood by a community ties conversation analysis to the context of the culture under examination. Since the effort in this inquiry is to understand ways of knowing and doing and being, the issue of meaning becomes inextricable to all points of discussion. Moerman (1988) notes that elements of meaning, like conversation, are locally occasioned. Reporting conversational features and events and organization also requires ethnographic reporting about how those same features, events, and organization work in the context of the culture of these two productions.

The inclusion of context was not and is not accepted by conversation analysis traditionalists (Prevignano & Thibault, 2003; Sacks, 1972; Sacks, Schegloff, & Jefferson, 1974). Sacks notes that “conversation is independently organized from such other things as social class etc....it has a sequential organization which employs identities that it determines” (Sacks, as cited in Silverman, 1998, p. 73). However, there are several prominent social science scholars (Labov, 1972; Gumperz, 1992), including conversation analysts (Moerman, 1988; Mandlebaum, 1990-91), who have embraced and celebrated the employ of context to attain accurate records of language in its social context (Maynard, 2003). Dell Hymes (1962) founded the tradition of ethnography of speaking which is centered fully on the cultural, social, and historical elements of talk in a speech community. Ethnographers of speaking do not attain or explicate transcripts but rather concentrate on speech elements that reveal and demonstrate context. As pro-context

scholars recognize, a culturally contexted conversation analysis must appreciate and incorporate that cultures differ in ways that are embodied and demonstrated through talk.

Drew and Heritage (1992) note that linguist Labov fully took notice of the context of speech and clarified that a pure linguistic approach taken alone would not provide information about a group's speech. The field of linguists, influenced by CA and the work undertaken by sociologists, recognize that basic linguistic phenomena are largely affected by the context in which they take place (Brown and Yule as cited in Drew and Heritage, 1992). The evolution of sociolinguistic studies ushered into the academy a sensitivity to a speech community's context in production. In Dell Hymes' (1972a; 1972b; 1974) treatment of speech as anthropology, speech's contextualization is the cornerstone of his SPEAKING model. In relationship to Hymes' work, Gumperz (1982) expands on the notion of context through his scholarship on contextualization cues:

We use our knowledge of grammar and lexicon, along with contextualization conventions and whatever background information we have about settings and participants, to decide what discourse task is being performed and what activity is being signaled, and this provides information about likely communicative goals and outcome. (p. 18)

To expand on this notion of context as explanatory for speech activity, Goffman (1981) writes that "contexts might be classified according to the way they affect the illocutionary force of statements made in them" (p. 67). Goffman's (1974) (and also Bateson's [1972]) description of *frame* details the understanding participants have of their most immediate social interaction, the identity they possess within it, and the goals they seek to accomplish. Speech acts only have impact or force in their speech context.

Though Schegloff, one of the original authors of the seminal piece describing CA and its tenets, notes that the theory and method of CA was not born as one that envelopes the notion of social structures. However, he adds that traditional sociological concerns such as social structure is becoming a concern of CA, though this is “an extension of its sociological office, not its basis” (Schegloff, 1992, p. 105). Schegloff also draws on the idea of relevance, advanced by Harvey Sacks in his early arguments about CA. Though ideas of the setting were not included as relevant to a study of talk, references to who the interlocutors were did receive notice (i.e., man/woman, Protestant/Jew, doctor/patient). These traits and other qualities such as age and economic status were noted as elements that were referred to and oriented to and very much part of talk (Schegloff, 1992, p. 109-110). So, though Schegloff notes that Sacks did not account for the social context of participants, he did work out ways in which to account for the characteristics of participants. Concerning context and setting, Schegloff (1992) writes that it is a task for researchers to address the relevance of context to data, and how setting creates consequences for the “shape, form, trajectory, content, and character” of talk (p.111). Context is pertinent to talk if it is tied directly to the orientation of the participants and demonstrates a direct connection to the talk as opposed to “hovering” around the talk (Schegloff, 1992).

Verbal communication occurring during interaction is the primary way in which people engage tasks, and it is the modality in which group participants accomplish goals within organizations. The organization or institution itself does not preordain the talk, but rather the roles people seek to fill in the organization or institution become defined and

important because of the tasks and work made relevant to their identity (Drew & Heritage, 1992, p. 3-4).

To analyze accomplishments in the setting of the theatre, it is necessary to describe how participants “do being in that setting” (Schegloff, 1991, pp.60-61). Levinson discusses the impact of activity type on communication. Each activity possesses structural properties that denote a scheme of actions. He offers the example of each activity having a way of beginning that is dependent on the way a community is organized, and their goal orientation (Levinson, 1992, p. 72). In essence, Levinson builds an argument that activity contributes heavily to what interlocutors contribute to an interaction, and how those contributions might be received. Navigating terms and phrases unfamiliar to those outside of the theatre and articulating a course of action specific to the theatre are contextual explanations that inform what people are actually doing with their talk and how their competencies at conversation might be demonstrated (Maynard, 2003). Unexpected sequential patterns can also be informed by a contextual discussion. For example, at times when it might be expected that a competent communication/theatre practitioner respond to a question or statement by the director, the actor might have no linguistic response because of the structure of the rehearsal period, or the timing of the rehearsal, or the segment of dialogue being rehearsed.

Multiple methods do not seek a simple streamlined synthesis of data; instead, it requires a crossing-over and a conversation between different kinds of data. Recognizably, each of these two methods (CA and ethnography) will illuminate different elements of the directors in their roles. Implementing these two methodologies does not infer that conversation analytic work will be any less observant of local organization or

that ethnographic observations will be any less appreciative of either setting's external organization. Instead, the employ of multiple methods will complementarily illuminate the differences present in the experiences and actions of each director and their production practitioners. A conversation analytic approach might provide specific insights into how directors operate in the rehearsal hall. The director and other theatre participants' orientation to the culture of their production might provide great description as to how patterns of meaning, inference, and action are accomplished (Drew & Heritage, 1992). The provocation, difficulty, and excitement in this social science inquiry exists in bridging the ethnographic portrayal of patterns and elements of these production environments and analytically detailing those conversation patterns and elements through collected, locally managed talk.

Collections, Observations, Procedures

My participant observation and the recordings of two theatre productions at the University of Oklahoma School of Drama constitute data for this research. All participants in the creative processes of these productions provided data. The population of participants were members of the university, whether students (i.e., drama majors), faculty, or staff. Additionally, they were all heavily involved in the University's theatre program. The theatre was the primary culture of involvement for all participants.

Field notes/observations, interviews, tape recordings, video recordings, spontaneous and planned conversations, and observed and engaged segments of each play's rehearsal process will serve as material from which I will discover and identify theoretical notions and propositions. Segments of taped interaction will be transcribed for the purpose of reporting participants' communication. Cultivating the presence of

recording devices in each setting was a minimal challenge. Directing and acting are very private processes for most artists. My full and integrated involvement in the work and culture of each play's process was crucial to these collections. The time frame for collections for *The Real Thing*, was seven weeks. The second production, *Who's Afraid of Virginia Woolf?*, was in planning stages and rehearsal throughout an eight week period.

Based on my collections, I will search for patterns and behaviors recurrent in each setting, identify the social maps, the physical settings, and pay great attention to routines. Observational notes taken are an attempt to represent what actually occurred in the settings. Recalled notes and theoretical notions become a part of these observations as the notes are further developed off site. Raw observations and jottings are not enough. Theoretical notions will become more and more elaborate and safeguard an audience of readers from losing the relevance of discoveries and understandings. Thematizing and generalizing ([1] focusing on a fragment, [2] deciding what *it* is an instance of, [3] finding its place in a network of concepts, and [4] looking at fragments of the same thing and pulling them into a class) are a product of my presence, identification, and interpretation of structures in the cultures of these two productions (Wieder, 2000).

Supporting a Conceptual Net

Generating data and supporting a conceptual net through that data is an important element in the discussion of research methods. What information will be used to address the conceptual net from Chapter Two?, How will this information be analyzed and/or interpreted?, How will this information be presented/represented?, and How will I make

the contribution of data to my inquiry clear? What follows is a brief outline of the process of data collection and analysis under the tradition of ethnography.

Data gathering is the first task in supporting answers to or discussion of the conceptual net. In both productions, I was present for rehearsals, production meetings, and smaller happenings that involved discussions between some combination of production practitioners. I took notes over most of these events; many of the interactions were audiotaped, and some were videotaped as well.

While gathering data, I began engaging in a second major stage of the ethnographic process: focusing. In the focusing stage, I began discerning what topics I should explore, ways in which I should ask or talk about those topics with fellow production participants, and how I should address these issues in order to cultivate interest in a social scientific and creative audience (Lofland & Lofland, 1995).

Analysis, the final task that will support my conceptual net, emerges as a product of immersion into my data (Chapter Six). Ethnographic data analysis is an inductive and creative process (Lofland & Lofland, 1995). This is not to say that concrete ways of exploring data do not exist; but rather it is to say that many functional and productive avenues of analysis contribute answers to questions asked at the beginning of this inquiry. Wieder (2000) describes the process of data analysis through a well-articulated series of thematizing and generalizing steps:

- 1) Seize on some fragment of social life. 2) After having taken the thing seized and picked out and focused on as an instance of “just that” (as itself, given and understood in common sense, folk, or native terms), we ask about the same “just that”, what sort of thing is this an instance of. 3) Conceptualizing: placing

the seized, picked out, initially conceptualized thing within a network of related concepts. 4) Examining other modes of the same thing or the same kind of thing being shown and then collecting those items as members of a class. (p. 1)

This description, in alignment with Lofland and Lofland (1995), articulates the inductive process of this method, in which identifying “structures, patterns, identities, roles, similarities, comparibilities, and analogues” is foundational (Wieder, 2000, p. 1).

CHAPTER SIX: BACKGROUND AND DATA ANALYSIS IN THE SETTINGS OF “THE REAL THING” AND “WHO’S AFRAID OF VIRGINIA WOOLF?”

Though not intending to advocate for or describe ethnography in the setting of theatre production, W.B. Worthen (1992) very accurately sets the scene for an ethnographic investigation of the work of the director and practitioners.

In the theater, drama can speak only through the practices of acting and directing, the construction of the material space of the *mise-en-scene*, and the arrangement and disposition of the audience. We often think of these activities as free and unconstrained, as based on the unique insights of the theater’s practitioners. In practice, though, the theater’s ways of producing texts on the stage tend to be highly formal; despite the range of personal “choice” that appears in any production, such choices emerge with the theater’s systematic ways of putting the drama into play. (p. 1)

Worthen implies that there is a way of working and knowing in the artistic setting to which participants orient. This notion merges readily with Howard Becker’s (1974) construct that art is inherently accomplished through people acting collectively as a unit. Becker, a sociologist, studied artistic communities and observed that conventions guided cooperation and made artistic production possible; however, it concomitantly put forth obstacles to innovation.

An ethnographic and conversation analytic examination of two production processes will consider the generation of art and its relationship to the social context from which it emerges. Uncovering and articulating elaborate ways of functioning and the conventions employed by each production community is a point of departure in

considering the performance and work of the director. The data collected and observations described and thematized in this chapter are resultant of my participation within both production settings and their activities.

A Background for Both Production Settings

The university unit providing the location for this study requires description. The program, during the time of my collections, serviced approximately 150 undergraduate majors and 15 graduate students. The undergraduate degree, a Bachelor in Fine Arts, is a pre-professional performance or technical degree. Graduate students pursue a Master of Fine Arts degree in Directing, or Design (Scenic, Lighting, or Costuming).

The School of Drama produces between 20 and 22 productions per year (i.e., theatre and dance). Half of these productions are considered Mainstage productions. Mainstage is a heavily marketed season with a large and faithful audience base of season ticket holders. Mainstage productions are high profile and receive ample time, funding, preparation, and production staff and are primarily directed by performance faculty. The Lab season, housed in a small 88-seat theatre, is lightly marketed and provides a location for the production of dramatic material that might be more “cutting edge”, controversial, or challenging to the larger Mainstage audience base. Nearly all Lab productions are directed by graduate students who must direct to demonstrate progress and success in their academic program. Lab productions typically receive funding of less than two hundred dollars for the entire effort (i.e., set, costumes, props). It is a space that is student run and has far less physical resources and support than Mainstage spaces (a 211 seat flexible space, and a 700-seat proscenium theatre).

Casting for the School of Drama's multiple productions occurs once at the beginning of each semester. Typically, four to six theatre productions are cast per term. This process might be compared to the National Football League draft. After three days of mass auditions and selective callbacks, all casting directors, drama faculty, and the artistic director/chair of the program gather to collectively cast. Throughout the several days' casting process, multiple conversations and meetings are shared between casting directors. Directors state their interests and campaign for their script's needs. There is a pecking order. Senior faculty select the majority of the most talented students; junior faculty negotiate some of those students away in "trades" of various sorts; and graduate student directors accept students that are further down the list in desirability (i.e., less experience, talent, discipline, etc.). Despite their placement in the pecking order, even graduate students can occasionally manage sensitive negotiations during this period that will serve their casting efforts positively. This hierarchy is relatively similar to those existing in other productions and educational theatre programs-- and can be considered to belong in a group or class of systems that operate similarly. The transfer of students and faculty among various higher education institution is evidence of a shared and similar structure of hierarchy. To further generalize, the pecking order, rewards, and costs inherent in this academic unit are similar to structures existing in other branches of the academy such as the tenure process, teaching loads, the opportunity to have the assistance of student aids, resource allocation, and more. The setting examined here and other sectors of the academic arena share many of the same tenants, structures, and departmental structure (i.e., who does what job and is in charge of others).

On casting day, if all participants have learned casting conventions and rules appropriately and conformed, this mass effort is a simple and quick one. All those casting write their desired cast list on dry-erase boards in a conference room, and any conflicts are negotiated. On occasion, this can be a highly conflictual process, but during the times I was privy to the casting sessions, things seemed to go fairly smoothly—as long as the politics of the process were recognized and respected.

The Real Thing Data Analysis

The Real Thing, cast in the fall casting session, was slated as a Mainstage production. Paul, the director, was junior faculty. His casting efforts deferred to senior faculty also casting in the same session. This production, as it was Mainstage, was endowed with a full production staff (i.e., technical director, assistant director, dramaturg, lighting designer and his assistant, stage manager, costume designer and her advisor, scenic designer and his assistant, props master, and dialect coach). With the exception of the costume designer, all other designers were full-time faculty, as was the technical director. The Mainstage status of the production brought with it regimented production meetings in which production concepts were discussed and negotiated, as well as the pressure of being a high profile production representing the program and the work of this new faculty member, Paul. The time between the first production meeting and the close of the show was nearly eight weeks with the rehearsal period lasting six weeks in total.

With the exception of the final ten days of rehearsal, I was able to take observational notes in the setting as activity was happening. Each night I would translate my scrawlings into a more fleshed out version of the events of the day. The weekends provided me with the opportunities to extend my observational notes and identify

theoretical notions. Near the end of the production period, part of my role was to observe the run of the show and take notes for Paul and the actors—offering my suggestions for improvement. Observational notes during this period were from memory, and also greatly informed by the audio tapes of rehearsals. Most of the very interesting and interaction during the end of the production period took place during note-taking sessions at the end of each rehearsal. This was Paul’s only opportunity to continue shaping the piece with the actors.

Roles in This Setting

Production Team

Paul, Director
Steve, Department Chair
Joy, Assistant Director
Tom, Props Master
Belinda, Costume Designer
Mike, Faculty Advisor to Costume Designer
Lisa, Dramaturg
Jerry, Lighting Designer
Greg, Assistant Lighting Designer
Mark, Scenic Designer
Sarah, Assistant Scenic Designer
Amber, Stage Manager
Kim, Assistant Stage Manager
Michael, Technical Director

The initial organized and planned production event was the first production meeting for *The Real Thing*. In this meeting, people very obviously enacted their roles in the cooperative effort of making art. Clear from the first moment in the conference room, Paul took charge of the production meeting agenda showing leadership behaviors. In the first gathering of the team, he made the introductions, which were more like reminders since most of the team members had worked with each other in some previous capacity. Amber, his stage manager, sat quietly taking copious notes. The meetings took place in

the only room in the Fine Arts Building equipped for conferences; the environment included a nice large table, good lighting, and dry-erase boards. All parties seemed to know the rules of how these meetings would progress. There was never any commentary on how to run the production meetings during *The Real Thing* production period.

In the very first production meeting, the only designer ready to share specific notions of how her work might come to fruition was Belinda, the costumer. She was a graduate student. Her rank was the lowest of all the designers. This costume design was a requirement for her degree completion. She presented a prepared analysis of characters and fabrics that would extend Paul's vision. Her design presentation was interrupted and fractured in meaning multiple times by other topics having nothing to do with her ideas. I assumed these overt interruptions were entertained due to her low power rank as a graduate student.

The Artistic Director and Chair of the School of Drama, Steve, was ambivalent about his role as sound designer. He was evasive, unclear, and playful about what tasks he would carry. In the program, he superseded all parties in terms of power, which allowed for this playful and unclear way of talking about the work that he might or might not perform for the production.

In the second production meeting, more specific instances of role performance and negotiation occurred. The production team sat in different seats from the week before. Paul sat at the head of the table again, but at the opposite end from the previous gathering. Once again, he ran the agenda. Several technical elements in the show were proposed by Paul, but it quickly became obvious that the scenic designer, lighting designer, and the props master did not know if these technical elements were tasks

belonging to them or not. The use of a working laptop on stage that would play a DVD and the employ of projection screens around the theatre became a point of contention in this meeting. Whose job was it? Lighting, scenery, props? It was never clarified at this meeting. Tom, an undergraduate prop master, made several recommendations during meetings as to the resolution of these problems and the contribution he might make. These were rarely recognized, let alone utilized.

Mark, the scenic designer, presented a three-dimensional design model of the stage. Because of my graduate student status at the time, I was "in the know" that his assistant, Sarah, built the model and helped design a great portion of it by herself. She sat quietly along the wall of the room, not at the table. Mark narrated the model with descriptive interjections from Paul. Both Mark's assistant Sarah, and Jerry's assistant, Greg, would contribute to and enact designs of the lead designers. Part of the scenic design included huge grainy photos of the actors as characters, strategically placed around the set. The costume faculty advisor, Mike, took issue with this idea, noting that the costume designer, Belinda, had no time for this additional task of costuming the photo shoots--a task about which she previously had known nothing. The theme of time and its preciousness became more and more present among the various design areas as production weeks passed. People had less time to address and take ownership of tasks that were not clearly role-identified.

In this second meeting, Paul made it clear to the designers that they were welcome anytime in the rehearsal space so that they might see what was happening, how space was being used, and ways in which designs and actors could work together. During the rehearsal period of six weeks, only one designer, Belinda, came to a rehearsal before

technical week (i.e., the week prior to opening in which all technical elements are added to the performance). I was not surprised. In this training program, attending rehearsals had not appeared to be part of the designer process. A previous production in which Mark was my scenic designer, he told me that a good designer never has to go to rehearsal to understand their contribution to the production. As *The Real Thing* rehearsals began, a table, which served as the centerpiece of the playing space, was clearly the wrong height. It took nearly three weeks for the scene shop to address this. I wondered if the problem would have been such a large one had Mark visited rehearsal one evening for a few minutes.

By the fourth production meeting, a clear conflict had emerged between the scenic designer and the technical director about how to rig the giant photos around the set. This took a great deal of the time, and kept re-emerging in the midst of other topics. The matter of the projected video and the DVD player was still unresolved. Paul requested that the issue be resolved that day. It was not.

In the end, Paul made a list of sound cues and songs he wanted to utilize, and Greg, an actor, located them all. Steve's dubious role as sound contributor went unfulfilled. This was not spoken of in a negative way ever, undoubtedly because Steve was present in these meetings and was also in charge of everyone else.

Within rehearsals, there was a more clear demonstration of roles for Paul, the stage manager, the assistant stage manager, and the dramaturg. Amber, stage manager, had the departmental reputation for being very rule-driven in her role. This held true during *The Real Thing*. She defined herself as separate from the director, and at times even in opposition to him. Amber's execution of appropriate and required stage management

practices became her identity. She and Kim, assistant stage manager, were stringent in their role performance. They followed all of the “rules” during actor orientation (i.e., describing timeliness expectations) and rehearsals. At the beginning of the first rehearsal, both Paul and Amber made it clear that actors must be present and ready to work at the start of rehearsal. Paul announced that the rehearsal period would follow Actor’s Equity Association rules (i.e., professional actors’ union), requiring a break of ten minutes every two hours.

In rehearsals, Paul seemed, nearly always, clear on what he wanted. In the first read-through rehearsal, he described his role to the actors. “I will heighten your creative impulses to create the best product we possibly can---that’s my job.” He was very specific and lengthy with his descriptions for actors, and used his words freely. This became the expectation in rehearsal. Paul’s directing role was one of a knowledgeable, plotting leader. One day I thumbed through his directing notebook---typically holding the script and copious notes, scratchings, musings, stage directions, ideas, etc. It was totally blank. I knew then that it was all in his head. I was astonished.

Lisa, dramaturg, came and presented a remarkably fact-filled, detailed presentation to the actors during the first rehearsal. It was impressively inclusive, unopinionated, and clear. At the least, she enlightened us all about the author, Tom Stoppard, his history, and links between the play and his real life.

Rena, vocal coach, came to a few early rehearsals to work with everyone together. She was careful to avoid any acting/directing discussion, and specifically addressed dialect instruction and production. *The Real Thing* required varying British dialects, and a Scottish dialect.

My role in this process was not terribly clear. It never seems to be for an assistant director. The fact that I was a researcher in the midst of the unclear role might also have muddled the waters. For the most part, I gave the production and its participants my undivided attention. That was all I really knew to do. I was assigned the occasional task, the most important one being organizing the photo shoot for the giant set piece photos. Near the end of the rehearsal process, Paul asked for my opinion on the show and how I thought it was going. He occasionally asked me to take notes for him about the performance. I did this, though within the framework of the Paul's existing work—careful to not propose changes outside of his established choices. One evening, about a week before the production opened, he came over to me in rehearsal and asked, “What’s missing?” I panicked a bit, not knowing how to answer. I told him I would write down my thoughts and get them to him in the morning. Things *were* missing. He or I would never address some of those missing elements though. I tried to be judicious and supportive, and note things that could be addressed in the time remaining and within the structure of Paul’s choices. As an assistant director for Paul, it seemed that I was the affirmer, cheerleader, and the occasional cleaner (i.e., noting small inconsistencies in a scene, correcting small glitches). I noticed in the final rehearsals that notes I had given Paul about actors the previous night probably had not been passed on to them via Paul—things I observed as problematic one night remained the next.

Actors

Lou, as Henry
Amy, as Annie
Shanna, as Charlotte
George, as Max
Greg, as Billy
Danielle, as Debbie

Ross, as Brodie

The entire cast consisted of performance B.F.A. majors. These individuals, since arriving at the university, had been fully saturated within the requirements and expectations of this particular academic program. Receiving a Mainstage role is an exciting event for performance students. Even with the high production rate per year, good Mainstage roles are few and far between. Within the department, once a student has received and performed a character in a Mainstage production, they become infinitely more appealing to all departmental directors, as they have had great visibility. These roles are given and accepted with seriousness and an expectation of rigor. Lou, Amy, George, and Greg had all received Mainstage roles previously, but Ross and Shanna were first semester freshman. It is rare that actors so young would receive such weighty parts in this program. Danielle was a senior who had never been cast in either a Lab or Mainstage production.

Theatre departments of similar size typically enjoy more than one performance space, and typically one space is groomed for the larger audience base. The same dynamic might be observed in music departments, art departments, or even laboratory space in the educational sciences. This hierarchy of power as demonstrated through space and resource can be identified and linked not just throughout theatre departments, but among many departments in the academy.

The cast demonstrated an adherence to Paul's expectations and schedule, but more specifically to his way of communicating and working with them in rehearsals. There were never complaints about rehearsal length, or requests to be absent from rehearsal. The actors were always there and fully committed. They demonstrated a trust

in Paul's work by attempting to consistently produce what he requested and fully entered into Schechner's (2003) exercise of proto-performance.

As I spent several years teaching and directing as a graduate student in this program, I was familiar with the undergraduate costs of not complying with directors, protocols, and expected time commitments. Students not adhering to the above named tenets of the larger School of Drama setting would find themselves marginalized, not cast, shunned by faculty, and then avoided by their cohorts. Not all directors commanded the respect that Paul did though. I was privy to many conversations of complaint about directors once actors were out of rehearsal. In rehearsal though, it was unusual to directly experience a student who was unruly, difficult, or noncompliant with rehearsal expectations.

Protocol in This Setting

A director, designers, technical staff, design assistants, and some departmental administrators typically start gathering for weekly production meetings two weeks before the start of a production's rehearsal process and continue to meet weekly until the show opens. Actors never attend production meetings. The basic format of the production meeting is fairly standardized across educational institutions of similar size. Typically, the director presents his or her ideas about the meaning of the show and the design elements they believe will be important to the production. Paul's opening remarks were similar in structure. It is not uncommon that the director engages in dyadic communication with each separate designer in advance of the first full production meeting to establish an intellectual and creative head start. Director and designers share ideas in the production meeting to strengthen the end result, but more immediately to

accomplish tasks and stay out of each other's way. Important deadlines and dates are crucial pieces of information shared in production meetings as well (i.e., the stage floor will be painted on a certain date, affecting access to the floor for all production members).

Jerry, *The Real Thing*'s lighting designer, also served as the departmental production coordinator. He established and coordinated all production activity in the department in order to manage build time and space occupation throughout a busy production schedule. Within the dates established for *The Real Thing* production, Paul delineated how the time will be used concerning rehearsal. The general pattern for a director is to: spend a few days reading the play; commit a week or more blocking the show (i.e., managing the movement of bodies through space); work scenes for another week or two (i.e., exercise the unclear elements and carefully sculpt the action of a scene); polish and clean for another week (i.e., smooth out the flow of action); and finally, conduct technical rehearsals (i.e., rehearsal in which lights, sound, costume, make-up, and effects are employed). Paul did not vary from this traditional rehearsal structure.

The stage manager tracks protocol for all other production participants. This is the solitary and incredibly responsible task of a stage manager. What follows is an example of Amber communicating a note to the actors from the costume designer, followed by a demonstration of standard protocol in a reading rehearsal.

58 Amber: U::m in regards justaremind Belinda wanted me to know
59 th-wanted you to know↓ (.) the girls are gonna be wearing
60 contemporary probably two inch heels soo (.) if you want to
61 practice ((undecipherable)) be great↑ and guys↑ uh just wear
62 ((undecipherable)) right now↓ uh ((undecipherable)) on
63 Thursday (2.0) okay↑

64 Paul: Cool let's begin Amber's gonna read in uh:: the major stage
65 directions↓
66 Amber: Alright↓ act one scene one↓ living room↓ (Appendix D, 10/01)

Upon arrival to the first rehearsal, Amber had “taped out” the design on the floor. This is standard protocol for the stage manager. The tape, accurately measured and spaced, informs the director and actors where to move in preparation for actual scenery, once it is built. In the rehearsal hall, the stage manager does the initial work of starting and stopping rehearsals. Additionally, the stage manager records all finalized blocking in a prompt script, which becomes a resource of information throughout the rehearsal process. The rehearsal report is another task required of the stage manager. This document is distributed to every production member the morning after each previous evening's rehearsal (Appendix C). Requests, difficulties, and sugarcoated complaints are accomplished with this document. It serves to communicate to the people working together, but separately, on a theatre production.

Paul's General Communication Style with Practitioners

My first experiences with Paul in his role as director took place in production meetings. In many ways, these can be intimidating settings for a director. Mainstage designers are either faculty or accomplished M.F.A. students with protective faculty advisors. Paul was proactive with his collective production practitioners in terms of management. He identified difficulties and challenges and then invested in his team with time and care. Near the end of our first production meeting, he told those present that he liked opening up rehearsals to designers and production team members. “I like to work that way—there is a way out of any trouble if I invite you all in.” Though no designers

but one responded to his invitation with a rehearsal visit, his invitation communicated his need and appreciation for their influence. At the time of the second production meeting, rehearsals were not yet under way. Paul informed the production team that an actor was going to be replaced. He stated that “I encourage you all to reduce the size of this issue.” He ticked on to the next agenda topic. No one questioned it, and the actor was never brought up again by the production team or any cast members. I never learned what inspired the removal of this actor’s role, and Paul did not include me in the crisis. The student might have breached departmental protocol or suffered with a grade point average below the School of Drama’s standards. Despite this glitch, Paul retained positivity. During initial design discussions and ideas from different creative areas, Paul was always affirming in his listening, employing positive receipt remarks and agreeing often.

Paul showed an openness to the production team. He was confident in his requests and proposals, but also announced his own doubts in front of others. After a discussion about the giant pictures for the set, Paul said “sometimes you are all victims of me, and sometimes I hate to get what I ask for.” In saying this, he recognized he was asking the design team to fill a challenging request in a short amount of time; he was not sure the idea would work.

Repeatedly, I heard Paul offer expressions of hopefulness and encouragement to his cast in the rehearsal process. In an early blocking rehearsal he told George “you are on the right track” in response to a series of acting movements. Similarly, Paul would readily cite himself at fault in a moment with actors that he had designed. “I feel like I’ve stuck you up there and thrown a net over you—it doesn’t feel right, it doesn’t feel right.”

He was always eager to pull the blame off of others and affirm them for their efforts. In blocking a scene with Amy, Paul apologizes: “I’m sorry to be so specific at times and not so specific about other things.”

Paul’s understanding of himself as a conflict reducer was evident with actors in addition to the design team.

- 10 Amy: I hate ((undecipherable)) I don’t know why but I absolutely
11 hate it↓ (.) Huh huh
.
.
.
12 Paul: Well it could be that (.) what we did before wasn’t helping
13 at all right↑ (.) cause it made you play a mood I think↓ instead
14 of something active↓ (.) and what I try to do is find way to instill
15 (.) this kind of relationship into it (.) so that you have something
16 to base the whole Max relationship against >you know what I
17 mean↑< to pit it against↓ (.) and that you’re absolutely
18 thrilled↑ that you’re having a pretty good time coming out
19 here and giving him trouble and then flashing him and then
20 having him grab you and then having him chase you around and
21 (.) you know↑ (Appendix D, 10/16)

By using the first person plural “we”, Paul includes himself and others in discussing a moment about which Amy felt badly. He offered her a constructive option for change.

Paul was careful to not bruise the egos of actors and discount their efforts.

In a breakfast I had with Paul mid-way through the rehearsal/production process, he told me in detail about a conflict between Mark, the scenic designer, and Michael, the technical director. It was long and complicated. He took no sides, but spoke only of his efforts to diffuse the difficulties. He said whimsically, “Well, what are you going to do? Directing is problem solving.”

Paul Shaping Rhetorical/Semiotic Messages for Production Practitioners

In the style of Clurman, Paul had very specific notions of how to treat the script dramatically and semiotically in an effort to make some meaning with the audience. Within the first ten minutes of the initial production meeting, Paul expressed his rhetorical understanding of the play which included the following notions: (a) the play is a collision between the real world and the mystery world, (b) the show unfolds like clock work, full of abstraction and artifice, (c) the play centers around the idea of an internal no man's land and intimate desperation, (d) the crystal clear becomes blurry and morphs into something else, (e) and finally, the characters' lives happen around them, and they lose purpose and fidelity. These are crucial tenets of meaning Paul selected for the show, not only for himself and the actors, but for the designers who would attempt to create meaning through sensual artifacts. For Paul, the myriad repetitions and layerings in Stoppard's writing conjured the notion of circularity. This would be his framework and trajectory for all design and performance efforts. He brought this idea to the first production meeting and heralded it as the guiding concept. In a later production meeting, Paul emphasized the "coming together and coming apart" of the lives of the characters. He spoke of the piece and the action being postmodern, though this concept was not explored or described in any detail. Paul also made the decision to present the production in "the round." The typically thrust space² would be altered to host an audience on a fourth side in order to advance the cyclical treatment of the play.

Paul requested that the scenic design include gigantic, grainy, life-size photos that would display images of the characters in previous and happier times—some of which referenced moments in the script and some that would be created. These ideas included

wedding photos, childbirth, award ceremonies, play openings, standing in the London rain, and pictures of the characters when they were children. These photos would be placed around the perimeter of the playing space in correlation to the location of scenes which included the characters represented in the photos—creating a juxtaposition of good times and bad times.

Paul Shaping Rhetorical/Semiotic Messages with Production Practitioners

Paul endowed production designers with clear cues about how to proceed with their designs. Working within Paul's notion of circularity and layering, they had some flexibility and creativity in pursuing their own creative understanding of meaning for the play. It was clear in the first production meeting that Paul had talked with Belinda (costumes) the most. She shared the beginnings of renderings with the rest of the production team in addition to employing lingo Paul had been practicing on the rest of us. His guidance was evident in her work. Belinda employed the term "postmodern" with frequency and ease when referring to the repetitive text of the play and its differing meanings. At two different points, Paul even co-explained Belinda's design. This demonstrated that they had met and shared Paul's understanding previously.

During the second production meeting, Mark (scenic) talked the rest of us through the design model. Again, it was clear he had worked with Paul in preparation for the design, as the model was in the round. Mark kept deferring back to Paul with statements like "if you think this works" and "if this is okay with you." I knew Paul had seen the model before because after Mark's initial description, Paul sat on the conference table to further describe that the scenes would all be played in a counterclockwise direction until the climax of the play, at which point the scenes would reverse direction in the space

communicating that the state of these characters was improved. Their journeys would be righted.

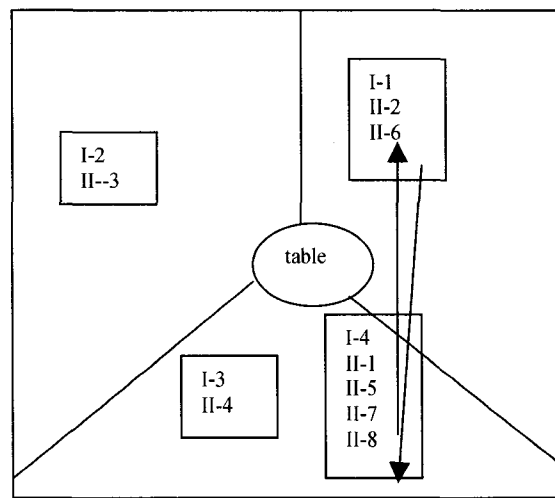


Figure 1. The scenes would be played in a counter clock-wise direction beginning with the upper right area for I-1, moving left for I-2 and so on until II-6. At this point the use of space would be shifted into a clockwise direction.

As the scenic design was explained, it seemed like a deliberate, clear idea. The audience's perception was not mentioned during the talk about the space. There was no speculation on whether or not it seemed reasonable that any portion of the audience would/could track this semiotic choice (i.e., counterclockwise is a sign for the signification of trouble, clockwise is a sign for the signification of soundness).

As the photo sessions neared, the production team offered ideas about images that would serve the play. The discussion shifted to Jerry (lighting) and how he would treat the giant photos. He was the first voice of doubt concerning the idea. "How will you make use of the photos? At the low end they will be eye candy; at the high end they'll produce visual irony." Jerry was voicing doubts about the audience's semiotic/rhetorical understanding of the photos.

By the first rehearsal, Belinda had sharpened her design ideas. She presented her images and correlating descriptions to the actors. Her language and concepts resonated closely with Paul's, and I knew they had continued to work together on the designs. She was essentially explaining the characters to the actors by talking about the way they would be dressed.

Paul's Performance of Director with Actors

Performing the Rehearsal Process: A Primary and Secondary Framework

Though Paul articulated the traditional rehearsal process on paper in the traditional sense (i.e., table talk, blocking, working, polishing, running), it was clear in the first rehearsal that his way of working dealt with all issues at once. Movement through space, the primary issue in a blocking rehearsal, was conjoined with in-depth discussions of character motivations and detailed subtext lectures. In an early rehearsal he walked across the stage to Amber (stage manager) and said, "What I'm really doing right now is working the scene." He had an awareness that Amber's expectation for the rehearsal time was to record blocking. Instead, there were a tremendous number of discussions, stops, and starts.

Paul works hard. He is intensely engaged throughout a rehearsal period, and holds long energized rehearsals. He is most often on his feet, even on the set with actors during rehearsal for quick access to their work. It was nearly three weeks into the rehearsal process before he allowed a scene to run from beginning to end without stopping, talking, and restarting. Through the fourth week he remained very involved with the actors within the playing space, staying close to them and their work. In the third and fourth weeks of

rehearsal actors began, for the first time, initiating their own concerns and technical questions about movement, space, and motivation.

Paul's way of performing director is to be very verbal with his actors about ideas and ways to produce certain behaviors. He is an actor himself, and is very comfortable speaking about performance as actor in the capacity of director. He frequently engaged rehearsal moments with actors in a myriad of ways, which are explored in this section. The play is set in London. All but one actor utilized Received Pronunciation (RP) dialect (i.e., proper British). Paul embodied the spirit of the play's setting and the sound of the people in his communications with the actors about their characters. This shift in and out of RP and Standard American (SA) dialects emerged as a recognizable and communicative convention for the actors.

Goffman's (1974) notion of frameworks served as a clarifying concept in understanding Paul's performance of director. It is helpful on the macro-level of the rehearsal process, and on the micro level of moment-by-moment discussions and accomplishments in rehearsal. As the six-week rehearsal period began, I defined the primary framework as the communication that shaped the production for an audience. Paul's ideas and demonstrations exercised upon the actors and their discussion together was the primary activity. Actually performing the script was secondary to the primary work of planning and crafting the performance. By the fifth week of rehearsal, my observational notes morphed into a record of the emergence of a new primary framework. The primary and the secondary frameworks switched places and order. I was now observing the work of the performance wholly, and only noting the real people and their

real issues once the show's run was over during notes (Bateson 1972; Goffman 1974).

The play's performance became become primary.

On the micro-level, Paul demonstrated various levels of engagement with actors and strategies within those engagements by keying shifts from rehearsing, to talking about how to rehearse; from rehearsing, to imagining what the characters' thoughts and motives might be; from performing the observing director, to performing the actor/director, and more. Paul's employ of RP dialect keyed many of these footing shifts clearly.

Framing, keys, and footings.

The following sections of talk demonstrate a shift from the secondary process, or frame of performing the script, to the primary process of communicating about how the script will be performed. In the exemplar below, line 113 is the last scripted line for Lou, speaking as the character Henry. Paul keys the frame shift and moves into the primary frame by utilizing the footing of Lou's character voice in line 114, and takes on a further footing in line 116. In doing so, he switches from a Received Pronunciation (RP) sound to a Standard American (SA) sound. In line 123, Paul again takes on the character thoughts of Henry with his speech, layering yet another footing on top of the previous two. In 124, Paul returns to his own persona, but again employs the RP and AS footings a few lines later in 131, 132, 134, 135, and 143.

111	Lou:	What was the <u>tune</u> called (.) think it was <u>Strauss</u> or somebody
112	Shanna:	Well how does it go
113	Lou:	I don't know do I?
114	Paul: →	Great ya (.) because you just tried Strauss ((RP shift)) Right?
115	→	And that's
116		not it (.) so I think it's uh yeah-I-I-I don't kno:w ((SA shift)) I
117		don't know there were all these crazy people nnshouting and
118		the-I didn then n I shouted at him and then he came over and

119 took that thing and was going to throw it in my face and tell
 120 us all to leave um you know uh so that it-jis was a little more
 121 dramatical in the: the whole scheme of things um so
 122 that-th that by the time we get back to th-l-l-l-l (.) sounds like
 123 → Strau:ss or something. (.) I don't know who the fuck it is?
 124 → I-I-I don't know I thought Strauss came out and um so I think
 125 it's more immediate this whole thing and also the whole
 126 under-understand that the moment that you say something
 127 about inviting Max this is going to be a bad thing. you know
 128 this is going to be a bad thing=
 129 Shanna: =hhhuhhh
 130 Paul: So (1.0) I guess? let us see: that (1.0) you're preparing yourself
 131 → for uh-unh-a bad time (unclear utterance) ((RP shift))
 132 → eh-uh-ah-a-actual::y? (3.0) ((AS shift)) so that kinduh stops her.
 133 Shanna: uhhmmhmmhmmhbbb=
 134 Paul: → =((RP shift)) I-I-I invited Max. Wha:t! (stammering) hhhhHe
 135 → was on my ((laughing tone)) conscience ((AS shift)) I don't
 136 know y'know so we see a little bit more of the the bicker
 137 between the two of you=
 138 Lou: =kay
 139 Paul: uh:m. ((dancing feet)) good ya and I think even happier when
 140 → you come in right? so uh try it one more time coming in
 141 from the top
 142 Lou: ((clearing throat, cough))
 143 Paul: → ((RP shift)) Brighter
 144 (4.0)
 145 Lou: ((RP dialect)) Hello::? (Appendix D, 10/14)

Paul keys a shift from a primary to a secondary process in line 140. This keying is plainly understood by Lou, who clears his throat in preparation for the character shift and starts on with the secondary framework in line 145.

Similar frame shifting patterns are demonstrated in a later rehearsal. Below, the segment of talk begins with Paul utilizing the RP footing in the primary frame, and keying a transformation to the secondary frame in that footing (lines 111 and 113). This is clearly understood by Lou who orients to the frame shift.

108 Paul: it didn't sound right e:hhh I: paid school fees so that you
 109 wouldn't be ((RP dialect)) barred by your natural visibility
 110 to be taught La:tin and learn to speak English. >Let's go from
 111 → there.< Kay↑ it's very near ((RP dialect)) the top.

112 Lou: Yeah ((clears throat))
 113 Paul: ((RP dialect)) Good↑↓ (2.5)
 114 Lou: → ((RP dialect)) It doesn't sound right but it's correct.
 115 Ah-I pay school fees so you wouldn't be barred by your
 116 natural disability of being taught Latin and learning to speak
 117 ↑English.
 118 Shanna: gheheh I thought it was so she'd be a vi:rgin a bit longer↑
 119 Lou: Was also so that she'd learn to speak English. Vir↑go synacta.
 120 Danielle: You were done Henry nobody left the boiler room virgo
 121 with Terry.
 122 Shanna: °↑haha°
 123 []
 124 Lou: I wish↑ you'd stop celebrating your emancipation by flicking it
 125 at me like a wet towel↑ (.) Did the staff↑ know about this lout
 126 Terry?
 127 Danielle: He was on↑ the staff. He taught Latin.
 128 Lou: Oh well that's alright↑ the=
 129 []
 130 Paul: → Good yeah flick it right in his face turn right around and
 131 → look right up at him and (.) ((performing Debby)) ye::s
 132 []
 133 Danielle: right (Appendix D, 10/17)

Following a segment of secondary process, Paul keys a frame shift to the primary process in line 130. He follows the keying with a footing change, becoming Danielle's character, Debbie. Danielle orients to the shift by moving with Paul into the primary frame, responding to his direction with affirmation.

A third exemplar demonstrates another shift from secondary to primary frame, and then back to the secondary frame. Line 77 includes a keying ("good"), and immediately Paul adopts the footing of Danielle's character, and by line 79 has changed footing again to mimic Lou's character, Henry. Lines 79-80 also serve to key a transformation back to the secondary framework. The smoothness of this keying is displayed by Lou's quick uptake of the utterance in line 81, accomplishing the shift of frames back to rehearsal of the script.

73 Lou: ((RP dialect)) I wish[↑] you'd stop celebrating your emancipation
 74 by flicking it at me like a wet towel^{↑↓} (0.5) did the staff[↑] know
 75 about this lout Terry?
 76 Danielle: He was on[↑] the staff
 77 Paul: → Good look at him during that and then realize that you'd said the
 78 → wro:ng thihihihng then ((undecipherable characterization of D's
 79 → physical reaction)) Good take it back ((RP dialect)) the staff
 80 → know[↑] about this lout[↑] Terry?
 81 Lou: Does the staff kno:w about this lout Terry? (Appendix D, 10/24)

Presequences to the primary framework of rehearsal talk.

All of the exemplars below demonstrate Paul's initiation or keying of a return from the secondary process (performing the script) to the primary process or frame (talking about how to perform the script). Nearly every time Paul shifted these frames, he began with a positive utterance. These statements served as pre's to a sequence of actions; they are pre openings to the work of shaping, requesting, declaring, and directing. The group of practitioners in this production oriented to the pre's early on in the rehearsal process, and the positive statements operated very clearly as pre's to a shift in frame from secondary to primary. "Good", "great", "nice" became performatives for stopping the work of the secondary framework.

112 Shanna: Well how does it go
 113 Lou: I don't know do I?
 114 Paul: → Great ya (.) because you just tried Strauss ((RP shift)) Right?
 (Appendix D, 10/14)

164 Lou: Chehhh don't be si:lly. (1.0) hehhow No:: ((slap))
 165 damn[↑]ation.(.) Do you remember when we were in
 166 Bournmouth or-o-or Deville and there was
 167 that open air dance floor right outside our window?
 168 Shanna: No.
 169 Paul: → Great good let's go back that's it that's it (.) um
 170 just uh let it play a little quicker I think (Appendix D, 10/14)

55 Shanna: Well she's certainly too young to go off without one. It's alri:ght
 56 he's ni:↑ce. (.) hhhhh if I'm in the bath when he comes >I want
 57 to see you both before you disappear.<
 58 (2.0)
 59 Paul: → Good >good good good good↑ good let's go back a little
 60 bit< um let's go back'n do it one more time so that um one
 61 more time just so that when you sit down you can even you know
 62 (0.5) it's not so proper=
 63 Danielle: =nkay= (Appendix D, 10/17)

128 Lou: Oh well that's alright↑ the=
 129 []
 130 Paul: → Good yeah flick it right in his face turn right around and
 131 look right up at him and (.) ((performing Debby)) ye::s
 132 []
 133 Danielle: right (Appendix D, 10/17)

99 Shanna: ↑No::uhh↓ (.) ehbbb I-I can't↑ find it, ↑it was
 100 yonks↑ ago.
 101 []
 102 Paul: → Good good and I think↑ um-uh I think rather than tell you no:↑
 103 s-s-stop it↑ (.) I think make the connection here↓ right? so that
 104 [] []
 105 Shanna: no:↓ okay (Appendix D, 10/24)

16 Paul: → >Good good good good good good good good< right↑ okay↓
 17 so let's go back↓ (.) so we start↑ with competition↓ right (.)
 (Appendix D, 10/23)

Preferred assessments and hedging devices.

Much of what a director does is to assess the performers' character choices exemplified through line delivery and movement during a rehearsal period. Reshaping those choices in pursuit of compelling and specific art during a given rehearsal is the dominating task of most modern directors. Talk about acting choices occurs in the primary framework during the bulk of the rehearsal period. Though couched very positively by the director in these pieces of talk, assessments are embedded throughout

the observations and transcriptions. Paul often coupled assessments with hedges and softeners, which might have had the effect of mitigating the directness of the assessment, including the actors in the decision-making, and offering actors the floor to either affirm or challenge the assessment.

In the beginning of the next exemplar, Paul softens his assessment that Shanna should do something other than what she selected (“rather than tell you no”) with two “I think” utterances in line 102. By uttering “rather than”, Paul assesses her choice as not the best one and includes a request for a different movement. He follows it up with “right?” (line 103) which invites Shanna to offer a secondary assessment of Paul’s primary assessment. Shanna produces part preferred assessment and part receipt remark with an overlapping “okay” in line 105. Paul goes on to invoke the “right” hedger/assessment in line 107, and restates the assessment again in line 110, which is met with a preferred secondary assessment/receipt remark by Shanna in line 112.

- 102 Paul: → Good good and I think[↑] um-uh I think rather than tell you no:[↑]
103 → s-s-stop it[↑] (.) I think make the connection here[↓] right? so that
104 [] []
105 Shanna: → no:[↓] okay
106 Paul: → you're telling her ((shift into Charlotte)) please
107 stop this (.) right.=
108 Shanna: =no:
109 []
110 Paul: → yeah (.) and I think maybe not don't grab it right away[↑] uhm
111 []
112 Shanna: yeah
(Appendix, 10/24)

A similar episode is demonstrated in which Paul utilizes “right?” following the request/assessment that Danielle change the timing of a movement. She offers a preferred secondary assessment/receipt remark in line 118 with “yeah.” Paul continues with a reaffirmation of their collective agreement in line 119 with another

“right?”. Danielle again utters agreement in line 120. Paul softens the explanation with “I don’t know,” which is clearly not what he means. Paul *does* know what the better choice is; he has just explained in the previous several lines about the better choice. However, Paul softens the suggestion and follows this with a confirming example of something Danielle might be able to relate to further.

- 113 Paul: → once you get there ((shift into Debbie)) nobody laugh at the
 114 thing thththth vi↑rgo↓ with Te↑rry↓ ((shift out)) um
 115 ((shift into Henry)) will this↑ is >blah blah blah blah ↑<
 116 ((shift out)) and then you can snag it right↑ and zz:ip it
 117 []
 118 Danielle:→ yeah
 119 Paul: → right↑ it’s gotta be gone ↑I don’t know, yever done that before?
 120 Danielle: mmhmm↑
 121 Paul: Yaccidently put somethin out there where they’re gonna see it
 122 n’you gotta zz↑↓ip it away↓eyy ((undecipherable shift
 123 into described characterization)) (Appendix D, 10/24)

In the following segment of rehearsal talk, George offers an idea to Paul. In line 52, Paul offers an assessment about the idea. George elaborates on the goodness and productivity of his thought, and in line 55 Paul proffers another negative assessment of the idea by saying he is afraid George will injure himself. The hallmark of a turn shape that shows disagreement is that the topic continues through many exchanges and drags on, in a sense (Pomerantz, 1984).

- 49 George: Um (.) I was just saying that (.) if they look for remotes that
 50 like snap like that↑ that’s something that (.) like I’ve actually
 51 done in real life↓ °out of frustration° and °smashed a remote°
 52 Paul: → Well I dunno↑
 53 George: N-kay I mean (.) I figure if they get remotes we can decide
 54 later on and try it ouhehehet=
 55 Paul: → Ya (.) that’s true↓ ↑that would work↓ (.) I just don’t want you
 56 to cut your hand=
 57 George: Ya↑ I’ve already thought about but >I think I’ll be okay↓-I’ve
 58 snapped calculators too↓
 59 Paul: Mkay↓ (1.0)

60 George: One time ((laughing tone)) I took this test and just took my
 61 calculator and went ((indicating a crushing sound))=
 62 Paul: =Alright we ha-we have a time limit folks=
 63 George: Uhh sorry↓
 64 Paul: ((RP dialect)) It's alright↓ (.) I love you George
 (Appendix D, 10/14)

Hedging devices are a recurrent verbal performance strategy employed by Paul. In rehearsal talk recordings, their occurrence is frequent. At times hedges accomplish a holding-the-floor strategy when Paul appeared unsure of what his next utterance would be, while other times they encouraged agreement and preferred assessment, demonstrated politeness and openness, and mitigated the possibility of any unkindness in his utterance (Holmes, 1986). On occasion, more than one of these goals was performed simultaneously.

In this first exemplar, Paul holds the floor with multiple hedges like “you know”, “I mean”, and “right?”. He shares with Lou how Stoppard’s text connects with other moments in the play. Paul is seeking agreement, but more performatively is trying to maintain his speaker turn with Lou.

165 Paul: → synchronicity here help me here or would you rather do (.) you
 166 → know uh ((RP dialect)) ‘Tis Pity and ((SA dialect)) >I don’t
 167 → know uh< (.) dangit (.) you know↑ uh slike (.) five (.) million
 168 → hours away um I mean you can’t decide ((undecipherable))
 169 but you can make-come down it takes eight hours-ten hours
 170 → on a train (.) to get there-that’s a da:y↓ right that’s a day off
 171 → that’s Sunday (.) y’know↑ (Appendix D, 10/08)

While rehearsing a scene with Danielle and Lou, Paul talks with Danielle about how to deliver a line. He essentially offers her a reading of the line (32-36) the way he would like her to produce it. This direct nature is sometimes offensive to actors. Paul softens his directness with hedges (“uh”, “right?”), and follows the request with a line reading inside hedging talk (line 37, “you know? I don’t know.”).

29 Danielle: I'm not seein' it (.) it jus=
 30 Paul: → Ya: it just cause right now it must be sort of like (.) like that
 31 → right[↑] instead of
 32 Danielle: Ya
 33 Paul: → Gah it seems so: (.) tslike uh like uh (.) essential oil and it gets
 34 inside you[↓]and becomes part (.) of so t-try that[↑] and then find
 35 the variation between it coming out slowly like a bloo:ming
 36 flower versus (.) ((RP dialect as Debbie)) >amo amas amat<
 37 → ((SA dialect)) conjugate the verb[↓] (.) you know[↑] I don't know[↓]
 (Appendix D, 10/29)

A similar situation is demonstrated in this third exemplar of hedging in talk between Paul and Lou. Paul offers a clear description of the state of being of the character, but softens that directness with hedging performatives (“uh”, “I guess it”, “I mean”, “um”).

198 Lou: I and Terry[↑]
 199 Paul: → Ya try it one more time[↓] (.) and uh (.) well I guess it
 200 → ((undecipherable)) I mean it's just-yer just being honest
 201 → with him and he gets all f:reaked out[↓] um (1.0)
 (Appendix D, 10/08)

Paul Shaping Rhetorical Messages for Actors

Paul was utterly specific about the ideas he wanted the actors to embody and convey. His specificity was a dominant trait in his performance of directing, and the actors observed and accepted this. They behaved as though Paul knew what he wanted; their voluntary contributions were rare.

Establishing a trajectory.

In the beginning of a standard production process, the director is expected to set the tone for the work, the goals for the work, and demonstrate knowledge of the play in order to guide the team in its work. The initial meetings between Paul and the actors were steeped in his thoughts about the play and the characters—decisions that he had made without them that would, in the end, shape the rhetorical message sent to the audience. These early monologues established the framework of themes and characterizations that

the actors were expected to affirm and activate. The following talk includes Paul's first words with his actors.

1 Paul: Real quick I'll tell ya a couple things that I mentioned to my uh
2 desi:gn team and the people that were uh that are ((verbal
3 fumbling)) beh↑ind the scenes production team I think of the
4 actors as thon stage production team (.) and I think of all of us as
5 the people that are thoff stage production team↓ um (.) and if
6 I-I could define kind of what I've been trying to do and what I
7 → continually try to do (.) that is taking your creative impulses to
8 create the best product that we possibly can↓ and that's what I
9 try to do for everybody. one way or the other. um I think that's my
10 job↑ and uh-and I love to do that because I love to see other
11 → people's turn just like Id like to hear my old cogs sometimes grind
12 and squeak (.) Uh-some things I mentioned to my designers were
13 that I see↓ a lot of Stoppard plays there's a collision between two
14 worlds↑ (.) uh a world of mystery↑ and kind of uncertainty↑ uh
15 which is the real world (.) things that we can't help that happen
16 that no matter how much we prepare for them and we go into a
17 situation knowing that we are going to win↑ um there's always
18 something that is uncertain that happens and that creates a
19 mystery↓ um and then the other part of that world is kinda this
20 collision between these two worlds that real world mystery world
21 and then this world of kind of clock work or abstraction and
22 artifice↓ um which is the un:real dream world↓ kind of our ideal
23 everything is pretty and marriage is wonderful til you get married↓
24 and then we discover all the evil things about it it's sort of like um
25 our own want to be: you know a teenager "boy I wish I was old
26 enough to be able to do this" and as soon as you become old
27 enough you go "w-w-w-w-u↑↓:::t (.) there's nothing really
28 interesting about this." (Appendix D, 10/01)

In this segment of talk Paul endows the actors with creative power, noting that he will rely on their creative impulses (line 7) to create the best play possible. He also talks about their power to get his "old cogs" (line 11) turning and thinking creatively. Immediately after this, he launches into his understanding of the meaning of the play.

29 I tried ta-and have continued to try to define↓ this thing that we're
30 kind of trying to work in↓ and it's what I call th-an inner no man's
31 → land where intimate exasperation becomes destructive impatience↓
32 uhm (.) tsa so that out exasperation is intimate in and of ourselves

33 and we can't and we're always trying to find a way to define it↓
 34 or express it whether that's in the relationship at home↑ or in our
 35 relationship that people that we have on stage↑ or in our
 36 relationship to art↑ or in our relationship to music↑ or in
 37 our relationship to all of those things↑ um and that's
 38 kind of happens in this play everybody's kind of squashed
 39 together and we have to determine (.) how the real and the
 40 unreal play off of each other and to each other and that line
 41 that becomes really blurred between what we thought was
 42 a really crystal clear idea and then all of a sudden it kind of
 43 gets blurry and uh changes into something else so that's kind
 44 a lot↑ of what we have been working in↓ (Appendix D, 10/01)

In line 31, Paul presents his statement of purpose, or concept for the production: “where intimate exasperation becomes destructive impatience.” He unpacks the complications of the sentence and applies more meaning than is at first understandable. This is the message Paul wants the actors, together with him and the designers, to send to the audience.

After the first rehearsal, I spoke with two of the seven actors. They had not yet read the script, and were confused and nervous—vowing to go home immediately and read. The following evening, there was another table talk session with a read-through. During this rehearsal, Paul began to delve into the characters and how they would tell the story and meaning of the script.

45 To try to break him do↑wn↓ (.) essentially you know Henry
 46 kind a moves from the appearance of artist ta (.) you know
 47 gaining texture somewhere along the line-kinda falls apart
 48 and then reconstructs himself um and its kind of I think in
 49 what we've been talking about the thing that kind of happens
 50 to Charlotte↓ only we see Charlotte(.) having already (.) kind of
 51 fallen apart which I think is where she gets her bra:sh kind of
 52 quality from and then uh and then she kinda regai:ns herself
 53 and then um then it's not-you know not without like change
 54 it's not like we go from point a to point z and we're back to
 55 where we began and now all of a sudden we're all quickly
 56 unscathed in the process uhm the-the scathing kind of happens
 57 you know with everything you know (Appendix D, 10/02)

As the actors become aware of the complications and laminations in the script, Paul tells them what he wants the audience to experience.

8 So I think what he's looking for is what's underneath[↑] the
9 text[↓] why do we come to the theatre? otherwise why don't
10 we just give them a script at the door and have them read it
11 for two hours and ((undecipherable)) uh and I think what we're
12 really looking for is that ((undecipherable)) what the hell is
13 underneath it and if-I^{↑↓} believe that somewhere inside the play
14 → we don't make all those connections while we're sitting here for
15 two hours (.) the last thing I want to do is try to show all the
16 connections because it's not what the play's about and it's also
17 they're living in real time and the audience has to make those
18 revelations to themselves ((undecipherable)) production (.)
19 and (.) I think the script is dense[↑] enough and I hope what
20 we've done with setting and everything else ((undecipherable))
21 making these kind of layers of artifice and life and-and a
22 commentary on it weaving together that we are presenting them
23 with a deep enough and thick enough array of information that
24 they cannot decipher it all at once which would be intriguing[↑]
25 enough cause that would sort of hold the secret (.) we're giving
26 them the secret (.) they just are going to have to take time to
27 figure out what the-what how all the secrets connect to each
28 other[↓] we however must maintain the secret that's there
(Appendix D, 10/02)

I note that when this shift in talk about the audience occurs, he is now frequently referring to the actors and himself together in first person plural ("we"), making it clear that they are engaged in the endeavor as a whole. This language shift from the earlier statements about how Paul understood the piece invites the actors' ownership over the effort. After these early rehearsals, a trajectory was established by Paul. He communicated his understanding of the piece and the characters within it. His purposefulness and desires had been stated at length, shaping the next phase of rehearsal work.

Performing the character for the actor.

Paul was very engaged with the actors in the playing space throughout the production process until technical run-throughs began. A pattern I observed as he worked with actors in forming the moments, characters, and meaning of the play was Paul performing the various characters for the actors. Paul's frequent employ of the RP dialect made the shift from director to director performing actor's character obvious. Playing the parts of various characters was a common modality of explanation or description for Paul and the actors. It shifted the communication from the secondary framework of rehearsing the performance, to the primary framework of talking about or designing the performance. Most often, Paul would enter into the playing space with the actors and engage his version of their performance in the space, employing the established blocking.

In the exemplar below, Paul demonstrates the movements he desires in a section of the script for Amy (lines 15-18). After showing the nuances of movement he desires, he performs Amy's character's line. This not only demonstrates for the actor how Paul truly wants it executed, but also (line 20) keys the primary framework shift back to the secondary framework of the scene, as Amy demonstrates in line 22.

15	Paul:	So right from either there's some-there's a quicker move there
16		where I'll sit right↑ now where's my script x and then it's just
17		sort of like (.) even when she sits she's (3.0) yeah-so then it's
18		sort of like uh uh ((undecipherable)) hehe he he huh and it's just
19		like "okay I-I'll just go in the other room I'll just go on (2.0) ↑so
20	→	let's go from uh ((RP dialect)) "°sorry sorry sorry°"
21		[]
22	Amy:	((RP dialect)) Sorry sorry sorry↓

(Appendix D, 10/08)

A similar moment demonstrates Paul engaging in the movement of George's character, Max. Simultaneously, Paul demonstrates the movement and the production of the text

for George. Following the explanation of the movement, Paul shifts into RP dialect to deliver the character's lines for George, calls for agreement with "right?" (line 41), and further details the way in which his demonstration can be delivered ("a little bit more zip"). In the style of his director, George coyly performs Paul's last instruction in line 46.

- 37 George: ((SA dialect)) I always open the other way↓=
 38 Paul: That's good that's perfect actually that's very nice↓ that's
 39 (.) great (.) um just find a way to ((undecipherable))
 40 → ((RP dialect)) "I think I'm going to go help Charlotte"
 41 ((SA dialect)) right↑ (.) cause that's the most important thing
 42 right now↓ and that can give you a little bit more zip in your
 43 step so make the transition (.) throw the line and you're on
 44 your way↓
 45 []
 46 George: okay (.) "transition throw on my way" (Appendix D, 10/14)

In the following talk, Danielle is in mid-scene when Paul enters into the action with a briefer than usual presequence to switch frameworks ("Ya"). Paul performs a line reading for Danielle immediately after she has performed the line, modeling the way he wants her to produce it. Following the performance of her character, Paul explains and dissects the difference between her version and his.

- 39 Danielle: ((RP dialect)) I don't know why would I↑
 40 Paul: → Ya "↑I don't know↓ why would↑ I↓" (.) Ya and I think sh-you
 41 can really↑ drive that one much harder↓ you know this whole
 42 → ((RP dialect)) so did she have it off or didn't she↑ (.) WOOH (.)
 43 who cares↓ ((undecipherable)) um (.) you know cause right now
 44 it's all played about (.) there↓ (.) so really (.) tear it up↓
 (Appendix D, 10/29)

An additional variation on this theme was Paul's performance of more than one character at a time—managing all characters in a scene simultaneously. In lines 1-2, Paul demonstrates Henry for Lou, and from lines 4-9 he shifts to performing Charlotte for Shanna.

- 1 Paul: ((RP dialect as Henry)) Th-the-this-okay-the sit down↓ >We're

2 suppose to be discussing a family crisis↓ ((SA dialect)) right↑
 3 so you're gonna ((undecipherable)) so that we have like
 4 ((RP dialect as Charlotte)) just relax it's going to be okay↓ it's
 5 going to be ((undecipherable))
 6 Shanna: okay↓
 7 Paul: And then you split ((Charlotte voice)) "okay now look (.)
 8 I want you to make sure that you get me before you leave
 9 okay↑" (2.0) you know↑ (Appendix D, 10/17)

A more complex occurrence of Paul's performing other characters is exemplified below. In line 16, Paul shifts from secondary to primary framework and follows the shift with a performance of the two characters, Annie and Henry. In line 20, Amy picks up Annie's line from the text and Paul actually enters into the rehearsal of the play in the role of Henry (lines 19-21, 27-31).

16 Paul: >Good good good good good good good good< right↑ okay↓
 17 so let's go back↓ (.) so we start↑ with competition↓ right (.)
 18 (2.0) "Strauss↓ right↑ right answer right↓" "No↓" "What↑"
 19 "What are you talking about↓" "Not Strauss"
 20 Amy: Play=
 21 Paul: ="Play↓ (1.0) Oh play" so that we start off with a relatively
 22 (.) quick ((snapping)) pace right↑ and that it's basically now
 23 it's Annie trying to make sure that she has found something
 24 that you could even throw that-that-a bit of that line away↓
 25 almost to you higher self like "what have I done wrong↑
 26 why (.) is this not working↓" um (.) and then you try to top her
 27 by x "see actually I am better than you cause you can't tell the
 28 ((RP dialect)) difference between the Everly Brothers and the
 29 Andrew Sisters"
 30 Amy: ((RP dialect)) There isn't any difference↓
 31 Paul: ((RP dialect)) °O-ohh yes there does↑ ((Paul's voice)) you know
 (Appendix D, 10/23)

In addition to the performance of character dialogue, Paul would frequently expound on the motives and thoughts of the character in order to arrive at a certain style of delivery or way of moving.

Improvising characters' thoughts and subtext.

In conjunction with the performance of the Stoppard text, and sometimes independent of it, Paul would regularly talk to the actor as though he were “in” a character’s head—navigating through a quagmire of thoughts and desires. In this initial exemplar, Paul performs the internal thoughts of Annie for Amy and Lou. The character’s thoughts that Paul derives are performed in lines 72-74.

71 Paul: >I think we’re getting a little bit closer< now if we just you know
72 → everytime that he laughs “It’s horrible that he just laughed and
73 → the-th-th-then he still doesn-FUCK and he’s still laughing no
74 → matter wha”- so it’s all based on his behavior not necessarily
75 his li:ne but on his the way in which he is playing it
(Appendix D, 10/08)

Most often during these internal monologue and subtext performances, Paul would enter the playing space and utilize it, replacing the subtext or internal thoughts and feelings for the lines, but maintaining set blocking. These efforts on Paul’s part seemed to focus on the way an actor was delivering a line, or to ensure the actor understood the line or the moment.

It was clear to me that the actor facing the most challenges was Danielle. In my notes and recordings, Paul spent a tremendous amount of time with her (though she only appeared in one scene) performing not only the character’s lines, but also performing the character’s internal monologue and subtext. In the following exemplar, Paul keys a shift of frameworks in line 20 with “good”, and moves directly into an extended performance of Danielle’s character’s feelings about her father.

19 Danielle: Tunnel of love↓ (1.0)
20 Paul: → Good ya spread yourself on there too you know↑ so I want you
21 to get the you know↑ (.) I’m just sittin’ here ((Debbie voice))
22 “tunnel of lov:e”↓ (3.0) ((Paul’s voice)) It’s like I say keep
23 fli↑cking it at him↓ keep (.) throwing it at him↓ wh-I-it’s

24 nothing that he can do about it and you are happy that (.)
 25 you have somebody that you are in love[↑] with[↓] (.) and he
 26 loves you (.) and everybody else in the whole do:gone world
 27 seems to be just fine about it except for you^{↑↓} (.) you know[↑]
 28 (.) anyway it's not a traditional kind of fear of your father
 29 relationship kind of thing (.) you know[↑] (.) so (.) strange
 30 (.) so how bout from um "What does he play?"-I thing that uh
 31 "Ma says he's a musician[↓]" (.) "Oh (.) um steam organ[↑]"
 32 → How bout um so that you have no idea what-what he plays
 33 → "what the hell are you talking about?[↑]"
 34 Danielle: Okay (Appendix D, 10/17)

In lines 32-33 Paul further details these moments for Danielle by taking on the internal thoughts of Henry, the character with which Debbie (Danielle) shares a scene. The more unclear a scene was, the more Paul would enter into these kinds of performances in an effort to improve or shape them.

Performing the actor performing the character.

Also taking place in the primary framework were Paul's performances of the actor performing the character. In the first exemplar, Paul is talking to Greg about his character concerning a scene between Billy and Annie. While sharing a train ride together, Billy is overwhelmed by Annie's fame and beauty. In order to draw the performance he is seeking out of Greg, Paul (lines 71-78) speaks as though he is Greg encountering an actress of great fame and beauty in actual life. I believe this was an effort to make the circumstances of the character more accessible for Greg.

65 Paul: Ya^{↑↓} that's perfect (.) ya an I-I mean part of it is you know
 66 I guess it could be read as you're still making the move on her
 67 there o:r it's really just about (1.0) she's done so much shit and
 68 everybody knows who she is[↓] and (.) you're just kind of
 69 beginning you know[↑] she's going on tour because the Three
 70 Sisters thing is going to be a debacle[↓] and this offers at least
 71 some artistic sense of fulfillment and this is like "[↑]Okay um now
 72 what is happening is Greg Castle just got cast in a production
 73 with um Nicole Kidman um doing Blue Room on Broadway[↓]"
 74 (.) um it's sort of like "°fu:ck° (.) this is great (.) I mean hhhh

75 you know↑hhhhow (.) I have nothing to feel sad↑ about at all=
 76 I'm doing a great↑ play with a great↑ actress and she's hotter↑
 77 than hell↓ a::nd (1.0) and now I'm riding first class with her"
 78 you knohowhhh? so (Appendix D, 10/09)

In line 190 of the rehearsal segment below, Paul voices his assessment of Lou's feelings while playing the part of Henry during a scene with the character of Annie. It is never made clear whether Lou did or did not feel comfortable with that moment of movement in the scene, but Paul expresses a need to change it in this performance of Lou.

190 Paul: Good good can you uh uh split that cross all the way around
 191 s↑ I don't know about you but it kind of (.) looks like you
 192 you feel like you're moving here and standing here and going
 193 → "why am I standing here" um so see if you can just split it
 194 between dumping it in there and having the first part of the
 195 conversation with her here as well-until uh also
 196 ((undecipherable)) so that you're somewhere in between
 197 so you just split the cross that's all we have too
 (Appendix D, 10/09)

Direct requests and suggestions.

A less common directing practice for Paul, but still employed as a tool for shaping actors' performances, was his asking for or suggesting to actors specific behaviors. In the first exemplar, Paul is blocking a scene with Lou and Amy. He offers some basic movement patterns for each of them in his instruction.

139 Paul: ↑Okay so >he'll be alright< um (6.0) so the music is playing (.)
 140 basically what happens is um you come in ((stomp)) um the
 141 lights just come up with you sitting there (.) eating and uh
 142 ((clears throat)) shortly thereafter Annie you come on in↓ and
 143 you can take it and cross around (1.0) and look at him
 144 Lou: Do I ever get up↑
 145 Paul: Uhhm ((whistle and stomp)) (2.0) ya↓ (1.0) and then your
 146 around go over to the music (5.0) or whatever kay↑ (.) so
 147 basically that's your path↓ (Appendix D, 10/08)

In another blocking rehearsal with the same actors, Paul gives similar instructions. These also occur in the primary framework, and the absence of the RP dialect is noticeable. He performs these requests fairly succinctly. The second exemplar also includes instructions for very small activities (lines 34-35) for the actor to perform in addition to larger more general traffic patterns discussed in the earlier portion of the utterance.

25 Paul: Once you start talking about Annie just finish somewhere
 26 overr here↓ you know↑ (.) lean on the back of this or
 27 whatever you know you don't have to worry that much
 28 cuz you know↑ (.) we're in the round so somebody's
 29 gonna get your back one time or another↓ so
 30 ((undecipherable)) so uh so (.) let's bring him in one more time
 31 so that um ya that's cool I think um you know it's sort of like
 32 uh (.) you know we were kind of fussing around with what
 33 exactly is it right↑ you know the distance between there and the
 34 sides (.) maybe keep pushing the buttons to see if it will
 35 pop out (Appendix D, 10/11)

The presence of these sort of instructional notes became more frequent once the production was in its final week of rehearsal. At this point in the process, it was not possible for Paul to engage the actors mid-scene, as the show was running from beginning to end with no stops. The following talk was recorded during notes two evenings prior to opening night.

1 Paul: My ↑biggest note tonight is pace I mean it's not pace (.) as far as
 2 picking up cue: (.) it's more pace as far as letting things bounce
 3 off of you as opposed to letting in them go in you↓ (.) ruminate
 4 and then come back out ((laughter)) but you know I mean cause
 5 you guys seem to have gotten shyer (.) in the last (.) three nights
 6 rather than bolder and I think that is what I need (.) it's funny-
 7 and the work nice (.) the work is rea↑lly complete (.) it's just
 8 ((undecipherable)) it doesn't have its buoyancy its vibrancy (1.0)
 9 somebody who Mike Buchwald knew said it first↑ (.) louder
 10 faster funnier↓ right↑ that's it um that's really what it needs
 11 now (.) louder faster funnier ↑sort of like what I was telling you
 12 → about↓ that pace he needs to have throughout (.) he's the one
 13 → who drives it (Appendix D, 11/05)

These requests by Paul are less clear in terms of how to employ them compared to the two previous exemplars. In lines 12-13, Paul refers to Lou's character, Henry, as the leader who can increase the pace and liveliness of the production.

Paul Shaping Rhetorical Messages with Actors

In an obvious sense, the previous sections that deal with Paul's decisions about rhetorical performance choices for the actors would have been impossible to enact without the actors themselves. However, in the instances I observed and in the exemplars I explicated, the actors are not the participants initiating or contributing the actual idea in question. They are responding to Paul's ideas and requests. There were instances though, in which the actors did propose questions, or noted that a moment or scene was not right somehow. The instances below focus on occasions when Paul shared decision-making or rhetorical decisions/understandings with (an) actor(s).

Director/actor initiated questions.

The Real Thing actors relied on Paul for so many things. He demonstrated a deep understanding of the play, and such specific wishes for the treatment of the script that the actors turned to him for script interpretation, concerns over moments that were awkward in a scene, and basic comprehension of events associated with the play. Paul, too, turned to the actors with questions, but with much less frequency. His inquiries to the actors seemed to be based less upon comprehension and more upon securing the comfort of the actors. Early on in blocking, questions occurred with more frequency. Nearing the end of the rehearsal process, there was also an increase of questions initiated by both Paul and the actors. The middle period of the rehearsal process, or during the working and polishing rehearsals, questions were not a frequent occurrence.

During an early rehearsal, Amy breaks out of the secondary framework of performing the piece into the primary frame of planning and working on the piece with a question for Paul (lines 154-155). Her shift from RP to SA dialect helps participants track the shift. Paul immediately picks up on her inquiry and responds in RP dialect. In line 157 Amy shows an understanding of the meaning of the line, and it is further discussed between her and Paul.

152 Lou: I think you should↑ >It's classy stuff Webster↓ I love all that
 153 Jacobean sex and violence<
 154 Amy:→ It's Fo↓↑rd not Webster (.) and ((SA dialect)) >okay what is
 155 → this- why do I say and it's Glasgow↓ why do I say that-
 156 Paul: ((RP dialect)) Well it's Ford not Webster a:nd↑ (.)
 157 Amy: → Oh and↑ I'd rather go there-
 158 Paul: Right↓↑ ((undecipherable))
 159 []
 160 Amy: Okay↓↑ (.) because-because of that and↑ I was thinking
 161 like she's crazy >you know like no well that's what
 162 he said↑<-
 163 Paul: Right↓ no I think its-I think its sort of like would you rather do
 164 []
 165 Amy: Thank you
 166 Paul: synchronicity here help me here or would you rather do (.) you
 167 know uh ((RP dialect)) 'Tis Pity and ((SA dialect)) >I don't
 168 know uh< (.) dangit (.) you know↑ uh slike (.) five (.) million
 169 hours away um I mean you can't decide ((undecipherable))
 (Appendix D, 10/08)

The next evening, Paul blocked a scene with Amy and Greg. In line 61, Paul asks Greg about the success of a blocking moment. In essence, Paul was telling Greg that his movement looked awkward, so perhaps it felt awkward. Greg defends the comfort and adequacy of the blocking (lines 62-64), and Paul (lines 65-69) acquiesces to Greg's request to leave it in-tact reasoning that the movement choices are appropriate to the character's circumstance.

61 Paul:→ So↑↓ how'd that feel-that feel awkward getting down there↑
 62 Greg: No no I mean it doesn't feel-I just-I was like "kay where am

63 getting out of this” so that felt (.) better to just kind of change
 64 it (.) change ((undecipherable))
 65 Paul: Ya↑↓ that’s perfect (.) ya an I-I mean part of it is you know
 66 I guess it could be read as you’re still making the move on her
 67 there o:r it’s really just about (1.0) she’s done so much shit and
 68 everybody knows who she is↓ and (.) you’re just kind of
 69 beginning you know↑ (Appendix D, 10/09)

Nearing technical rehearsals, Paul worked on the only scene with Danielle—a scene that seemed to become more problematic with time. In line 55, Paul cuts in and pulls Danielle out of the secondary framework with a question about one of her previous lines in which she details a list of things (i.e., pen friends, games, music). His question is specific to her performance of Debbie---how does Debbie show that the list of things are all different? Danielle never offers a reply to Paul’s interruptive question other than offering positive receipt remarks (lines 57, 60, 62).

54 Danielle: ((RP dialect)) Pen friends games music=
 55 Paul:→ Good are they all the same↑ is this a list↑ which how are
 56 they different that’s what I want to know↓
 57 Danielle: Okay
 58 Paul: You know↑ cause you’re kind of going off on your own down
 59 here and expecting him to kind of follow you
 60 Danielle: Alright=
 61 Paul: You know↑
 62 Danielle: Okay
 (Appendix D, 10/24)

Play and repetition.

The following exemplars are taken from talk that occurred outside the performance of the script. As Glenn and Knapp (1987) note, laughter incites laughter and contributes to problem solving and positive interpersonal dynamics. In the first exemplar, playfulness is inspired by Paul’s performance of a Cockney teen punk in line 81 with his utterance of “hehroight.” Paul produced this as part of his description of what Danielle’s character might wear. The play of the punk characteristics is passed from Paul to Danielle

in line 83 with the utterance “free↑lo:ve.” Danielle laughs while Paul continues the playful footing of the punker in line 86 and Shanna joins the contagious laughter in line 88.

- 74 Paul: I mean I think it's-it's sort of like (.) you're wearing something
 75 nice so that Daddy will be happy but your hair is gonna be all
 76 feekgh and you know (.) I don't know pierce um uhl dunno
 77 you know (.) you said you yhad some boo:ts,=
 78 =right a-summn big clunky punky kind of on the edges
 79 []
 80 Danielle: okay
 81 Paul: → ((guttural punk cockney sound)) hehroight=
 82 =yunno ↑yeah so y:ou're just sort of like (1.0)
 83 ((performing punk sound))free↑lo:ve,
 84 Danielle: → ((laughter)) hihuhhahaah
 85 []
 86 Paul: → ((undecipherable punk performance sounds)) kay,
 87 []
 88 Shanna: → hehhehhh hehehehh (Appendix D, 10/17)

The second exemplar demonstrates a frequent occurrence in the talk and performance of Paul as director. In line 41, Amy keys a shift from the secondary to primary process as she moves out of character, indicating confusion about where to go next in the space. Paul responds to her shift in lines 43, 45, and 47 by orienting to her concern with “kay,” “right,” and “okay.” He attempts to solve the movement problem by mimicking what Lou might do with Amy, and takes on the footing of Lou’s character in RP (line 48). He repeats Lou’s character lines as previously uttered earlier in the exemplar (lines 36-38). Tannen (1989) refers to the act of repetition as one that accomplishes creativity, meaning-making, and connection with others. Amy gains some clarity from Paul’s repetition offered in a playful manner, and orients positively to this clarification with an “okay” (line 52).

- 35 Amy: ((RP dialect)) You pro:mised it's my gift
 36 Lou: Alright. >Stay and talk a minute< (1.0) I-I'll do this page,

37 then I'll rape you and then I'll do the page again n' (.) ryou↑
 38 alright↑
 39 Amy: Yeah (.) Are you alright↑↓ (.) hhhh
 40 (17.0) ((embrace and kiss))
 41 Amy: ((shift out of character)) °yea::hhouino:hhheheh°
 42 []
 43 Paul: kay
 44 Amy: >mlike also but really happy but< Max↑ is=
 45 Paul: =right=
 46 Amy: =s'awful↓
 47 Paul: okay↓ so uhm↑ (.) so le↑t's see if we can get to um this
 48 → we've got ((shift into Henry)) come on let me
 49 → off alright↑ I'll do: this page then ((indecipherable))
 50 → and then I'll do that page aga:in and then ((shift out))
 51 so that he's so that basically he's chasing you around.
 52 Amy: okay↓ (Appendix D, 10/16)

In this talk from an early blocking rehearsal, Paul jokes with Greg about altering the lines in the Stoppard script.

24 Paul: Kay got any lines you wanna change↑ or uh just uh=
 25 Greg: Ya uh I was wond- just uh if I could wear a skirt
 26 in this scene that's be great↓
 27 Paul: Alrighhheheht↓ Scottish kilt
 28 Greg: Ya the kilt would that work↓
 29 Paul: Is this the scene where you come in and flash her↑
 30 Greg: Uh-huh uh-huh ya
 31 Paul: You want your parents to sit over here so they can see your
 32 birthday suit?
 33 Greg: That's exac-my father would be so proud
 34 Paul: hihieh .hhh.hhh alright alright↓ (4.0)
 35 Greg: ((Scottish dialect)) Excuse me is this seat taken↑
 (Appendix D, 10/09)

The joke escalates from wearing a skirt (line 25), to flashing Amy, who is also in the scene, to imagining that Greg's parents would be strategically seated in the audience to see Greg's "birthday suit." This is followed by laughter, and then Paul shifts frameworks into rehearsal mode (line 34).

Processing together.

Discussion about solving an unclear and awkward moment on stage, or reflecting together about how the script worked were not common occurrences. When they did occur, I took notice. Moments of dual processing and discussion were present in small measure during the read-through sessions the first two days of rehearsal, and also during notes and breaks from rehearsal nearing the end of the production period.

During a note session two nights before opening, Amy brought up a movement that was awkward. In line 63, she presents the problem. Paul invites more information in line 64. By line 68, Amy presents a solution to the awkwardness, and Paul immediately confirms the solutions (line 69). As an observer, it was almost as though they came to the solution simultaneously. In lines 72-74, Paul clarifies his version of her solution, adding the idea of a “split” in movement. She affirms the choice in line 75. They were in concert in solving this problem.

- 63 Amy: → That cross-I mean that little counter feels so we↑ird↓=
64 Paul: Does it↑
65 Amy: Cause I don't get to say .hh “okay then” kitchen step
66 step step (.) like it's just I don't know
67 Paul: AH just od-ah keep it all=
68 Amy: → Even if we did it like one smooth like fluid movement↑
69 Paul: → Yes↓
70 Amy: And it's not right now↓ and I can't figure out how to make
71 it one
72 Paul: → Can you split sooner↑ Okay↓ look this is what we do “If
73 it's Charlotte↑ you start (.) if it's Max (.) I'll start okay↑
74 alright↑ good↓ alright (.) so she's on her way in↑
75 Amy: Okay↓
76 Paul: You know what I mean↑ just leave a little bit sooner to
77 get it to happen there↓
(Appendix D, 11/05)

Five days before technical rehearsal would begin, the audio recorder captured a rare conversation between Paul and Shanna (Appendix D, 10/29). It is worth noting

because Shanna initiated the interaction with a great discovery. It was also one of the only times that I heard an actor speak with Paul at this sort of length about their character. In line 47, Paul moves the participants out of the secondary framework of rehearsal and into a break.

47 Paul: Let's take a break↓ (.) How long have I been workin↑ (1.0)
 48 two hours↓ ((undecipherable)) let's take ten (.) I have to
 49 take ten (.) that's good (.) how's that↑ feel↓
 50 Shanna: This↑ good↓
 51 Paul: Good

He checks in with Shanna to see how she is feeling about the scene at hand. Their talk is private as the other actors move out of the rehearsal space for break. Shanna explains her good feelings of line 50. Line 52 begins a rare discussion about the script.

52 Shanna:→ Maybe that's their reconciliation scene↓
 53 Paul: It totally is↑ their reconciliation scene↓ it's completely
 54 their reconciliation scene↓

Shanna offers a simple and clear assessment of a scene she has been wrestling with for over a month. Paul vigorously affirms her understanding, signaling that they she is aligned with his understanding and desire for the characters' relationship and the scene.

55 Shanna: Ya↓ ya↓ I like it↓ I think it (.) it has a good feel to it↓
 56 []
 57 Paul: And I think sh-Ya
 58 I mean I think we should be moved↑ by it↓
 59 Shanna: Ya↓
 60 Paul: Cause (1.0) if only↑ they could have had that much honesty
 61 when all the shit was going (.) down↑=
 62 Shanna: =>Because it's the first time they ever< really talk to each other=
 63 Paul: =Totally↓
 64 Shanna: Because uh-all the other times it's just facts back and forth
 65 Paul: Well and it's all about work (.)
 66 Shanna: Mhmm
 67 Paul: And it's never about what really counts↓

68 Shanna: Ya↓ (1.0) And the-ya
 69 []
 70 Paul: Cause nobody ever makes enough time to
 71 make that happen↓ (1.0)

Their mutual agreement on this interpretation is evident in lines 54-70 as they tell the story and its reasoning together. When one or the other is not in the position of describing, they are eagerly in the position of agreeing. In the final section of this interaction, Paul allows Shanna to express the rest of her interpretation without his telling or interjections. In line 68, Shanna is overlapped by Paul as she begins a thought. She gets a second chance to expound on that attempt between lines 72-84.

72 Shanna: Ya↓ I think they're afraid↓ You know I was actually thinkin'
 73 I was thinkin' about Charlotte and uh and I was thinking about
 74 her as far as like (.) I think↑ (.) what she really wanted that kinda
 75 started it just kinda layered on a spiraled like ((undecipherable)) I
 76 think↑ she really like eh-eh when I started out you know (.) and
 77 how she talks about "it never bothered you" you know I mean↑
 78 you want somebody to be jealous you know↑ when you're in a
 79 relationship with 'em↑ I mean you want 'em to be bothered
 80 you wanted to see 'em (.) get angry at the thought of you being
 81 with somebody else or get angry of the thought of (.)
 82 somebody else having you↑↓ having what they have and
 83 he didn't↓ (.) and-and I think in a way she (.) with the lovers
 84 maybe she was trying to get his attention
 (Appendix D, 10/29)

The notion Shanna is finally able to articulate to Paul is that her character, Charlotte, took all the lovers she did because she was trying to get Henry's attention—not because she was randomly making bad choices. It seemed to me that this discovery excited Shanna so much because it allowed her to like her character more, in addition to simply understanding her.

The night before the opening of a production is called preview. On this night, the performance is opened to an audience for free. Sometimes special invitations are offered

for classes or individuals. For the first time an audience, other than production members, is present. *The Real Thing* preview included just under a hundred audience members. In many ways they were non-participatory and silent. As the production was billed and treated as comic, the expectation was that the audience would participate nonverbally in the humorous portions of the piece. They did not. Most actors and designers left following preview run notes; Paul, myself, and Amber remained and talked with Lou and Amy. The two actors were slumped down in their chairs, gazing straight ahead, and clearly disappointed (Appendix D, 11/07).

89 Paul: ((undecipherable)) let it flower↓ (2.0) you two are lookin' at me
 90 like "you suck Paul"↓
 91 Amy: No::: (1.0) that's not what it is↓ (2.0)
 92 Lou: Everything's pretty-everything'll be alright↓

In lines 89-92, the unspoken reality that the two leads were crushed was at last admitted.

93 Paul: ((laughing tone)) Oh-hohhhhhh I believe that one↓ "everything's
 94 gonna be okay
 95 []
 96 Joy: It would be like a gift to the piece if you would-if you would not
 97 be sad↓
 98 Paul: Rig↑ght↓=

Paul and I attempt a superficial cheer-up effort, telling them to be pleased. Neither one of us were eager to delve into the effect the audience had on the two of them.

99 Lou: We-no-I mean=
 100 Amy: ↑I know↓ it's just one of those things↓ well I don't know
 101 ((undecipherable)) how ↑you feel↓ but like Iw-I need to feel
 102 like (.) I'm doing what I need to be doing before we open (.)
 103 and I guess I just don't feel like I'm doing what I need to be
 104 doing↓
 105 Paul: You know what↑ (.)
 106 Amy: I know↓ it's frustrating↓
 107 Paul: No:o↓ you did↑ (.) in the way it opened tonite↓ this is what you
 108 have to think about right↑ (.) ji-remember the first time you
 109 came out↑ and there was the furniture↑ and it was like "ahihaah

110 []
 111 Amy: hhh. heheh
 112 Paul: table furniture (.) too close↓ too many things (.) right↑ in the
 113 way gonna smash my↑ foot↓” all those little distra↑ctions↓
 114 NOW↓ you’re past the fact that “okay (.) if I go here to right
 115 there↓ and if I clear there (.) okay you know (.) I’m tra↑pped↓”
 116 up here↓ (.) rather than going↓ (1.0) “hi” (.) ↑now you’ve met
 117 them right↑ (.) and you’ve met the worst of them↓ (.) you’ve met
 118 you’re worst evil cousin↓ (.) now everybody else will-is much
 119 more likable↓ so right-I mean I want you guys to be HAppy with
 120 what you’re doing cause you’re doing very well↓ (1.0) ((slap))
 121 >it’ll be great<↓ well what↑ well no-I mean talk↑ to me::↓
 122 ((RP dialect)) I’m your cha:p↓

Paul attempts a more detailed approach with Amy, assuring her of her agility on stage as she dealt with unexpected set difficulties. He promises her that those are the worst of her challenges, but still on line 118 receives no confirmation of understanding from Amy and asks for her to talk to him (line 121). Lou takes on the task of broaching the disappointing experience with the audience.

123 Lou: Oh↓I don’t know-I don’t know↓-I don’t know I don’t know I
 124 don’t know I can’t vocalize what’s going on right now I just (.)
 125 don’t feel comfortable with tonite↑ and I hated tonite and that’s
 126 not at all (.) where I want to be↓=
 127 Paul: =Well=
 128 Lou: =And that’s what makes me the maddest↓
 129 Paul: Well you know↑ (1.0)
 130 Lou: I mean I swallowed fuckin a whole sentence↓ that I’ve never
 131 ever fucked up before and it happened tonite why:↑ (.) that
 132 bugs the hell out of me >if it’s something that’s-s constantly
 133 happening then I can pinch myself right before I go on stage
 134 and fix it< but this↑
 135 Paul: Well how did you feel the first act↑ when you came on (.) in the
 136 first act↑
 137 Lou: I felt fine::↑ (.) I don’t know (.) I felt fine (.) I felt they were a
 138 → little quiet but I-butdi-bdi’ve been in quiet I mean (.) we did
 139 Cuckolds and we had the audience that didn’t know what the
 140 fuck we were saying on stage so In-I’m use ta y’know (.)
 141 quiet audiences but then (.) just shit started happening and it-it
 142 just never recovered↓ I d- (.) ↑I thought↑ five and ten was
 143 better↓ (.) I li-I thought↑ by then it was better and it was

144 a little stronger and a little more connected↓=
 145 Amy: =>See'n I did the other way around<↓(.) I thought I came ↑out
 146 okay↓ and I was like "↑hey (.) this isn't bad↓" and it was like
 147 the spiral of death in act two (Appendix D, 11/07)

In line 138, Lou finally articulates his concern with the dampening effect of the audience that evening. He talks about what went wrong with his performance, as does Amy. They stayed and talked until they had the opportunity to tell each other and Paul about their disappointments. Soon after, they slunk out of the theatre. We all felt badly. In a rare conversation, Paul talks on with me and Amber about his feelings about being a director to them in that moment.

162 Paul: I didn't know what to tell 'em man↑ they're so (.) sca:red↓=
 163 Joy: =Ya >I think th-they<=
 164 Paul: It's like they all are so sca:red↓ like this is the one where they
 165 get found out↓ you know↑=
 166 Joy: Ya ((undecipherable)) imposter↓
 167 Amber: Well-th-they're so not use to doing a language based sho↑w↓
 168 Joy: Ya'n they might have been putting weight↓ on (.) an
 169 audience that probably intellectually they know wouldn't
 170 give them stuff but when they really didn't that might
 171 have freaked them out↓ too=
 172 Paul: °Ya:h°
 173 Amber: It was like crew view↓ everyone was fi↑ne↓
 174 Paul: Ya↑ I mean-ther-they've j-they've just kind of (.)
 175 "I am not gonna commit to this"
 176 Joy: Yah↓-they↑ will though↓ I me-I think it'll be a wildly
 177 different experience tomorrow they'll never have an
 178 audience as shitty as that (.) again↓
 179 Paul: No-again↓-we-not even a two o'clock matinee↓ audience
 180 is that bad↓

The three of us comforted ourselves by blaming the audience, assuring each other that no audience would be as poorly educated or as uninterested as the preview audience had been. Paul goes on to question his performance of director.

181 °I just feel like I've let 'em down somewhere along the line↓°
 182 there↓

183 Amber: Oh-okay↓ here's what I-I've been told↓
 184 Paul: What
 185 Amber: Amy↑ said that they just seem like it seems like↓ when they're
 186 kind of goofing off and not really into it is when you like it↓ (.)
 187 and when they're trying to be really into it↓ is when you don't↓
 188 Joy: ((Mocking)) Ya so Paul either likes it or he doesn't like it↓ those
 189 are the two options↓
 190 Paul: Right uh-huh
 191 Joy: >Yap< ((quiet laughter))
 192 Amber: And that's what she's told me↓ (1.0)
 193 Paul: Well it's true because when they're goofin' around they're
 194 having fun
 195 Amber: And they're-and they're in the same-that's what I told her↓ I
 196 said when you guys are goofin' off ↓ y-you're more relaxed↑
 197 you're comfortable around each other↓ and you're in the
 198 same play you're in the same world↓ with each other
 (Appendix D, 11/07)

Amber (line 185) tells Paul how she understands the actor's experience of him (which is often information that the stage manager has access to when the director does not). I remember feeling a need to defend Paul in that moment and to assure him that he had done a good job. Amber goes on to explain that she tried to communicate to Amy how a relaxed performance is more successful than a forced one. This conversation was full of doubts and fears and disappointments—things that had never been discussed before and would never be discussed again. And it was the night before the show opened. The time to change things or talk about how the actors felt about the production seemed to be over. I attended several of the performances, and the audiences, in general, did not demonstrate a great connection or attentiveness to the piece.

Particulars for the *Virginia Woolf* Production

Graduate Status

For this project, the entire production team held graduate student status in the School of Drama. This was to be a Lab theatre production. Early in the fall semester, well

in advance of mounting the piece, I made special requests to work with Brad (lights, sound and scenic design), Jennifer (dramaturg), and Diana (costume design). Because the School of Drama is so production-heavy (20-22 shows per year), graduate design students are assigned Mainstage projects enabling the intense workload of the performance season, and undergraduate design students typically gain their experience in the Lab theatre with graduate directing students. My requests were approved, and my design team would include these graduate students. I had worked with Brad and Jennifer on a previous show, and during that time I shared my idea for directing and researching the process of *Virginia Woolf*. They communicated their interest in working with me, and gained permission from their departmental supervisors to commit to a Lab production. I spoke with Diana about joining the production team. She also was released by her main professor, though her Mainstage production workload was not adjusted for this extra assignment. Typically, Lab theatre design assignments would be dictated through the departmental chair of the program, and the technical production coordinator.

Casting Irregularities

I sat through departmental auditions held at the end of the fall semester to select part of the cast for *Virginia Woolf*. I had four characters to cast. I quietly pre-cast the character of Martha with my friend Amy, a recent graduate of the program, and new alumni and recruiting staff person for the School of Drama. During general auditions, I became interested in a student for the character of George. The performance area head told me that he was not available for casting. Possibly, his grades were too low or he was being punished for an error in some protocol of the department. I felt that the pool of students did not offer an actor for the role of George. Clay, a drama student finishing his

final semester and not participating in general auditions, became an option for the role of George. I had worked with Clay in a production three years earlier. It was a successful production, and Clay had received a tremendous amount of Mainstage playing time, always giving strong performances.

In callbacks, I asked Amy and Clay come to read their pre-cast roles with still-auditioning students reading for the two remaining characters of Nick and Honey. I settled on two actors fairly easily, and felt my cast was strong. The next week, once the final cast was posted, the cast list notice was slashed and marked by students frustrated that Amy and Clay had been selected without going through general auditions. I had the “blessing” of the performance head and the departmental chair, and hoped that anger would dissipate over the semester break.

The Old Science Hall Lab Theatre

The Lab performance space exists in a building separate from the Fine Arts Building, which supports the two Mainstage spaces with a fully equipped scene shop, staff, and bevy of students to execute the build of a set. Primarily, the scenic designer for the play and the technical director for the Lab theatre construct sets in the Lab space. There might be an occasional gracious friend coerced into helping with construction, but primarily the labor falls on very few shoulders in the Lab. As a result, designs in the space generally overextend the shoestring production team, but also enable a more cohesive dynamic among production practitioners. Mainstage construction is highly choreographed so teams of people building scenery avoid seeing other teams of people hanging lights, or arriving for rehearsal. The Lab space is an environment in which more frequent connecting occurs among practitioners on a daily basis. Contacts between

production meetings are frequent, and new information in a scheduled production meeting is rare.

The Lab theatre seats 88 patrons. The playing space is a 32-foot proscenium opening with a depth of 20 feet. The space is intimate. Just to the left of the theatre are the very small scene shop, dressing rooms, and stage right entrances. *Virginia Woolf* would be the first production to utilize a new sound and light booth built at the back of the theatre, replacing a crawl space in the ceiling too low to allow anyone to stand.

Research and This Production

All participants knew that my study of director communication would be an integrated element in the *Virginia Woolf* production process. All actors and other practitioners had learned of my intentions and my interests well before auditions had taken place. In many respects, my research allowed for flexibility in departmental protocol. *Virginia Woolf* was considered a special project in some ways. Decisions about casting, budget, and production personnel were all made more pliable because of my doctoral research.

During the fall, before the winter's production, Brad (production designer) and I talked about director/designer communication and its impact on the process and result of a play's production. At that time, he shared with me his interest in a concept he called *environmental rehearsal design*. This notion integrates design elements with the actors' process of character development and performance from the point of the first rehearsal throughout the entire rehearsal period. I was thrilled and intrigued with his ideas, thinking that we could incorporate environmental rehearsal issues throughout our production process. Though Brad was in the early stages of pursuing a M.F.A. in lighting design, this

area of research was what he wanted to pursue during his studies. I agreed to integrate his research into the rehearsal period of *Virginia Woolf*.

Who's Afraid of Virginia Woolf? Data Analysis

Roles in This Setting

Production Team

Joy, Director
Brad, Production Design (Scenic, Lights, Sound)
Sarah, Assistant Scenic Design/Painter
Diana, Costume Design
Mike, Faculty Advisor to Costume Designer
Jennifer, Dramaturg and Props Design
Mandy, Stage Manager
Jeremy, Technical Director
Paul, Fight Coach
Steve, Departmental Chair and Production Design Advisor

In many ways, the assemblage of the production team was unusual for this academic unit. Typically, most production assignments were dictated by powers beyond my control as a director. Due to the special nature of the project and the research connected to it, many standard avenues were re-routed. Months before the production began I was in contact with Brad and Jennifer about taking part on the production team. They expressed a passion for the play and an interest in working together. The three of us met together casually several times during the fall to discuss our ideas about the play. From the beginning, they were more familiar with the piece than I. Jennifer researched the play as part of her M.A. theatre history degree. She developed actor packets, which included reviews of the original production, academic research on the play, and secondary topics of study including domestic abuse and alcoholism. She was frequently present in rehearsals and influenced set dressings and actors' props in addition to

performing the dramaturgical tasks of helping the actors and myself access the difficult text written by Edward Albee.

Brad arranged for Sarah, assistant scenic designer and painter, to join the team once production had begun. She was a great help in the build, painting and dressing of the stage.

I had been in classes with Diana (costumes), and admired her Mainstage work over the years. I wanted the production to benefit from her vision. I remember meeting with her twice at bars to talk about ideas. On our second meeting, she brought with her pictures from the 1950s and 1960s and we talked about style and the silhouettes each character might possess. This occurred long before the show's cast was announced.

Mandy, stage manager, needed a stage management assignment for academic credit. At the time, she was considered one of the primary stage managers in the School of Drama and was in demand by Mainstage directors. I had enjoyed her work and company on two previous production teams as my stage manager, and knew that we worked together well. She knew my ways, and I knew hers. Early in the fall, we made the request that her academic requirement be fulfilled by stage managing *Virginia Woolf*.

Jeremy, technical director, came with the Old Science Hall Lab Theatre space. His undergraduate work-study funding compensated his intense labors in the Lab. He was responsible for the build of every show that opened in the Lab that semester.

The play included some intense scenes of physical violence between and among the characters of Martha, George, and Honey. I asked Paul, a faculty member trained and certified as a stage combat specialist, to help me with these scenes. He choreographed these fight scenes during two separate rehearsal periods.

Actors

Amy, Martha
Clay, George
Aaron, Nick
Beth, Honey

As described earlier, Amy was a graduate of the program and an employee of the School of Drama. Clay was a near-graduate, preparing to move to New York City. He participated in this play during his last semester on campus. Aaron, at the time, was a junior performance major. Most of his performance work had taken place in the Lab space. From the little I knew about him, Aaron seemed to be very serious and regimented in his work. Beth, in the role of Honey, had worked on a previous production with me. She was a junior at the time of casting, as well. She had never been selected for a Mainstage piece, but had done a tremendous amount of work in the Lab space. She labored intently in the roles she had received, inventing delightful and sensitive characterizations.

Faculty

Diana's work in the Lab was essentially a favor to me from the Costume Department. She would receive no credit of any kind for her efforts. Along with her came the advisorship of Mike, head of the costume design area. He would follow her process in the production and intervene with ideas or corrections as he felt they were necessary.

Steve, department chair, agreed to advise Brad as they shared an interest in production design. Production design describes a designer who undertakes the task of designing lights, sound, and set, or some combination of the three for the same play. A production designer has a massive impact on the aesthetic outcome of a project, but more importantly the rhetorical and semiotic messages built for the audience to receive.

All graduate directors must have a faculty advisor. The advisor is meant to guide the student in their directing efforts and help them navigate the difficult moments in a production process. Since this project was out of the ordinary, and my status as an out-of-program student not longer required anyone to advise me³, no one was particularly interested or expected to shadow my process. Every faculty person I asked said they would stop by for an occasional rehearsal and give me feedback, but no one was committed to tracking the progression of the production.

Protocol in This Setting

Production Team Talk

Weekly production meetings were an expectation for the Lab space. These meetings, though, were not times in which the bulk of planning, negotiating, and deciding occurred. Two months before production began I met alone with both Brad and Diana on multiple occasions. Sometimes these meetings happened outside on the large porch of the Fine Arts Building, and other times in the hallway; still other visits were more planned and took place in nearby restaurants or bars. This third sort would last the longest. These were one-on-one discussions about what the play meant, and the ideas we had together and separately about the aesthetics of the designs.

During these discussions, I specifically remember Brad initiating most of the design ideas for lights, sound, and scenery. I had a few specific requests, and he was eager to accommodate the few I offered. Overall, his notions dominated and dictated the use of space, light, and sound. My memories of Diana's ideas are similar. She took the lead in locating period images and particular styles that she felt were extensions of the characters and their journeys.

Before the fall semester ended, we gathered together for an extended production meeting. Rehearsals would begin before the semester break was complete. We all needed to make final decisions about the groundplan and the basic concept for all designs. Diana talked first about her selections for Amy and Beth's hair.

- 45 Diana: on his hair we'll do his mustache too↓ .hhh I actually have some
 46 []
 47 Joy: mhm
 48 Diana: pictures of hair for Beth↑ and for uhm Amy↓ and Am:y↑ is
 49 []
 50 Joy: mhm
 51 Diana: excited about it↓ (.) um (.) as far as Beth↑ (.) I thought something
 52 like this↑=
 53 Joy: °that's pretty°↓
 54 Diana: >there's another one too that I think you'll like it< and this one
 55 for Amyla:↓
 56 Joy: hoooooooo↓ that short↑
 57 Diana: No↓ you↑ can get it done a little bit longer↓ (.) she wants to cut it
 58 up to-up to her shoulders↓
 59 Joy: mhmm
 60 Diana: And this would pro-this is probably↓ down to here↑
 61 Joy: mhmm (Appendix E, 12/15)

I questioned whether Amy's hair design might be too short, but otherwise offered positive receipt remarks to Diana on all design suggestions. Most of her information was not new to me.

In previous talks, I asked Brad for a staircase and a stage extension (building 1.5' downstage along the entire length of the proscenium opening for further depth). He agreed. The entire play occurs on a single interior set. Brad and I both wanted a turn-of-the-century New England home. He presented his most recent version of the groundplan. He also shared his thoughts about lighting.

- 234 Brad: What Joy and I had talked about↓ is basically um (.) kind a
 235 where we're going with lighting↓ is I guess for lack of a better
 236 word the phrase that kinda got in my mind for lighting .hhh was
 237 one that of the reviews that described it as um (.) long night's

238 journey into day↓(.) and so that's goina kinda encompass all
 239 of this↓ uh there're going to be a lot of lamps↓ >another thing.
 240 that we kinda figured out< is there's gonna be a table now↓
 241 over here (.) heh heh and uh ((clears throat)) I think I might
 242 blow this idea by you also↓(.) we talked about takin a lamp
 243 shade↑ and on the upstage side↑ in order to kinda help
 244 facilitate some getting some light ((phone rings)) up here
 245 other than just very-other than just a very flat light↑ is um
 246 to sort of cut out pieces of the lamp shade on the upstage side↑
 247 slap some infusion on the inside of it↑ so that we're getting
 248 light from that lamp↓ whenever they're on that landing↓(.)
 249 do you think that's something that↑(.) (Appendix E, 12/15)

These ideas about light were not being “sold” to me or to the costume designer, but rather to Brad’s faculty advisor, Steve.

Production meetings in future were held in the Graduate Assistants’ Office in the basement of Old Science Hall, the building that housed the Lab theatre. Generally, those present would include Jeremy, Diana, Brad, Jennifer, Mandy, and myself. They were much more intimate than Mainstage production meetings. I liked using a typed agenda, and I would most always ask Mandy to manage the meeting, its topics, and the negotiation of turns among production participants.

As Jeremy and Brad were executing the scenic build, they were almost always in the space cleaning up as we came in to begin rehearsal. It was common for them to sit and watch bits and pieces of rehearsal. Those few minutes of visiting each day kept them updated about how the set was working for the actors and me. This was a great concern to Brad since part of his interest in the project was the environmental impact on rehearsal. Jennifer, dramaturg and props designer, was also frequently with Jeremy and Brad. Nearly each day during the first two weeks of rehearsal, Mandy or myself would ask Jennifer about an issue or reference in the script about which we were unsure.

Diana also stopped by to watch portions of rehearsal during the first two weeks of production. Her observations impacted her final decisions about design. In some ways, these first two weeks felt like the most centered experience I had known with a design team. To have designers so present in the rehearsal space seemed an incredibly productive phenomenon.

Rehearsals

The rehearsal schedule I constructed for the production period was fairly intense. *Virginia Woolf* is a tremendously long play. The script includes three acts, lasting approximately one hour each. This length is about one-third longer than most actors, directors, and audiences are accustomed to within the dramatic genre of modern realism. We would have three weeks of rehearsal before the technical elements were added, and four total weeks of rehearsal before opening. The cast returned to campus a week early from semester break, which enabled us to hold double rehearsals during the first week of production. We rehearsed for three hours in the afternoon, and three hours again in the evening. Double rehearsals were also held on some weekend days. I requested that the actors have their roles memorized on return from break.

Rehearsals never started on time. There would be visiting and chatter for fifteen or more minutes at every gathering. The day's events would be reported, conflicts with the production shared, challenges separate from the show mulled over—all before rehearsal began. I liked this, but felt a little guilty about it. I wondered if others were frustrated by our slow beginnings. But I thought of the chatter as our beginning. We never quit early, but we never stayed late. A typical night would find us rehearsing for about three hours.

All four actors were on stage for nearly the entire show. All actors were called for all rehearsals. There were occasional bits and pieces of scenes which gave some of them a rest, but it was an ensemble experience. They were all there for everything with me and Mandy. If the actors were not on stage working, they sat in the 88-seat house, looking over their script, studying, or watching us work. They were never late, except for Clay. Mandy would call him, and he would roll in ten or fifteen minutes after we had gathered. His lateness was occasional, not frequent. We took a break every hour and a half; this was enforced by Mandy.

During rehearsal, I sat to the right of Mandy in the center of the front row of the theatre sharing a long thin card table with her. I worked with actors from this location during blocking and working rehearsals. I rarely got into the playing space with the actors for any reason. Sometimes I would stand in the space where I typically sat, or lean up against the chair. Once run-throughs of the play began, I moved further back into the house to watch the show from slightly different perspectives. Even the back row of that intimate space seems close to the stage.

Collaborative Efforts Shaping Rhetorical/Semiotic Messages

In attempting to disseminate how ideas were born in the *Virginia Woolf* process, I think that some creative contributions were plainly generated by one person. However, most aesthetic choices for this production were so profoundly impacted by additional production team members and departmental limits that I can describe the majority of decisions as collaborative. In the previous section I described that the designers and myself had made some preliminary decisions about the aesthetic we wanted to offer the audience. I made some particular requests of the space, and noted specific qualities I

would like in the appearance of the characters. From that point, the designers stayed in conversation with me about their design conceptualizations--checking back with me frequently as they enacted choices they were making.

Impact of Faculty Participation in a Student Produced Production

Design.

In our first collective production meeting, Brad's faculty advisor, Steve, joined the meeting to learn of our plans. As Brad articulated the groundplan for the production team, Steve questioned some of his decisions.

- 123 Brad: And then (.) escape stairs this way↑ which are going to have to be
124 built in place again and like two feet four inches wide↓ so (.)
125 hopefully↓ it won't be too uncomfortable going down that
126 direction↓ .hhh um also something that we talked about↓ today
127 which I think is (.) pretty cool I'm actually excited↓ is that there
128 is a small (.) platform right here↑ and that's up (.) like six
129 inches↑ and there's another platform↓ comes around this
130 direction↑ connects to there↑ (.) that's four inches↓ and maybe
131 or maybe not another smaller one that kinda steps down into
132 the living room↓ (.) so we've got our bar (.) and record player
133 all the kind a ba-business up in this direction maybe even
134 sliding back behind here just a little bit-.hhh u:m: there's
135 another bookshelf=
136 Steve: =yeah if this is four inches what would this↑ be↓ (.) this step
137 down right there↓ (.)
138 Brad: uhhd six four and two↓
139 Steve: → A two-a two inch step down↑ (2.0)
140 Brad: °Kay° (1.0) .hhh WE're not sure yet we're talking↓ (.)
141 Steve: >I think that's the hardest thing for an actor to remember< things
142 like that↓ ((undecipherable))
143 Brad: step that's smaller than that=
144 Steve: → =Yeah A-anything that's below six inches is an unusual step↓=
145 Brad: =Okay↓=
146 Steve: That's actually .hhhwhh four is like (.) a platform height↓
147 Joy: mmmm
148 Brad: → Why don't I just make this eight (.) and make this four↓ (.) and
149 call that good↓
150 Joy: N'ist (.) kill the step down=
151 Brad: =Bingo↓ four inches ((undecipherable)) (Appendix E, 12/15)

I asked Brad for a staircase with a landing. This was a huge challenge for the Lab theatre space, as its ceiling is very low. In the above conversation, Brad articulates how the stairs and landing will function. Steve questions (line 139) and later assesses (line 144) that choice very negatively. Brad (line 148) quickly revamps the plan, altering the design. A few minutes later, a similar critique from Steve would prove, once again, to profoundly reconfigure Brad's design.

- 206 Steve: it's a pretty long flat and it's compared to all this interesting
 207 stuff here↓ you got books↓
 208 Brad: nkay↓ we worked and we worked and we worked and then we
 209 quit↓=
 210 Steve: → =Yeah↓ (.) I think y-I think you got this far I think you got
 211 a continue-you gotta design the rest of this↓
 212 Brad: Yeah absolutely↓
 213 Steve: Cause it's not there yet↓ (Appendix E, 12/15)

As the walls in Martha and George's house were discussed, Steve (line 206) identified too sterile an aesthetic and noted that parts of the groundplan held more visual interest in terms of shapes and diagonals that did other areas. Brad employed Steve's ideas, and included more unexpected lines and wall shapes. Steve also affected Brad's notion about lighting the production.

- 247 Brad: slap some infusion on the inside of it↑ so that we're getting
 248 light from that lamp↓ whenever they're on that landing↓(.)
 249 do you think that's something that↑(.)
 250 Steve: Yeah I think you'll need to play with it a little bit↓(.) Um
 251 I-I think (.) >You can go sort of architecturally< now as a
 252 lighting designer back to that house↑ and sa:y (.) whe-where's
 253 the outside of the house (.) is it just on one side↑ (.) like do we
 254 only see windows here↑ (.) could the-could there be some↑
 255 []
 256 Brad: They're going to be false windows↓
 257 Joy: ↑Hey↓=
 258 Brad: Over this direction as well↓ Um (.) We had talked about↓=
 259 Steve: Could there be a window in the landing↑ (Appendix E, 12/15)

As a result of this lighting discussion, the staircase on the set was further changed. This was a good example of how the lighting and scenic designs affect each other in the course of production design.

Direction.

As noted previously, I had no faculty advisor for this project. Even so, three different professors came to watch rehearsals the final week of production and gave me direct feedback about the performance. Primarily their thoughts addressed characterizations, the movement of the play, and some technical issues such as timing of entrances and exits. It was comforting to have their notes and suggestions, whether I employed them or not. Some issues seemed far too big to tackle with the rehearsal time available (i.e., “Clay seems to be falling into a familiar pattern that I’ve heard in other characters he’s performed here. Looking more closely at his objectives and the transitions between them might get at more variety.”). Other suggestions were easier to address with the rehearsal time remaining (i.e. “I wasn’t aware George was leaving on that line, it looked like he was just going to pour more drinks.”) I was worried about confusing the actors with information that I had never employed in other parts of the rehearsal process. Still, my mentors’ thoughts were a support in a process that can be unsure.

Designer/Director/Actor Collaboration

Collaboration between the designers, the actors and myself played a particularly dominant role in the *Virginia Woolf* production because of Brad, the production designer. He explored the study of environmental rehearsal design in the production process, and this impacted the choices he ultimately made concerning his triumvirate of

designs, and also the actors' performances. At the first rehearsal, he met with the actors to explain his interest in environmental rehearsal design and its role in the production.

260 Brad: I was never able to say "let's talk and let's have the actors (.)
261 feel what this lighting does to them (.) rather than (.) let the
262 → lighting and design does for the audience"↓ (.) because I really
263 think there's a missing link there between um you know the
264 director deals with the actors and deals with the designers there's
265 a missing link there where a designer can (.) aid the actors in a
266 certain way it's sort of a concept of (.) the production designer
267 → as acting coach (.) in its (.) beginning stages↓ (.) uhhhh one part
268 of it that basically >I just get so (.) excited about this< ideas are
269 popping in and out I'm just gonna read a little bit of this (.) um
270 basically environmental rehearsal design ((undecipherable)) and
271 there's not really a system for it yet but how we can work it out
272 to apply for this basically there is an environment technologically
273 design created that rehearsals take place in↓ and since you guys
274 are gonna be off book so early (.) it's going to be (.) I feel we'll
275 have a lot of opportunities to make it work

.
.
.

276 ((reading to actors from his writing)) Environmental rehearsal
277 design begins with the belief that physical and psychic
278 apparatuses are inseparable↓ ideas emotions and sensations are
279 all insolvable interwoven↓ also all five senses are linked↓
280 bodily activities are activities of the whole body↓ (.) every
281 moment of the human life is spent within an interconnected
282 system of thought senses and movement↓ (.) the space that
283 our interconnected system exists in affects our primary
284 orientation to that environment↓ (.) visual sensuous and
285 environmental relationships therefore affect the way our mind
286 processes information and tells our body to react↓ (.) the
287 → interconnected system of the character therefore is consistently
288 affected the space that it occupies↓ (.) so (.) it is something
289 that is created that we work within whether it is uh with the
290 actual script a dialogue or whether it is with improvisational
291 work (.) something that basically breaks through and creates
292 a whole new place (Appendix E, 12/15)

Brad discussed the notion of (line 262) attending to what the actor experienced technically through the design choices before the design is turned over to the audience for consumption. This step is typically not recognized or discussed. Work between set or

lighting designer and actor is an unexplored relationship, and most often non-existent. His term “production designer as acting coach” (line 267) is radical. Brad observed that the actor functions with all senses and those senses are interconnected (line 287). Those sensual interconnections are shaped and manipulated by the space, objects, light, and sound that surround them.

Brad proposed that this production utilize all final performance props and furniture from the first rehearsal in early January. *Virginia Woolf*'s setting is the interior of a lived-in, turn-of-the-century, faculty home. The prop and furniture requirements are enormous. Brad would ask actors for feedback, watch us work, and run occasional rehearsal segments with a special focus on light, sound, or space and their impact.

Rehearsal props and furniture.

School of Drama protocol for access to props and furniture dictates that a stage manager can check out rehearsal props (i.e., props of low standard) and utilize black boxes for furniture until technical rehearsal begin (i.e., the week before the production opens). Performance props and furniture are typically moved into the theatre for use once technical rehearsals have begun. The intention is to protect the quality of prop and set pieces from actor wear and tear, and reduce the degradation of the department's collection.

Obviously, Brad's environmental rehearsal design approach directly clashed with departmental protocol. Rehearsals began a week before School of Drama faculty members arrived back to campus. The actors, designers, and myself gathered a week before the semester began to commence rehearsal. The department's vast furniture storage is kept off campus in a defunct airplane hanger. Together with Brad, the actors

and I made several trips there and collectively selected furniture for the play. It was a unique experience to include the actors in this process. We all had opinions about various pieces, and transported furniture back to the Lab theatre. Due to his assistantship, Brad had access to this storage space. We moved furniture into the playing space and worked with it from the point of the very first blocking rehearsal. Additionally, the actors were smoking in the playing space, which also is mandated to begin only during technical rehearsal week. Brad, myself, and the cast viewed the cigarettes as crucial props, integral to the movement and timing of the blocking.

We all were so pleased with ourselves until the next week when the Technical Director for the entire School of Drama heard of our early furniture use and plans to utilize props early as well. The Chair of the program had given us verbal permission to override protocol, but the Technical Director was extremely upset. He feared that all productions would make similar requests, and the departmental rules and collection would be degraded. In the second week of rehearsal, Brad, Mandy and myself went to meet with the Technical Director of the School of Drama. Brad and I pleaded our case to utilize props and furniture early as it was influential to each of our research projects. We received stiff-lipped permission and a diatribe about why rules exist.

The early employ of the physical life of the characters was worth the short battle and temporary bad blood. Actors' decisions about the physical life and activities of their characters were made possible at a much earlier point, allowing those elements to be integrated with their work on intention, motivation, and connection with others on stage. The requests and ideas Amy, Clay, Aaron, and Beth made about furniture and props influenced Brad's and my decisions throughout the rehearsal period.

Evening at Parnasus.

The play is set in the fictitious New England college town of New Carthage. The name suggests the ancient civilization of Carthage that was conquered by the Romans who sowed the land with salt to prevent fertile growth for years. Martha and George live just blocks away from Martha's father. Sarcastically, George refers to his house as "Parnasus", a mountain sacred to the ancient Greek gods. Earlier in the evening at Martha's father's home, Martha publicly tortured George with a story the audience is never told. In Act One, the audience learns about the huge faculty party held at "Parnasus" prior to George and Martha's all-night escapades with Nick and Honey. The title of the play is made partially meaningful by Martha's singsong Virginia Woolf reference to the story she told--hurting George's feelings during the gathering at "Parnasus." Brad suggested we create the scene of this party at Martha's father's home in a rehearsal because we learn little about the events that took place there through the action of the script.

We arranged the furniture in Martha and George's house very differently to create the "Parnasus" space, and invited twenty School of Drama students—assigning them faculty characters and recommending appropriate dress—to join us on stage for an "Evening at Parnasus". Some School of Drama faculty actually took part, including the actor representing Martha's father. Lighting, sound, and scenic effects were made possible by Brad, Jennifer and Sarah. The actors arrived in character, mingled for nearly forty-five minutes, and then exited. This extended improvisation, supported tremendously by design elements, gave all four *Virginia Woolf* actors opportunity to explore unrevealed references from the script and behaviors and qualities of a faculty community.

Martha's look.

Traditionally, the character of Martha wears a slinky black dress through most of the show. As we began blocking rehearsals, Amy's and my ideas placed Martha on the floor for two extended periods, and also prone on the couch once. Diana came in to watch some of these early rehearsals. One evening, Diana leaned toward me in rehearsal and suggested we dress Martha's character in a pant appropriate to the time. So we did. The convergence of my ideas and Amy's made the previously-planned dress a questionable choice; Diana identified this early on in the rehearsal process.

When designers collaborate, they consider each other's color choices and the way color will influence the overall effect of the piece and the audience. Brad wavered on color palette for the walls for weeks. During our first production meeting, Diana suggested that Martha's costuming color center on a deep red/maroon. Several weeks passed and one night after rehearsal, a few days before technical rehearsals would begin, Brad suggested a deep red color for the walls. We both agreed that a dark color was appropriate, and I thought his suggestion would be good. What I had forgotten, and Brad and forgotten, and Mandy had forgotten, was that Diana, costume designer, was laboring over Martha's deep red blouse. She drew renderings of this piece, built a model, and was sewing an original piece. The realization struck Mandy and me that the color of the walls would be nearly identical to Diana's design too late. Amy would blend into the set. I had to decide what to change, and the easiest effort was the costume. Diana was understandably furious, her advisor was livid, and the relationship was irrevocably fractured despite apology and contrition. Amy and I ended up shopping in the local mall

for a blouse to take the place of Diana's labors. The error in communication was ultimately my fault.

Conflict in tech week.

As part of Brad's environmental rehearsal design study, we decided to break with tradition and include the actors during the first technical rehearsal. Typically, this time is set-aside just for designers, directors, and crew to make choices about lights, sound, timing, and levels. We thought the actors could positively influence this time and inform all of Brad's designs as they neared completion. We were wrong. The actors, though they did not communicate this to me actively, passively indicated during the rehearsal that they did not want to be there. In notes following the technical rehearsal, I struggled to share my frustration with the cast.

1	Joy:	Overall↑ I have to say I'm just slightly disappointed just because
2		(.) like we kinda made special arrangements (.) with the whole
3		tech team to do this as a (.) like a committed working tech↓ (.)
4		kind of blending the environmental stuff (.) in with the acting
5		stuff↑ (.) and I feel like you guys marked it primarily (.) and I
6		know that we're dealing with issues which complicate things↑
7		.hhh but it's-ts sort of our job to like (.) override that and take
8		the s-the moments the seconds the minutes we have .hhh to work
9		on stuff from the night before↓ so .hhh I just kind of gave up on
10		moments cause there were just (.) very few committed to .hhh
11		um (3.0) we've got one two three four five six: hhh major
12		problem areas↑ that (.) we have to look at↓ um (.) so: (.) we gotta
13		find time to do that↓ before tomorrow's run↓ (.) we can work
14		ANY time in here tomorrow↓ (.) before five (.) thirty is it Mandy
15		before five thirty that we can work in here↑ (Appendix E, 2/2)

I scheduled an extra rehearsal to deal with difficulties that were not addressed by the actors in the technical rehearsal. Perhaps the greater problem was the fact that Clay was very critical of the sound design in the midst of the technical rehearsal. He would break out of a scene or a moment and complain about the level of the sound or its mere

presence. Brad and Jeremy became so angry with and offended by Clay that they left the rehearsal without speaking to me, and spoke very little to me again during the remainder of the production period. Mandy was our conduit from that point forward. This was very distressing for me as a director. The entire design team that had started out so unified was now fully splintered and hurt. I met with Clay after the technical rehearsal that went awry.

- 16 Clay: It is especially a concern for me for too because .hh I guess I
 17 do have some sort of hearing loss .hh I don't know[↑](.) but
 18 compete with that[↓] and they're .hh and they're like "oh it's
 19 okay I can do it it's just a bit"-nI was like "my God it's this
 20 entire play[↓] we've got this music going[↓]
 21 Joy: Well it's really just the first act[↓] (.) It's the first act and your
 22 scene with Aaron[↓] (.) Yeah
 23 Clay: Yeah you're right you're right[↓]
 24 Joy: Mhmm[↑] and it's so that the design is that it starts=
 25 Clay: They eventually turned it down I r-I realized later it seemed
 26 like they did eventually slowly turn it down
 27 Joy: Well it's the=
 28 Clay: And at the one point it got to a perfect perfect=
 29 Joy: Yeah the different pieces are m-volume wise modulated
 30 differently[↓] because they have different instruments[↑]
 .
 .
 .
 31 Clay: And I felt bad when he was like can we c-I-cause I thought he
 32 was getting offended by my (.) gesture of (.) of complaint and I
 33 didn't mean anything uh specifically damaging to his design[↓]
 (Appendix E, 2/2)

Clay begins our talk with a great deal of frustration. With each turn, he softens his position on the sound and finishes by voicing his concern that the designers are offended. During this talk, I am trying to listen to Clay but also represent the designer's work. Had Clay talked calmly with Brad earlier in the rehearsal day, perhaps the bulk of the bad blood could have been avoided.

My Performance of Director with Actors

Performing the Rehearsal Process: Primary and Secondary Frameworks

In researching Paul's direction of *The Real Thing*, I identified Paul and his cast shifting readily from the primary framework of talking about what is to be performed to the secondary framework of rehearsing the performance. This concept is also clarifying in analyzing the ethnographic notes and recordings of the *Virginia Woolf* production process. Discussions in the primary framework shaped and negotiated the performance rehearsed in the secondary framework. My interest then focuses on how the framework shifts are keyed and what patterns emerge within the primary frame as the actors and myself came to decisions about how to execute the secondary frame. The travel in and out of a framework is quickly identifiable. The communication within those varying frameworks will be explored in later sections.

Though my rehearsal period was proposed in a linear fashion beginning with blocking, moving to a working mode, and finalizing the process with run-throughs, these tasks became intermingled in most rehearsals. It is difficult to discuss moving through space without discussing the text or the action of a character in the present scene and how it connects to action in future scenes. A close study of framework keying strategies is necessary to comprehend how I communicated with actors and vice versa in accomplishing the work of shifting frames.

Keying a shift from the secondary to primary framework: "Okay" as a presequence.

To interrupt the activity of the secondary frame in order to perform work in the primary frame, I frequently employed the word "okay" to key a shift for the actors and

myself. They would abandon their characters readily, signaling an understanding of my presequence “okay”. What followed “okay” varied, depending on the moment, the problem, the idea, etc. I observed and recorded this pattern of keying frameworks through the entire rehearsal process until run-throughs began at which point the primary frame became the performance. In these instances, the keying was also the presequence, or indicator of action to follow. I employed this strategy only to move participants out of a scene as opposed to into a scene.

In the first exemplar, I key the frame shift in the midst of Aaron’s scripted line in order to adjust his blocking (line 212). Aaron responds to “okay” by stopping his utterance in the secondary frame.

211 Aaron: ((as Nick)) you know women↓=
 212 Joy: → =okay↓ and Nick I think you can take this opportunity to get
 213 OUT of here↑ and maybe cross up the landing and just
 214 sort of gaze up the steps↓ (.) uhm °wohhhh° yeah an-an
 215 also↑ I don’t know Aaron did you feel↑ it see↑med okay
 216 with you there↓ did you feel like there would be↑
 217 Aaron: I-I felt awkward because I realized I sat in the wrong place↓
 218 on but-no-th-that’s fine↓ I mean once I got there↓ it-it yeah↓
 (Appendix E, 1/09)

During a rehearsal a week after the previous example, I key a shift in the midst of one of Amy’s lines (line 38).

36 Amy: ((as Martha)) I carried the child having fashioned a sling
 37 .hhh and across the great fields↓
 38 Joy: → Okahy↓ >can we hang on a second↑< okay I-I’m sorry Clay
 39 >I don’t exactly where you went to↓< (.) um (.) I think↑ that
 40 we’ve gotta (.) keep the “poor lamb” “et lucas in eterna” in
 41 tact↓ (1.0) bottom of one o two↑
 42 Clay: mhmm↑
 43 Joy: CsI think↑ those do need to be (.) in order↓
 44 Amy: ((as Amy)) so he needs to wait for “et lucas eterna↑”=
 45 Joy: =Yeah↓= (Appendix E, 1/15)

My declaration in the primary frame centers on Clay's lines, which overlap with some of Amy's text. Amy mirrors my request and clarifies it for Clay. In the third example of "okay" as a keying device, yet another week has passed since the previous example. I am still employing this strategy, though the content of my talk has shifted from blocking, to delivery, to at last an issue of pace. Aaron and Clay respond to my shift in frames by orienting to the subject matter readily and demonstrating an understanding.

- 60 Aaron: ((as Nick)) And (.) my wife wasn't pumped up (.) she blew up↓
 61 Clay: ((as George)) Yes yes
 62 Aaron: Get it straight↓
 63 Clay: I'm-sorry I will↓ (.) I'm sorry (1.5)
 64 Joy: → Okay so tho:se one two three four five↓ those lines↓ (.) ((clears
 65 throat)) "and my wife wasn't pumped up" clear on through to
 66 Nick's "Okay"↑ (.) right before (.) you beginning on the "you
 67 realize" thing↓
 68 Aaron: ((as Aaron)) That's like (.) a pretty rapid thing↓ right↑
 69 Joy: Ts pretty rapid (Appendix E, 1/23)

Keying a shift from the primary to secondary framework: Straight line delivery, and summary of action.

Keying a shift into the secondary framework is another identifiable performance pattern in my rehearsals. Utilizing the actor's text as an anchor point for location, I would often orient actors to location in the secondary frame as an act of keying. In listening to recordings of myself uttering actors' text, I never imposed prosody or execution on the text, but rather uttered characters' words in an almost monotone sound. I remember consciously trying to distance myself from their performance of the character, and utilized each of their character's words for orientation only.

In the first exemplar, talk about how to physically manage movement and execute a section of text comes to a close and I shift the talk from the primary to secondary frame

with one of Amy's lines (line 61). She orients to the shift and immediately adapts Martha's tone and language.

59 Joy: I was just saying that would make a difference for the crawls↓
 60 Amy: Yeah that will be (.) so much better↓ (2.0) Ahh↓
 61 Joy: → "Still got a-you look like you st-"
 62 Amy: ((as Martha)) You look↑ like you still got a pretty good body
 63 now too↑↓ (.) is that right↑ have you↑ (Appendix E, 1/09)

A similar instance of talk below shows both Aaron and Clay orienting to my request in a scene they share. Clay responds to my keying of the secondary framework; without delay he adopts George's persona.

54 Joy: Before that though↓ I think to help you actually say it↑ (.)
 55 is his presence↓
 56 Aaron: Yeah that's fine
 57 Joy: See that Clay↑ (.) You gotta like have some contact there↓ (.)
 58 → Um (.) "Very well Martha's father does not"
 59 Clay: ((as George)) Very well↑ (Appendix E, 1/23)

I utilized a similar keying strategy by summarizing action at the point I wanted to reenter the secondary framework. This summary would serve as the starting location for the secondary framework. In the talk below, I finish requesting a change in Clay's performance, and then key a shift in framework by summarizing a moment of character movement (line 209). Clay orients to my request and selects a line of George's to reenter the secondary framework.

207 Joy: Let's try (.) and see if we can stave it off↓ (.) until then↓
 208 >we might↑ not be able to↓< and that's fine↓ (2.0) okay↓
 209 → so they've just left the space↓
 210 Clay: ((as George)) so (.) what'll it be↓ (Appendix E, 1/09)

Below, I talk to Beth about her movement in a scene with Clay. I key the shift of frames in line 87. This time not only do the actors orient to the keying, but the stage manager, Mandy, employs sound effects that occur in the moment I describe.

85 Joy: so you can really explohre this level down
 86 here↓ in this ending part just trying to get away from him↓ (.)
 87 → um (.) okay↓ so you've thrown the book↓
 88 Clay: ((makes object hurling through sound noise))
 89 Mandy: chime ((clears throat)) (1.0)
 90 Beth: ((as Honey)) Bells ringing (.) I've been hearing bells↓
 (Appendix E, 1/11)

Accomplishing a shift of frames with no verbal keying.

Rehearsal transcriptions revealed a collaborative decision to shift from the primary to secondary frame among the actors, the stage manager and myself with no verbal keying. What these instances share is that the secondary moment, abandoned for the primary frame, is central to the discussion; it is nearby in the awareness of the participants. We were all literally on the same page when silent keying occurred. A verbal re-orientation to the secondary moment is understood to be unnecessary. Video recordings capturing the following transcribed interactions reveal additional information about the accomplishment of the frame shift free of utterance.

After amending Clay's blocking, I sit back in my chair and lower my eyes toward the script. Clay understands I want to see him employ the amendments discussed and shifts directly into the secondary frame without any verbal keying on my part.

153 Joy: Great let's have you take a chair anywhere you want↓
 154 there or there or the desk or the window seat↑ (.) that's
 155 kind of now an unexplored space for us↓
 156 Clay: → ((as George)) How did I try Martha↑
 157 Amy: ((as Martha)) how did you (.) WHAt↑ (Appendix E, 1/15)

In the next exemplar, I move from talking to Clay and Amy and check with Beth and Aaron about their level of comfort with that moment's blocking. Amy and Clay understand the work of the primary frame to be finished and shift on into the secondary frame without direct indication from me.

234 Joy: Nick and Honey are you guys okay↑
 235 Beth: I'm great thanks↓ ((laughter))
 236 Amy: → ((as Martha)) LIAR↑
 237 Clay: ((as George)) LIAR↑ (Appendix E, 1/15)

Below, Clay inquires about one of his lines during a longer discussion. I offer further explanation about the text his character speaks. He says "okay" and shift directly into rehearsing the performance (line 49). In this instance, I continued to look at Clay throughout my answer and during the frame shift.

44 Clay: "So that he could be moved without damage should he struggle"
 45 why would he struggle↓
 46 Joy: Um cause he's gone ape shit cause he's killed his father↓ (.5)
 47 a-and his mothehr↓ (.) yeah yeah↓ ((laughter)) (2.0) he'd lost↑
 48 his mind↓
 49 Clay: → Okay↓ ((as George)) And when he was recovered from his
 50 injuries enough so that he could be removed↑ without
 51 damage should he struggle↓ (.) he was put in an asylum↓
 (Appendix E, 1/19)

Actors keying a shift out of the secondary frame with questions.

Regularly, the actors themselves would initiate a shift from the secondary to the primary frame during rehearsals. Below, in the midst of performing George, Clay moves between frames in line 39 with a question presequence concerning the meaning of the text he is speaking.

37 Clay: ((as George)) No (.) there are limits (.) I mean man can put up
 38 with only so much without he descends a rung or two on the old
 39 → evolutionary ladder↓ which is up your line ((as Clay)) question↓
 40 real quick Joy↑
 41 Joy: Yeah↓
 42 Clay: If I wouldn't have said which is up your line↓ ladder sinks↑ (2.0)
 43 I mean ((undecipherable))
 44 Joy: Right↓ its-a-as-as opposed to↓ (.) like climbing up the ladder in
 45 in development↑ (.) like lighting a cigarette for her↓ would be
 46 to crash↓ (2.0) so the first part's directed to Nick and that sinks
 47 is directed to Martha↓ (Appendix E, 1/09)

In another example, Amy shifts mid-line to the primary frame with her question about text (line 161). I very quickly respond, and for all actors but Beth, the integrity of the secondary frame is not disturbed by Amy's question. Beth's line, as Honey, was produced exactly when I responded to Amy; she had little time to determine the status of the frame, and eventually moves into the primary frame in line 165. No other actors or myself engaged the primary frame, so Beth moves back into the characterization of Honey in line 168.

158 Clay: ((as George)) Alas↑ Martha↑ (.) >in reality it works out that
 159 the sacrifice is usually of a somewhat more private portion of
 160 the anatomy↓
 161 Amy: → ((as Martha)) Nyaaaa::: ((as Amy)) what IS↑ that=
 162 Joy: =just↑ dismissal↓
 163 []
 164 Beth: ((as Honey)) Um↑↑ (.) ↑I wonder if you would tell me where the
 165 → ((as Beth)) yeah↓
 166 Clay: ((as George)) Martha↑
 167 Aaron: ((as Nick)) Are you alright↑
 168 Beth: ((as Honey)) Of course dear↓ (Appendix E, 1/09)

Amy shifts out of a difficult monologue into the primary frame to inquire about Martha's father and why the monologue would exist. We trade utterances about its purpose in the story. Lines 7-9 reveal a joint telling of the answer between Amy and myself.

1 Amy: → ((as Martha)) Daddy↑ Da-((as Amy)) uhh okay maybe this isn't
 2 the time but this is weird↓
 3 Joy: .hhh No this is the time↑
 4 Amy: nkay↓ why:↑ wh:y:↑ >°does she all of a sudden start asking for
 5 her Dad°<↓ hhhh.hh.hhhhh Is she just SO drunk that that makes
 2 just makes sense to her↑
 7 Joy: Well I think↑ um she's abandoned by George↓
 8 Amy: And her father=
 9 Joy: =AND her father↓ (Appendix E, 1/17)

Actors keying re-entry into the secondary frame.

As well as moving from rehearsal to discussion, actors moved talk from discussion to rehearsal. After sharing my ideas about movement with Clay, he moves the frame into a secondary mode in line 135.

126 Joy: uhh (.) he's talking right at you[↑] and then I'd like you just to walk
127 away from him in the middle of it and just^{hh} siht down at
128 bay window[↓]
129 Clay: °sweet°
130 Beth: hh heh heh heh heh[↓]
131 Clay: jsmoke my pipe over here[↑]=
132 Joy: =Yeah[↓] (2.0)
133 Clay: Alright Uh[↑] (.)
134 Joy: Um=
135 Clay: → Why don't we (.) take it from "Martha"
136 Joy: =Sure[↑] yeah[↓]
137 Clay: ((as George)) Martha didn't think I laughed loud enough[↓]
(Appendix E, 1/09)

Similarly, after discussing a scene, Clay and Amy together propel us into the secondary frame (lines 58 and 59).

55 Amy: Got it[↑]
56 Clay: Yeah[↓] ready[↓]
57 Amy: nkay
58 Clay: → >where we at<[↓]
59 Amy: → "he mooed at it"[↑]
60 Joy: Sure[↑]
61 Amy: ((as Martha)) He mooed at it[↓] (Appendix E, 1/15)

Joy Shaping Rhetorical Messages for Actors

There were few instances when I dominated the communication with the actors about the intent of our production. My more dominant trait in building rhetorical messages was to craft them in concert with the cast and designers. In later segments of this chapter, the actors reveal an understanding of this way of working. In the primary frame they demonstrate their understanding of communication in the *Virginia Woolf*

setting. Their input was necessary and welcome, and they engaged the frames actively by offering their ideas.

Establishing a trajectory.

There was one primary occasion in which I spoke to the cast in a way that established an outline of meaning for the production. Our first rehearsal was held previous to the semester break, after which we would reconvene and begin the intensive rehearsal period. During this first gathering of the cast and designers, the actors were subject to a mass of information. Diana spoke first about how costumes would look, then Brad shared his ideas about environmental rehearsal design. Before I shared anything, Jennifer talked at length about the playwright, Edward Albee, and connections between his life and the script. They had been listening to all of these varying but interwoven notions when I finally spoke about my approach to *Virginia Woolf*.

295 Joy: I think this is a love story↑ versus ((undecipherable)) which is a
296 really different (.) approach than say the film takes or people
297 that do the play modeled on the film↑(.) I personally will go
298 insane if I don't approach it that way↓(.) there is a heavy heavy
299 heavy commentary on the institution of marriage↑ here↑
300 ((undecipherable)) the bottom line is that it's (.) a benefit (.)
301 ((clears throat)) there's heavy commentary on the academy
302 and the paradox that the academy is suppose to be the place
303 where social ills are addressed↑ (.) and steps are made to (.)
304 address social ills↑when in fact it can clearly become a
305 pathological cesspool↑ and uh really only two↑ of you (.) are
306 two of the characters are (.) deeply enmeshed in the academy
307 and I think what Jennifer was talking about that that huge
308 democratization of the academy in the sixties↑ was kind of the
309 beginning of the end for higher education in this country (.)
310 cause now ↑↓ it's like a giant votech wherever you go↓ people
311 go to (.) um get a degree so they can make more money (.) um
312 which just↑ ((clears throat)) exacerbates the whole problem
313 of really not addresses or dealing with the social ills we're
314 identifying↓ (Appendix E, 12/15)

With these conceptual notions articulated for the cast, they heard about my central focus in this play: two marriages and the dark impact of the academy as their backdrop.

Infusion of communication theory concepts.

Into this production experience I brought language and notions specific to social science. I merged this language with talk about the play, goals of a scene, and patterns in the script.

337 Joy: games↑ run throughout
338 the script (.) I think that's ((clears throat)) gonna be a way for me
339 to understand (.) the shifting of gears (.) when they go from
340 → their primary process of hosting this couple to the secondary
341 process of game playing and (.) as we all know games (.)
342 can hold ↑ the same ((undecipherable)) as primary frames
343 do all the time (.) a bite in play can hurt just as much as a
344 bite in real life can hurt even though it's supposedly not standing
345 for the same thing (Appendix E, 12/15)

I explain the presence of games in the script, and how their presence shapes the text and story. In later rehearsals, the same notion of games arose. I discussed with the actors the idea of games and frames directly associated with particular lines and moments in the script.

67 Clay: ((as George)) The way to man's heart is through his wife's
68 belly >everybody knows that<↑
69 Joy: C'we go back to uhh "you realize of course that I've been"
70 (.) can you play under↑ with this (.) uhm this is an agreed
71 upon game↓ they've entered into like this agreed upon
72 okay we're stepping out of uhh (.) we're stepping out of
73 → primary frame into secondary frame↓ (.) so (.) it's like uhh
74 two dogs↓ like biting the shit out of each other↓ and
75 agreeing to bite (.) each other really hard
76 Clay: Okay↑
77 Joy: And then when we get to the end of it we'll know it and
78 we'll realize that the biting (.) is very close to what it feels like
79 really be bitten↓ (Appendix E, 1/21)

Above, Clay and Aaron labored over a particularly difficult scene laden with hurtful games. I stopped them mid-scene to point out a shift from supportive talk to unkind game playing. Lines 72-75 demonstrate an integration of communication theory talk with a dissection of the script. This language became integral to our rehearsal conversations. In the final exemplar, Clay and Aaron both orient to this language and its meaning for their performance.

- 61 Clay: ((as George)) Yes yes
 62 Aaron: Get it straight↓
 63 Clay: I'm-sorry I will↓ (.) I'm sorry (1.5)
 64 Joy: Okay so tho:se one two three four five↓ those lines↓ (.) ((clears
 65 throat)) "and my wife wasn't pumped up" clear on through to
 66 Nick's "Okay"↑ (.) right before (.) you beginning on the "you
 67 realize" thing↓
 68 Aaron: That's like (.) a pretty rapid thing↓ right↑
 69 Joy: → Ts pretty rapid and it's like (.) it's the presequence↓ to this (.)
 70 horrible (.) uhm (.) reference to fucking (.) basically↓ (.) so that's
 71 i-it's needs ta-you need to that's the keying↓ you know↑
 72 Clay: Uhhuh↑
 73 Joy: → That key's the shift into it (Appendix E, 1/23)

My Verbal Performance of Director

Requests with hedging devices.

Nofsinger (1991) elaborates on the request utterance in his discussion of speech acts. The request points to a future behavior of the listener, not the speaker. Also, participants must be able to infer that the speaker thinks the listener is able to execute the behavior. For an utterance to be understood as a request, it should be clear that the speaker very much wants the listener to enact a particular behavior. Since one of the major activities of the primary frame is to talk about how to shape the performance, the act of requesting suits this task readily, depending on the director.

I employed a tremendous number of requests in the course of this rehearsal process. Though I used the request, I always padded the utterance with a generous number of hedging devices. Hedges have the effect of incorporating some flexibility in the request, and creating space for doubts, questions, and ideas from the actors. It removes the absolutist quality that the performance of director can impose.

In the first of two exemplars demonstrating this pattern, I shift the rehearsal frame to the primary frame. After accomplishing this shift, I include a presequence which is endowed with the hedge, “this just might be real weird” (lines 124-125). By line 126, I get around to requesting the thing that I want. Clay (line 129) communicates that he is pleased with this request.

124 Joy: → Okay I wanta try something Gehhorge this just might be real
 125 weird↓ but (.) uhm when Nick is doing that (.) blubbering thing↑
 126 → uhh (.) he’s talking right at you↑ and then I’d like you just to
 127 walk away from him in the middle of it and justhh siht down at
 128 bay window↓
 129 Clay: °sweet° (Appendix E, 1/09)

A variation on the request/hedge theme was my tendency to ask for a behavior (line 110), and then expand my request to include more behavioral information once I had engaged the actor in the idea.

108 Clay: ((as George)) Martha’s not changing for me↑ (.) Martha
 109 hasn’t changed for me in years↓
 110 Joy: → Good Nick↑ could you try touching her a little bit on that↓
 111 Aaron: On
 112 Joy: → Um Maybe on both things like when you check if she’s pale and
 113 when you come back cause it’s like c-clear to you that she needs
 114 to go >but you’re not gonna go<↓ so that’s the trade off↓
 (Appendix E, 1/18)

After Aaron understands part of the request, I continue to ask for more movement from him and include my reasoning. I employ hedges such as “try”, “um”, “maybe” and “like”.

I was aware that these additional requests of the actors added to their loads; previously strategized blocking and physical activities on stage were always developing.

Declarations with hedging devices.

As a speech act, a declaration is an utterance that makes something so. The desired outcome of a declaration is only successful when the person producing the utterance has the right to make a declaration (Nofsinger, 1991). Whatever is described will exist as a result of a declaration.

I employed declarations at times, and always packed multiple hedging devices around them to soften the demand of the declaration. In the first exemplar, I shift to the primary frame in the midst of Aaron's line (line 212).

- 211 Aaron: ((as Nick)) you know women↓=
212 Joy: → =okay↓ and Nick I think you can take this opportunity to get
213 → OUT of here↑ and maybe cross up the landing and just
214 → sort of gaze up the steps↓ (Appendix E, 1/09)

I employ hedges including "I think", "maybe", and "sort of" in my declaration of how he should alter his blocking. Some of the details I utilize in the utterance make it obvious that I want some very specific things to occur in this moment, but yet I soften the declaration.

The second exemplar's declaration exists in two parts (lines 211 and 214). I tell Clay that his movement must change, but hedge with my standard "I think" (line 211). In line 212, Clay neither affirms nor disaffirms my declaration. Instead, he practices the Latin pronunciation of his upcoming line. I expand upon and further hedge my declaration in lines 213 and 214, and finally get recognition from Clay.

- 210 Joy: And Amy your blocking (.) can stay the same↓ but George
211 → I think we gotta send you the other way↓ (2.0)
212 Clay: "Quando↓ (.) Quando celi meundi↓"

213 Joy: → Uhm and George[↑] maybe we can just have you climb those
 214 → stairs and sit down on them[↓] (.) once she's off and running (.)
 215 Clay: Okay[↓] (Appendix E, 1/15)

Presenting a problem and leaving the solution to the actor.

Less speech act science but still very ethnographically identifiable in the notes and transcripts from *Virginia Woolf* is the talk sequence which includes my identification of a difficulty and the actor's solution. As a director, I know I do not have all the answers and possess very few independent of my production collaborators. I like depending on actors and others for solutions. It was no surprise uncovering segments of talk that placed the onus for a solution in collective hands.

In the following interaction, I tell Beth to move in a certain direction but include no specific instructions for her to employ. By line 89, I acknowledge that I “really don’t know” how she will accomplish my direction. Amy (line 90) solves the difficulty by reminding all of us what her movements are and how they can adjust to enable Beth’s new blocking. I affirm the idea and vocalize relief (line 91).

83 Joy: and then Honey you can swing around[↑](.) so that the focus is
 84 (.) totally on Martha[↓] when he returns=
 85 Beth: °Well[↓] do you want me to° ((demonstrating movement))=
 86 Joy: Well just swing your body around[↑]you'll follow her[↓]
 87 [] []
 88 Beth: okay okay
 89 Joy: → (1.0) So I don't really know how you're gonna get there[↓]
 90 Amy: → It's okay I think I do=
 91 Joy: =Okay ((whisper voice)) greahhhht (Appendix E, 1/09)

In this second exemplar, Amy shifts to the primary frame in the midst of one of her lines, indicating that she feels awkward. I acknowledge that difficulty in line 99, and go on to explain why the difficulty exists, along with Amy's echoing. She is on the set with no clear purpose or activity for a very long passage.

97 Aaron: =((as Nick)) uhhuh↑
 98 Amy: → ((moving from Martha to Amy persona)) uhh yeah↓=
 99 Joy: → Gohhhsh okay↓ I feel like I've stuck you over there↓ um (.)
 100 Amy: ((undecipherable))=
 101 Joy: → Yeah↑ yeah↑ I mean it's a huge-this is a huge chunk for you=
 102 Amy: =Uh right↓ it's gigantimous=
 103 Joy: =It's giga:ntimous↓ (.) you could
 104 []
 105 Amy: → >Would I maybe light another<
 106 cigarette↑ during this whole thing↑<=
 107 Joy: =SURE↑and the-
 108 Amy: → So then I come over and I get a drink↑= (Appendix E, 1/09)

Her solution is twofold. First she proposes to light a cigarette (line 106) and then adds a cross to the bar area on the stage. I vigorously approve in line 107. This passage reveals Amy directing a moment in the scene.

My use of the first person plural.

While assessing or requesting or declaring ideas and behaviors to actors, I often included myself in the description of the behavior by utilizing first person plural pronouns. As I was unaware of this behavior in mid-performance, I can only reflect on this pattern and suggest that the plural pronouns represented a collaborative notion of the work performed in rehearsal. Also, the plural form might be a derivated hedging device in that “we” or “us” takes the pressure off the individual hearing “I” or “you”. Perhaps I thought that the plural spread blame and accomplishment in moments of decision and action.

Below, in giving direction to Aaron, I utilize the plural (lines 207-208) in utterances that are obviously meant only for Aaron.

205 Joy: =okay I don't have you sitting til' eighteehnn
 206 Aaron: okay↓
 207 Joy: → Let's try (.) and see if we can stave it off↓(.) until then↓
 208 → >we might↑ not be able to↓< and that's fine↓ (2.0) okay↓
 (Appendix E, 1/09)

Similarly, I employ “us” and “we” in blocking suggestions meant only for Clay.

- 205 Joy: ((interrupting overlapping dialogue between M & G)) Okay
206 → okay uh let us have you guys not get so down on that (.)
207 so that water thing happens just down of the record player↑
208 nkay
209 Amy: mhmm mhmm↑
210 Joy: And Amy your blocking (.) can stay the same↓ but George
211 → I think we gotta send you the other way↓ (2.0)
212 Clay: Quando↓ (.) Quando celi meundi↓
213 Joy: → Uhm and George↑ maybe we can just have you cli:mb those
214 stairs and sit down (Appendix E, 1/15)

I use the same pattern of “we” with Aaron and Clay as I ask them to produce a complicated and challenging set of behaviors.

- 91 Joy: → we’ve gotta keep the pace in check↓
92 uhm (.) specially (.) somehow find a way to do that in the
93 midst of great inebriation↓
94 Aaron: °yeah°
95 Joy: → Um and I think we can take advantage of this particular beat↓
96 (.) in in terms of the playfulness (.) to push through move
97 through it
98 Clay: Okay (Appendix E, 1/21)

A pattern throughout the entire rehearsal period, I even employ the plural first person during notes in the final week of preparation.

- 24 Joy: → We need to also: Clay refer to your pain (.) continually↓
25 (.) throughout the whole prep for the next game↓
26 Clay: But↑ (.) I thought you said that I was more↑emotionally hurt
27 than physically hurt↓
28 Joy: Yeah (Appendix E, 2/01)

Perhaps the first person plural is another way of mitigating, enacting politeness, and hedging.

Questioning the actor.

One pattern I employed often in the primary frame was to ask the actors about the actions of their characters. Sometimes it was with the intent of seeing what they

understood from the text, and other times it was with the hope of aligning their approach to a moment with my ideas of how a moment should be treated. There also were times when I needed their help in solving problems. Questions would often spur extended talk about an issue, and lead to other secondary and tertiary connections.

Previous to the following segment of utterances, I had been in conversation with Clay about his scene with Beth in which their characters discuss the children neither of them actually have. Though Aaron's character, Nick, is not on stage for this scene, I thought it might be helpful for Beth (playing Nick's spouse) to hear what Nick's thoughts were on children. I inquired as to Aaron's ideas about his character and this matter (lines 98-99); he briefly thinks it over and makes a strong choice for his character (line 104). Beth utilized Aaron's statement as she worked on performing moments in which her character admits self-aborting several fetuses without Nick's knowledge.

97	Joy:	Um and so they probably↓ (.) heard it a million times “do you
98	→	have a kid do you have a baby”↑ and uhm (.) where do you think
99		Nick stands on it↓
100	Aaron:	°on having kids°↑
101	Joy:	mhmm↑ (2.0)
102	Aaron:	I hadn't thought about it up until now↓
103	Clay:	So=
104	Aaron:	→ =basically I think he's uh (.) neutral↓ (.) which is kinda fucked
105		up in itself↓ (Appendix E, 1/15)

A few weeks later, a discussion over a 30 minute scene between Clay and Aaron arose. We worked hard at articulating shifts in the characters' conversation in order to make it more palatable for the audience. I asked Clay about a jolt in the dialogue between his and Aaron's characters (line 26-27). Clay responds very clearly and in alignment with my ideas about the scene. I learned that his cognitive understanding of the scene was not

the difficulty, but instead the execution of the shift in action needed the attention (line 30).

- 26 Joy: → Why does he release that line of (.) kind of disgusting
27 → discussion with him (.) and go for the drink↓ (.)
28 Clay: → Cause I think he's joshin' him and he doesn't get the joke
29 → and he's just like not even gonna go over it=
30 Joy: =Yes TOTally okay so (.) let's see that happen
31 Clay: Okay↓ (Appendix E, 1/23)

During notes, as the final week of rehearsal had arrived, I questioned Clay in order to clarify his character's activities on stage. A few unblocked moments had never been negotiated. This question produced an answer that gave Clay control of a moment, and created a realistic set of behaviors for his character. In line 6, I push Clay to tell me how he will deal with his time alone at George's desk. With no delay, he readily answers (line 8).

- 1 Joy: Okay George↑um (.) let's say that (.) the methodology at the desk
2 (.) is that there is that there are (.) the set isn't dressed yet↓
3 Clay: Okay okay↓ if if if it's gonna be↓ then I-I that won't be
4 a problem↓((undecipherable))
5 []
6 Joy: → But what will be your methodology though when we have
7 the set dressing=
8 Clay: → =Stack papers put em in drawers >just real quick you told me it
9 wasn't gonna last long<
10 Joy: No↓ it won't (Appendix E, 2/04)

Locating the character's action from the text.

Articulating what is happening in the text in terms of action (i.e., ignoring, manipulating, abusing) is a line of discussion I often engaged with actors. At times, talk about action confirmed for myself and for them what was actually happening in the script, and other times the exchanges would enable the actors to make more clear choices on stage in terms of their movement and treatment of the text.

The following exchange, which occurred in the second week of rehearsal, includes my understanding of Aaron's character, Nick's, action. I hoped that my description of Nick's connection with the other characters and their influence on Nick would affect Aaron's movement and intention in the scene.

239 Joy: Okay↓ so I think um Honey lying across there is gonna
 240 activate you Nick↓ um (.) so maybe you cross: to the
 241 right side of the couch↑ and just stay up so that you
 242 can refer both to Honey and to Martha↓ (.) in your
 243 concern↓ (.) So that↑-I think all of that will be much
 244 more overlap↑ with you two↑
 245 Beth: Yeah (Appendix E, 1/15)

Just days later, the very same scripted moment is examined again and serves as the subject of the next exemplar. In line 115, I articulate Nick's actions toward Honey that I believe are necessary for Aaron to execute in order to make the scene understandable. He agrees, though later in the transcript he disagrees (Appendix E). The disagreement produces a lengthy discussion in which we both make a more clear decision. In the instance below, talking about his actions was a means to an end, eventually.

110 Joy: Good Nick↑ could you try touching her a little bit on that↓
 111 Aaron: On
 112 Joy: Um Maybe on both things like when you check if she's pale and
 113 when you come back cause it's like c-clear to you that she needs
 114 to go >but you're not gonna go<↓ so that's the trade off↓ like
 115 → you give personal affection (.) in order (.) for her to agree↓
 116 Aaron: Okay↓ (Appendix E, 1/18)

In a discussion with Beth about the delivery of her lines and the volume her character would utilize, I describe her action as "pleading" in order to help her understand the intensity of the moment (line 40). She comments on her quiet delivery,

noting concern that the other characters would hear her from their location in another part of the house; this might make later parts of the play unbelievable.

40 Joy: I think you're pleading with him (.) to not be (.) part of
 41 this story↓
 42 Beth: Right↓ (2.0) But I mean they're gonna hear me (.) right?
 43 Joy: OHHHH (.) um (.) No:: I don't think you worry about them
 44 hearing you↓
 45 Beth: °okay°
 46 Joy: I don't think you've got that (.) cognitive ability at this point
 47 in the evening↓ (Appendix E, 1/24)

Once I understood her concern, I suggested that her character's drunken state would preclude any self-monitoring of volume.

Locating meaning from the text.

Discussions shared about the meaning of Albee's play produced an understanding of the text as opposed to locating an action to play in the scene. In this first exemplar, Clay wondered about the meaning of one of George's words spoken in reference to Chinese women (line 35).

35 Clay: → What is subservient↓ ((Mandy clears throat))
 36 Joy: Do you know about Geisha women↑like you can r-did you read
 37 M. Butterfly↑ (2.0) ((laughter from all))
 38 Amy: LIKE A WHORE↑↓ They'll do a↑nything↓ for you↓
 39 Clay: OKay↓ ((undecipherable))
 40 Joy: Well↑ but
 41 Amy: But not a whore↓
 42 Joy: Like Madame Butterfly the whole opera's about like this
 43 white male fantasy
 44 []
 45 Clay: It's a male prostitute dressed as a woman↑
 46 []
 47 Joy: no no (.) like the opera is
 48 ((laughter)) about the white male fantasy toohhheh (.) .hhh
 49 um to have this Eastern woman be completely at beck and call
 50 service him in every way↓ (.)
 51 Clay: >I got it I totally<↓ (Appendix E, 1/16)

I attempt an initial description (line 36-37) which receives no response from Clay. At that point, Amy (line 38) suggests a description of the reference in the script (line 38). Clay understands this, but I remember being concerned with the oversimplification of the description (line 40). In line 45, Clay reveals that he is far from what he actually needs to understand about the reference. I try again to explain the idea in lines 47-50.

In another instance, Clay queried the presence and meaning of sudden unison singing in the script (lines 32-33). I attempt to unpack the meaning of the singing in line 34, which is unsuccessful. Clay reifies his question, and I develop my previous answer with more detail in lines 37-39.

31	Joy:	Okay how bout from “no baby go answer the door”↓
32	Clay:	I still don’t understand↓ (.) why they would both just randomly
33		think that ((singing)) No:w: I’m no:body’s houseboy no:w↓=
34	Joy: →	=They’ve been married for twenty three years
35	Clay:	Yeah but why-why would just all of a sudden out of “nobody’s
36		house boy” both brains go DING↑ ((laughter))
37	Joy: →	They’ve been MAR↑ried for twenty three years↓ (.) you DO↑
38		weird stuff like that↓ (.) when you’re married↓ (.) REAL weird
39		stuff↓ (Appendix E, 1/24)

Both of these exemplars are conversations that took place during an extended period of time in the primary frame. The effects of explaining the meaning of text are not so directly observable in the craft of the performance, but surely shape the actor’s understanding and comfort with the text.

Sidecoaching: An intermingling of frames.

Sidecoaching is a casual term utilized occasionally in the theatre to describe the act of giving direction to the actors while they are playing a scene. The actors and the scene play out in tact without a shift in activity to hear how the director’s ideas would alter the scene. The word sidecoaching and the behaviors it entails are not identified in

any directing texts, but the term is used among directors themselves in describing this communication strategy.

In an early blocking rehearsal, I employ the strategy of sidecoaching (line 263).

Amy and Clay are engaged in the secondary frame as their characters. My request for them to “scooch closer” is received while they maintain that secondary frame. Clay backs up a few words, employs the movement I request, and continues on as George.

258 Clay: ((as George)) Martha↑ (.) I’m afraid our boy isn’t coming home
 259 for his birthday↓
 260 Amy: ((as Martha)) Course he is↓
 261 Clay: No Martha↓
 262 []
 263 Joy: → Okay↓ can you scooch closer on that one↑
 264 Clay: ((as George)) alright then (.) well Martha↑ (.) I’m afraid our boy
 265 isn’t coming home for his birthday↓
 266 Amy: Of course he is↓
 267 Clay: °No Martha°↓
 268 Amy: OF COURSe he is I SAY he is↓
 269 Clay: °He (.) can’t°
 270 Amy: He IS I say so↓
 271 Clay: Martha↑ (2.0) °Our son is dead°↓
 272 Joy: → Okay↓ so wha-uhhh let’s have you take her hand or somehow
 273 connect to her↓ >can you reach her<↑ (1.0)
 274 Clay: ((as George)) °Our son (.) is dead°↓ (Appendix E, 1/15)

In line 272, the secondary frame continues even as I impose another request for George.

He maintains the run of the scene and takes Martha’s hand without skipping a beat.

The same pattern is demonstrated in this second exemplar in which I sidecoach Clay and Aaron. My first request (line 99) is that their text overlap, and the second request (line 108) referred to movement.

98 Clay: ((as George)) There are rumors=
 99 Joy: → =>It can even overlap<
 100 Clay: There are rumors which >you must not breath a word of in
 101 front of< Martha for she foams at the mouth↑ (.) that the old
 102 man is over two: hundred yea:rs old↓ (.) there’s probably an

103 irony involved in this but I am not drunk enough yet to find
 104 out what it is↓ (1.0) how many kids↑ are you going to have↓
 105 Aaron: ((as Nick)) (.) I don't know↓ my wife is↑=
 106 Clay: =Slim hippped↑ (Appendix E, 1/18)
 107 Aaron: ((as Nick)) My father-in-law (.) uhh was
 108 Joy: → >Okay< (.) that's when you move↓
 109 Aaron: Was a aman of the lord and he was very rich↓ (Appendix E, 1/24)

The existence of sidecoaching is unique and would seem to require some advanced planning, or agreement that the secondary frame would not be broken by intrusion into the performance. For some reason, the two frames in this phenomenon were allowed to coexist.

Actors Shaping Rhetorical/Semiotic Messages with Me

This segment of data analysis demonstrates the initiation and manipulation of work in rehearsal on the part of the actors. They contributed and joined with me in many ways as talk in the primary frame molded the messages we built for the audience.

Actors requesting my assessment.

A common occurrence in rehearsal was the actor requesting my assessment of a moment that we had either shaped together, that I had specifically requested, or that the actors had individually initiated. In this first exemplar, Clay asks for my assessment of his choice to turn the record player off in the scene we were working (line 221). He wanted me to notice it had happened, and that his choice was a good one.

221 Clay: → Did you like the uh=
 222 Joy: =Yeah↓ let's keep it↓
 223 Clay: Cause wouldn't the music be on↑ and I could turn it off at
 224 that point to talk↑
 225 Joy: mhmm↑ mhmm↑
 226 Clay: That's my actor instinct Joy
 227 Joy: So-I'm so grateful for it↑ you don't even know it↓
 (Appendix E, 1/09)

A few rehearsal weeks later, Amy uttered a similar request (line 36). In line 38 and 40, I evade the answer and indirectly talk about her movement. Amy understands this to be a negative assessment on my part, and more specifically asks about my thoughts on the change that she independently employed (line 43). I explain (lines 44 and 46) that the ending, in fact, is the thing with which I am not pleased.

- 36 Amy: → heh heh Hey did that ending look better↑
 37 Mandy: Mhhmm↑
 38 Joy: Getting to it and I liked tha-the height difference much better↓
 39 Amy: Okay↓
 40 Joy: Than the (.) I mean your height difference↓
 41 Amy: Okay↓ Well I'm not at his crotch level so↓ heh heh heh
 42 Joy: Yeah well it looks↑((undecipherable))
 43 Amy: → Um (.) is it the invitation thing that needs to be better↑
 44 Joy: ((coughs)) No (.) it's the end of it↓
 45 Amy: Okay↓
 46 Joy: But we'll work on it (.) another time (Appendix E, 1/27)

Without the actors' pursuit of my assessments, we might not have examined and shaped certain moments so closely and carefully. Often, they initiated and clarified performances on stage that needed finessing.

Actor questions with group explanation.

Problems or questions would be resolved in concert in the primary frame, involving most or all of the actors and myself. Below is an example of this instance. Clay shifts the secondary frame of rehearsing the performance by proposing a question. In line 62, the frame changes as Clay drops George's persona and asks a question. He reiterates the word and idea he is confused by in line 65. Following this, a near cacophony erupts as we all try and help Clay find his way. Aaron is the first to propose an explanation (line 68). I elaborate on Aaron's notion of "practice" in line 70 by simplifying "practice" to

“do it”. Amy (line 72) compounds my idea as does Aaron (line 74), and I join the explanation again in line 75, elaborating further on Aaron’s idea of an “imagined baby”.

62 Clay: → ((as George)) On principle↑ ((as Clay)) Okay↓ >What in the
63 hell does that mean<↓ (1.0)
64 Beth: °Oh (.) crap I skipped too°↓
65 Clay: → On principle↑
66 Beth: ((as Honey)) I want a child↓ (.) I want a baby↓
67 Amy: “on principle”↓ (.) like uhhm=
68 Aaron: → =in theory↑ or in practice↓
69 Beth: ((as Beth)) °I thoughhht wehhe wehere gohing ohhhn° heh huhhh
70 Joy: → Do you wanta do it↑
71 []
72 Amy: → ((undecipherable)) to do↑ or ((undecipherable))↓
73 []
74 Aaron: → do you want a child↑ (.) do you want a baby to be imagined↓
75 Joy: → Or do you just like the idea↑ of it↓ (1.0)
76 Aaron: → On principle being um (.) just the idea
77 Clay: → So why does she tell us-why does she want a baby now↓ (.)
78 []
79 Amy: ((undecipherable))
80 []
81 Joy: → ((undecipherable)) Well I think she’s a↑lways wanted
82 one↓ (.) but she couldn’t have one↑ (.) in that marriage↓ (.) cause
83 Nick is such a fucker↓ (.)
84 Clay: O:kay↓
85 Joy: >She doesn’t wanta< (.) she doesn’t want↑ ta celebrate their
86 marriage↓ with a child she doesn’t trust having a child in that
87 []
88 Clay: ↑Okay
89 Joy: marriage in that relationship↓ (.) so she’s struggled with it
90 []
91 Clay: ALright↑ that helps↓ (Appendix E, 1/15)

This group explanation gives rise to Clay’s deeper question concerning the overall passage in the scene (line 77). It is an important question, and one that addressed all of the actors’ characters. I continue on with further explanation until it seemed as though Clay might have a better understanding of the moment.

Their collaborative participation with me in these moments of explanation introduced topics to each of us that might not have been addressed had we all not participated. These “concerts” also enabled us to align our efforts.

Actor questions and my explanation.

The actors would often shift frames independently and ask questions about the action or meaning of their character. At times, as articulated above, the response to their questions would be addressed collectively. At other times though, I individually fielded their queries. Without their willingness to demonstrate confusion or unsureness, Albee’s work would not have been understood by all the actors as readily as it was. Because the play was an ensemble piece involving all characters for nearly the entire production, the actors’ questions and treatment of their roles inevitably had a profound impact on the other players.

Below, Beth asks a question about a very long and dramatic scene that Honey, her character, shares with George. Beth wanted to know whom she was talking to in the scene, as her character reaches a drunken, desperate, and paranoid frenzy. Her question was important to understanding an incredibly difficult scene. My answer to her was long, and dependent on her receipt remarks. By line 107, she mimics back what she understands my performance advice to be.

91		((as Beth)) I have a question↓
92	Joy:	Yeah↓ mhmm↑ (1.0)
93	Beth:	→ Um (.) am I talking↑ to↑ him↑ (.) or am I (.) in a (.)
94		dream↑ (.) cause it says later she kinda wakes up↑ (.)
95		and I guess I don’t really know↑ (.) um
96	Joy:	You <u>definitely</u> -you <u>definitely</u> have (.) someone else you’re
97		talking to and I think sometimes it’s yourself↓
98	Beth:	°okay°↓=

99 Joy: =like uhhh you see yourself
 100 []
 101 Beth: ho-how↑aware (.) am-am I of George↓
 102 Joy: HE's kind of embodying↑ the thing that's pushing you to
 103 to get to the point of ((undecipherable)) the thing that you're
 104 []
 105 Beth: ohhh
 106 Joy: terrified of in yourself↓
 107 Beth: → alright↓ (.) So ALL that screaming kind of direct that towards
 108 him↓=
 109 Joy: =Yeah↓=
 110 Beth: =Okay↓=
 111 Joy: =um (.) cause his-the awfullness of this time↓and the
 112 horribleness of this evening (.) is making you-is bringing
 113 you to a realization that he's kind of embodying all those
 114 forces that are bringing you to that↓
 115 Beth: okay=
 116 Joy: =even though there's not a clear connect (.) that (.) you
 117 know he's not saying "do you want to have children or
 118 don't you"↓ but-it-it's not that sort of exchange↓
 119 Beth: right↓=
 120 Joy: =um (.) but that's what's going on in your own head↓
 121 Beth: alright↓ (Appendix E, 1/11)

Actor assessment with group discussion.

Actors' opinions would sometimes lead to talk about how to make a moment better, or information that might clarify their understanding of the script and text. As with actor questions, their assessments of the script or their work on stage would give rise to group discussion among the actors and myself.

In this exemplar, Amy assesses a line she dislikes (line 52). The rest of the cast and myself take up the position of informants, thinking and behaving as though a good explanation of the line will make it more comfortable to speak. Aaron and Clay both expound about how the line makes sense, adding information to the text for Amy that might make it more accessible for her. In the end (line 69), Amy does not take great stock in their advice, and reifies her distress with the line.

52 Amy: → ((as Martha)) You:: mother↓ (.) ((as Amy)) I hate that line↓ ps↑
 53 Joy: Mother↑ you mother↑
 54 Amy: I'm assuming it's like mother fucker↑
 55 Joy: Right↓
 56 Amy: Why doesn't she why=
 57 Joy: =just say fucker↑
 58 Clay: You've never heard of mother↑ (.) like (.) mother's-I still say it
 59 and hear it sometimes↓
 60 Aaron: Usually it's like as in "that's a real mother"↓ (.) but people don't
 61 usually (.) like when they're
 62 ((laughter and undecipherable reactions))
 63 Clay: You almost say it↑ you're not gonna s-like even if you don't
 64 mean to say fucker at the end of it↑ you always say it as if-I
 65 always say and hear it as if like "mother↑" like if you were
 66 going to finish the phrase↓ fucker (.) like no matter how it's
 67 used like↑ (.)
 68 Amy: >I would understand that if there were ellipses< but its↑ not↓
 69 it's an exclamatiohn mark↓ (Appendix E, 1/11)

Though no great solution or explanation was produced in this instance, a sense of comiseration and group problem solving was engendered.

Actor assessment and my response.

Actor assessments could lead to actor questions, and longer discussions about the action of the character. These assessments were often precursors to valuable conversations that would ensure alignment between myself and the actor(s). Though not all actors joined these talks, they listened and were influenced by character discoveries and decisions accomplished between one of their cohorts and myself.

In the following conversation, Beth assesses one of Honey's lines, noting that it is "really sad" (line 69). The line "don't remember, can't remember" refers to the abortions her character has self-administered in the period of her unhappy marriage. Beth's assessment leads to a question in line 73. She wonders how her character can be so

upbeat and cheery toward her husband at the same time she is admitting to George the horror that is her life. In lines 75-79, I miss her point and begin talking to Beth about the text she first called attention to in line 69. She interrupts (line 83) to tell me she does understand the line, but is confused as to how to act out the character's dichotomous behavior.

69 Beth: → ((as Beth))Well (.) ↑that seems really sad to me↓ (.) that
70 "don't remember can't remember"↓ that yeah don't
71 remember not can't↑
72 Joy: Yeah↓
73 Beth: → I don't see how I can↓ (1.0) it's-it's because I-I can run
73 around and say "hello dear" again like five million times↓
74 []
76 Joy: → You're convicted↓ (1.0) If you DON't
77 remember you've got a better chance at engaging this
78 relationship than if- you've kinda know it's there but
79 can't remember↓ (.) it's totally locking it out I mean
80 it's like .hhh Albee set up this total juxtaposition in
81 those series of lines↓
82 []
83 Beth: → Yeah (.) No↑ I-I understand it↓ (.) um (.) I mean like
84 (2.0) I don't know↓ (.) I-I-I feel like I'm (.) having a
85 really so-serious conversation with George↓=
86 Joy: =You are yeah=
87 Beth: → =And I'm being silly↑ to Nick↑
88 Joy: YES mmmm↑
89 Beth: So it's like (1.0)
90 Joy: °That's why you're fallin' apart°↑
91 Beth: Yeah that's what I feel like I'm doing I feel like I'm like
92 "yeah no ha ha" .hhhh
93 Joy: → YES and it needs to go further in both directions↓
94 Beth: Okay °okay° (Appendix E, 1/24)

The real issue that the assessment lead us to is located in line 87. Beth is unsure if she is to play the tragedy toward George and hide it with Nick via Honey's childlike silliness. Without Beth's original assessment, her deeper question might have gone unapprised;

because of her contribution we were able to discuss the complexity required of her performance.

Enmeshment

I was entangled in parts of the actors' lives during our production period. I knew about some challenges and some joys that they all experienced during our time together, and they knew of some of mine. There was extensive time committed during each rehearsal period to: catching up on the day, following up pieces of information we had learned about in previous days, and talking ceaselessly about the production, its personnel, and the particular challenges that came with it. Enmeshment activity was not a conscious choice, rather subconscious on my part. Their knowledge of my experience with the production was a comfort to me. The lonely challenges were not so lonely or challenging. By the same token, their struggles and victories made their work in the space more contextualized.

Some of us would gather before rehearsal, knowing each other might be there early for visiting. The same is true for the minutes following a three-hour or more rehearsal. Breaks were often shared on the fire escape just outside the theatre, with most of the cast and crew smoking and the rest of us freezing on cold metal steps enduring the wind and the dark to share in chatter that we held in common. As a good portion of the production team was handpicked, there were somewhat enduring relationships present in the setting. Most of these relationships had been founded in previous productions. In recordings and notes from the production period, there are many group story re-telling events.

Laughter was a common occurrence. Rehearsal time and visiting was bathed in it. Clay was the intentional joker, and Beth the unintentional humorist. Amy always provided an endless supply of laughter, which was contagious.

The production experience was challenging and exhausting, and the fact that I became so enmeshed with my production team might account for the way in which we communicated in the rehearsal process, and also for the disappointments that occurred in the midst of the process.

Clay's voice.

Clay's role, George, was vocally demanding. The play's length was in excess of three hours, and Clay's character had periods in which he was very vocally strident. During the second week of rehearsal, Clay began to lose the power and volume in his voice. At this point in the production period, I worried about it little and assumed he was fighting a cold. Our first discussion about his voice is transcribed below.

1 Joy: I think your best bet is to drink a LOT of water↓
2 Clay: I just wanta (.)
3 Joy: Do you have a humidfier↑
4 Amy: .hhhh↑ I'll bring you something↓ I said that I'll bring you
5 something that you can heat in the microwave↑ it's a mask↑
6 that Karen made↑ (.) and it has peppermint in it↑ (.) .hhh
7 and you put it over your eyes and breath it and it like clears
8 up your whole passages↓
9 Clay: Alright whatever it takes↑=
10 Amy: =it helps so much↓
11 Clay: I just wanta have surgery in my head just to like rip out all this
12 stuff that's making problems↓ (.) that's what I↑ want
(Appendix E, 1/11)

Throughout the next few weeks, Clay's difficulties did not subside. I asked him many times to see a doctor. He went to the campus health center, and they referred him to an ear, nose and throat specialist. The appointment was set for January 30, only a week

and a half previous to opening. Around the time of the appointment, Clay and I became more and more concerned that his vocal difficulty might be caused by nodular growths on his vocal chords from misused and overused vocal production. This occasionally strikes performers and is devastating. Talk about Clay's voice became more and more integrated into the rehearsal space. Just two days before his doctor's appointment, Clay requested a change in his stage activity to aid his vocal production difficulties during the run of the show.

32 Clay: Um (.) I have a-a-a request just that I've been thinking↓ uh this
33 is for vocal health reasons↓ .hhh I'd like to be able to dra-a-a-
34 I don't care if I'm drinking water technically in the play↓ or .hh
35 I will be (.) but I'd like to be able to drink a lot more
36 specifically to keep me lubricated↓ (Appendix E, 1/28)

On the 30th, Amy and I went with Clay to the specialist. Indeed, he was found to be sporting two nodes on his vocal chords. The doctor recommended two weeks of full vocal rest; Clay would need surgery to remove the nodes as soon as possible, and this event would change his voice permanently. We told the doctor about our situation. I felt like a coach pushing and demanding that a player be temporarily treated in order to perform for the short-term. Clay received a round of steroids to shrink the tissue causing the difficulty, and we agreed to several days of vocal rest in hopes that Clay could manage the performances without losing his voice entirely.

Immediately this presented several major challenges. We had arrived at a point in the rehearsal process when technical elements were to be added and final solutions were to be pursued in full rehearsals. Yet Clay could not talk. Mandy read his lines, and he marked through his movement physically on stage. It was very challenging and frustrating for the other actors; the entire production team was worried. There had been

so much work exerted by everyone, yet our readiness was sliding backwards with this bizarre challenge. Clay was scheduled to go back and visit the specialist a few days after he began steroids. The cast expressed their anxiety to me after a rehearsal.

84 Joy: Any↑-any concerns you guys have↓ (4.0)
 85 Amy: Are we gonna try it with Clay talking tomorrow↑
 86 Joy: I don't know↓ (.) we'll see↑ what the doctor↑ says↑ and see how
 87 he feels tomorrow nite (.) I know it's crew view and all but (.) if
 88 you were to not speak that would give me tonite all tomorrow and
 89 Saturday and Sunday vocal rest↓ (.) >we'll see how you're doing
 90 we'll see what the doctor says<↓ (2.0) Kay↓ thanks a lot↑ guys
 91 Amy: Do you wanna speak a little tomorrow↑ (.) okay↓ so
 92 Clay: I'd like to be able to do "get the guests" and "Martha eats them
 93 for breakfast" speech thing in-in Act I .hhhh and then I'd like to
 94 do uhh (1.0) in Act three the uh: (.) the child stuff↓ (4.0)
 95 Joy: Will you uhm (.) call me tomorrow morning after the doctor's
 96 appointment↑
 97 Clay: Yeah↓ (3.0)
 98 Amy: Don't talk at all tomorrow↓ (Appendix E, 1/31)

The vocal coach in the School of Drama contacted me. She told me that Clay should be removed from the production because of the harm the performance process might bring his voice. This confrontation spurred a great deal of anxiety and phone calls among department faculty. In the end, it was decided that Clay could keep the part if he followed the doctor's recommendations throughout the remainder of the production process.

A section of Act I had not been successfully worked out in rehearsal. Clay and Aaron had a very long scene together that I thought needed to be cut. The news about Clay's voice had reduced any opportunity we might have to address the scene and its challenging sections. In the segment of conversation below, Aaron proposes a solution to the difficulty.

1 Aaron: What I'm sayin' is if-if it's gonna be three or four days before we
 2 ever get (.) back to (.) running it with Clay's voice↓ then I would

3 say just axe it now that way we'd have that many days where he
4 doesn't have to talk and we can memorize↓ (3.0) If-if we don't
5 I mean but it's possibly gonna be sooner than that then we might
6 actually get to take a look at it↓
7 Joy: Mhmm↓ (3.0) hhhhh hokay↓=
8 Aaron: =I just feel like (.) a lot of that is-is li-(.) riding momentum of
9 something that we're not really experience-experiencing right
10 now↓ .hhh and so like (1.0) I'm no-I'm not trying to tell you to
11 rush or anything↓ we-like (.) because I understand↓ but (.) I
12 just↑ (.) it's-it's just totally freakish trying to do this and it's
13 [I know↑ I know↑]
14 Joy: I know↑ I know↑
15 Aaron: like-it's like starting over again (.) basically↓
16 Amy: °It's not that bad↑ (.) it's just a new challenge↓° (.)
17 Joy: This is newness it's a whole bunch of newness↓ (.) totally I-I
18 agree↓ (Appendix E, 2/01)

Aaron made his request. It was based on and caused by the difficulties we were all experiencing in connection with Clay's vocal challenges. Aaron's request was clear and well reasoned, and I wanted his opinion in navigating the situation. I cut the scene, and we rehearsed it that way the following night. Clay asked to talk with me about the cuts. He wanted very much to keep the text in tact.

35 Clay: If we can take three minutes off of it I-I can assURE you that
36 we can take even more off↓ and still keep that in (.) and tha-
37 an' I'm talking about I'll have full mental and phy-vocal energy↓
38 .hhh ta ta=
39 Joy: =Yeah you probably won't have full vocal energy though Clay↑
40 (.) °you know°↑ (1.0) You can't (.) you can't blow it this week↓
41 (.) you neehhhd to save it for next week↓ (.) right↑
42 Clay: °Mhmm° (Appendix E, 2/02)

The last ten days of rehearsal were difficult because of the news about Clay's voice. The technical crew and designers were frustrated, confused, and angry about working around an actor who had no voice. I understood the strangeness of the situation, and was worried myself. The conflictual issues with the designers came at virtually the

same time as the news about Clay's voice, and by the end of the production rehearsal period I felt like the play was in a very precarious position.

On February third, the day after Clay pleaded with me to replace the cut portions of his scene with Aaron, I came into the rehearsal space early. Mandy, the stage manager, found me quickly. She had learned that Clay had gone out the night before and was heavily abusing his voice at a party, and leading the karaoke charge. I was stunned after all the care we had taken in rehearsal to protect what vocal strength he had left. I understood then that the problems he was experiencing were most likely due to the care of his voice outside the rehearsal hall. I confronted Clay as soon as he arrived at the theatre.

1	Joy:	((in the house of the theatre with people coming in and out))
2		I need to talk with you right now↓
3	Clay:	Why↓
4	Joy:	<u>Because</u> you were at a party last nite↓ (.) vocalizing and smoking
5		and I don't know what else↓ ((undecipherable)) by having you
6		not talk during rehearsal↓ (.) what the <u>fuck</u> what's going on↑
7		(3.0) the whole production's wrapped around↑ you↓
8	Clay:	Who↑
9	Joy:	This <u>whole</u> ↑ ensemble↓ ((undecipherable)) these people
10		everybody connected with this production↓ people going out
11		on a limb (.) like trying to deal with people like Rena what
12		the <u>fuck</u> ↑ (3.0) Wh->what are you think↑ing↓<
13	Clay:	Well I'm feelin' pretty good↓
14	Joy:	I <u>hope</u> so↓ I really hope so↓ (.) because if you blow your
15		voice on this↓ (.) it's probably not because of this↓ (.) It's
16		probably because of other things↓ (1.0) I don't get it Clay
17		I don't get it↓ it's like hugely hugely (.) compromising
18		everything↓ that's already compromised↓ (7.0) I don't
19		understand↓
20	Clay:	°C'mon°
21	Joy:	No let's stay↑ in here↓
22	Clay:	I'd rather be out in the hallway to talk about this=
23	Joy:	=It's everybody's issue↓ (1.0) has it not been everybody's
24		issue↑ (1.0)
25	Clay:	Okay look↓ (3.0) Yeah↓ it's everybody's issue but I also feel

26 that↓ (.) if-if-if-if rest is that much of an issue↓ (.) then why why
 27 were we here yesterday↓ why are we here at four o'clock today
 28 why are we coming back at seven o'clock tonight↑ (.) .hh if rest
 29 is that much of an issue then why are we=
 30 Joy: =EXPLAIN to me how those priorities work↓
 31 Clay: What do you mean by=
 32 Joy: =If you're exhausted you're going out you're screaming
 33 you're smoking >you're doing all that stuff< .hhh and then
 34 y-you should have energy whether it's vocal or not
 (Appendix E, 2/03)

I no longer protected Clay's voice through vocal rest in the remaining rehearsals. I discussed replacing Clay and delaying the opening one week with several faculty members. No possible replacements were able to commit time that the production would require to accomplish such a major change. Clay's voice became a non-topic. It was never discussed again between the two of us, or the other production members who had so graciously gone out of the their way to help him preserve his remaining vocal strength. He did lose his sound by the end of each performance.

My presence.

I made myself necessary, unnecessarily, through the run of the production by styling all of the actors' hair. The play was set in the early 1960s, and the look of their hair, which Diana had earlier decided on, was period specific and somewhat challenging to execute. Regardless, I did not really have to be there to make it happen, but I wanted to be there. I kept my fingers in their performances throughout the run of the show, which is not the most gracious thing a director can do for her actors. Each night I watched the entire show, and before the next run I would insert my ideas for the upcoming performance. This was not my typical directing behavior. Usually, once a show was up and running, I might come once or twice to see it and never give notes.

The pre-show time I spent with the actors in their dressing rooms was nice. We talked about the previous show, and the day's events. Before the penultimate production, I talked with Amy as I worked on her hair.

1 Joy: I feel↑ bad that I still (.) am picking at the show↓ but not
 2 bad enough to not do it↓
 3 Amy: Did you take any notes last night↑
 4 Joy: No I didn't ((undecipherable)) ((hairspray)) I talked to him
 5 specifically about that chunk (.) he's like ((whisper)) "yeah
 6 yeah totally I see what you're saying" (Appendix E, 2/16)

Later, Beth and Clay arrived for their coifing too. Below is an example of the visiting we took part in that had little to do with the performance, but much to do with enmeshment and our enjoyment of one another.

9 Clay: If you eat candy after you brush your teeth↑ (.) it tastes nasty↓
 10 Joy: Yeah
 11 Amy: So does drinking orange juice↓
 12 Beth: Oh that's the worst↓
 13 Joy: Or have you ever had milk after you've had a grapefruit↑ (.)
 14 Amy: No: but I can imagine that'd be terrible↓=
 15 Joy: =It curdles in your mouth↓
 16 Beth: .HHHHHHHH↑ Sihhhck
 17 []
 18 Amy: Oohooohhhhh
 19 []
 20 Clay: Does it really↑
 21 Beth: S've you done that↑
 22 Joy: Once ((laughter from Amy))
 23 Clay: I-never would have thought ta (.) drink milk↓ after a
 24 grapefruit↑
 25 Joy: Well it's a breakfast event↓ you know
 26 Amy: Right↓ I totally understand how it could happen
 27 []
 28 Joy: could happen
 29 Clay: I love milk I love grapefruit↓ but (.) Wow↓ how long do
 30 ya have to wait↑ (.) >Tsobviously not a permanent thing<↓=
 31 Joy: =↑I would say↓ you know (.) probably a good five minutes↓
 (Appendix E, 2/16)

The afternoon of the final show, it was discovered we were out of breakaway liquor bottles (i.e., fake glass bottles that shatter on gentle impact). As the actors readied themselves for the show, I continued to manipulate the play with a solution to the bottle problem.

1 Clay: So what's the scoop on the bottle↓
 2 Joy: Okay (.) if you sit down I'll tell you in a minute↓ (2.0)
 3 Clay: Okay↓
 4 Joy: Okay↓ uhhh .hhh there's gonna be a box with some
 5 bricks in it in the kitchen↓ hallway that the crew members
 6 []
 7 Clay: mmmm↓ okay
 8 Joy: will run↓
 9 Clay: Okay↑
 10 Joy: They're gonna throw a brick onto a bottle (.) in the box↓
 11 Clay: And what do I physically do↓=
 12 Joy: =Okay you↑ physically um (.) make the motion↑ kind of more
 13 in front of your body↑ and then we see the-then
 14 Clay: the broken↓
 15 Joy: The end of that movement when you hold it up but at the same
 16 time you're gonna dump the glass↑ of glass chips from last
 17 night's breakaway onto the floor↓ (.) so that there's
 18 something=
 19 Amy: So we need to practice that right↑
 20 Joy: Yes↓ we're gonna practice that several times↓ (Appendix E, 2/17)

Typically, I would not have been there, and they would have readily solved the difficulty on their own with the guidance of the stage manager. The minutiae throughout the run of the production had become as important as the rehearsal period decisions and crises. Perhaps Clay's unpredictability invited me to stay close during what, traditionally, is a time in which the director relinquishes the production to the cast and crew, or possibly my commitment to the project (research included) and its people superceded theatre's expectation that I conform/withdraw.

The Products of Our Directing Performances

Following this qualitative data analysis with some reflections on each play's rhetorical results (from a very subjective perspective--mine) will connect theories and elements from this project's earlier chapters with this chapter's careful focus on the talk of both Paul and myself. It is difficult to critically and exactly connect ways in which the talk both Paul and I utilized morphed into performances that were offered to audiences of each play—however, areas of strength, weakness, and rhetorical specificity in each production surface in both chapters six and seven.

CHAPTER SEVEN: SUBJECTIVE RESULTS OF RHETORICAL/SEMIOTIC
EFFORTS CULTIVATED WITHIN EACH PRODUCTION/CULTURE

An Open and Interpretive Application of Theories Applied to *The Real Thing* and *Who's
Afraid of Virginia Woolf?* Productions

Serving as the assistant director for *The Real Thing* and the director for *Virginia Woolf* created my “in” to this setting. I will attempt to describe the rhetorical and semiotic outcomes of these productions and supply several broadly outlined theories to serve as their backdrop. I will discuss the semiotic and rhetorical notions that the production teams selected, the sign systems enacted to communicate the creative teams’ ideas, and signs present in the texts. Next, I will disclose my thoughts about the audience’s interpretation of these meaning-making efforts. Following this line of consideration, I will address what possible and potential meanings the productions did *not* address by design or chance. Finally, I will reflect and speculate upon how satisfying the productions were for both myself and the audiences, based on the intended meanings of the productions and my perceived outcomes of those efforts.

“The Real Thing” Production

Signs

The primary challenge in this section is to articulate signifiers and signifieds of *The Real Thing* production using theoretical models, and then discuss the meaning-making efforts inherent in those production choices considering an audience. In laying a broad but brief foundation for this segment of the discussion, the origin of semiotics is an important consideration.

The area of semiology was established by American mathematician, philosopher, and logician, Charles Peirce (Hookway, 1985). Swiss linguist, Ferdinand de Saussure, further advanced the study of semiotics, as did French theorist Roland Barthes. These early scholars, though examining very different rubrics of semiology, focused on language utterances and messages. The Prague school, Jindřich Honzl, Tadeusz Kowan, Patrice Pavis, Anne Ubersfeld, and Keir Elam and others have focused their scholarly work on semiotics applied to the theatre (Fortier, 1997).

Semiotics is a science of signs that addresses how meaning is made and deciphered through a system of signs. This system of signs either communicates or does not communicate, depending on the clarity of sign and the shared understanding between sender and receiver (Donahue, 1993). Any sign, whether linguistic, visual, aural, or otherwise, exists in two parts. The signifier is the material element, and the signified is the referent (Donahue, 1993). In theatre creation, semiotics refers to elements of text and performance that are of interest and import to the cadre of artists involved in production. *The Real Thing* team's sign intention of space, Stoppard's repetition in text, and signs received in talkback communication provide a breadth of semiotic issues for consideration.

Use of Space and Eco

In Eco's *The Poetics of the Open Work* (1989), he reminds the reader that the cornerstone of aesthetic "openness" is the author's arrangement of artistic elements that invite the creator or producer to enter the interplay with those elements. This phenomenon affects the reception of the work and the work's communicative capacities with an audience. In addressing an existing artistic artifact, it is an inevitability and a

requirement that the artist(s) who breathes further life into a work for a specific audience will select signs unique to that production. With production team care and intention, the hope is that themes already present in a work will be dynamically communicated.

Stoppard's *The Real Thing* is in danger of outclevering itself. The play is complex and cunning to the end. Plot complications and fragmented repetitions produce endless layers of machination, meaning, and depth. Taking this into account, the delivery of the essence of the play must be clarified to the audience. The director, Paul, thought that the use of space could help clarify the "postmodern confusion" of the piece (Production meeting, September 21st, 2001). Paul wanted to establish the playing space in the round, and get a corroborated commitment from designers. He felt the play had a cyclical nature, and the characters "come full circle." Shared production designs of other versions of *The Real Thing* often included a revolve. He and other creators were inspired by a circle serving as a sign of life changes, movement, and maturation. The round aspect is not the signifier/signified I want to explore; rather, the *use* of (i.e., director's choice of blocking the play) the round is the sign under examination.

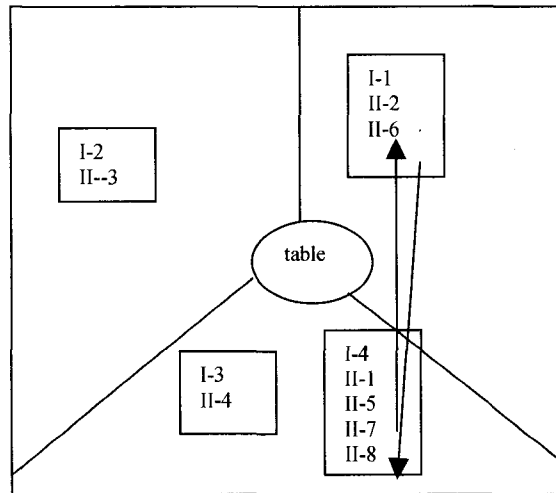


Figure 1. The scenes were be played in a counter clock-wise direction beginning with the upper right area for I-1, moving left for I-2 and so on until II-6. At this point, the use of space shifted into a clockwise direction.

Act I Scene 1 (Max and Charlotte’s scene on “stage”) occurred in the upstage left segment of the stage. Act II Scene 2 (the two “real” couples are introduced) played in the upstage right area. These two scenes establish what became a counter-clockwise motion for the location of scenes from I 1 through II-7. A circular pattern tripled its journey during these scenes. Act II Scene 7 marked the shift from counter-clockwise to clockwise movement, and the final two scenes of the play (II 7-8) took place in the downstage left area.

This choice was made with the intent of signifying Henry’s and the other lead characters’ journey which is full of familiar pieces of life and remembrances of times and people. The production team chose to treat the space in the same way.

Revisiting/replacing a location that previously held a scene from one of Henry’s plays (I-1) with a film crew shooting a screenplay written by Henry (II-6) might remind the

audience of what has become important to him. He now writes for Annie; he is happy if she is happy.

The shift from a counter-clockwise to a clockwise direction also marks the director's assessment of the climax. The notion of a plot with a climax indicates modernistic sensibility, though the piece is primarily thought to be postmodern. Though Stoppard employs strong postmodern writing through repetition and displacement of the audience, he does not abandon the modernist sensibilities of plot and character. Act II Scene 5 presents the peak of Annie and Henry's discontent. Though it is never overtly spoken, we are lead to believe that there was an affair between Billy and Annie, and Henry knows. Act II Scene 5 also reveals that each of them understands what is at stake, and what they miss about one another. The next scene (II 6) is the last time the audience ever sees Billy. He and Annie are shooting a scene for Brodie's film, and come into conflict. This signals an end to their affair. Annie and Henry have addressed their distance and pain, and each shift to a position of complete marital commitment. Act II Scene 7 moves in a clockwise direction as does the remaining scene in the play. This clockwise motion was meant to signify an all-is-well, expected, comfortable, and predictable direction.

I doubt that the production team's designs counter-clockwise/clockwise signifier signified the intended interpretation for the audience. My sense is that traffic patterns and use of the stage did not establish an obvious convention. The deluxe complications of time and place and people in this script did need clarification and simplification. In this effort to signify a journey of time, place and people, the circular staging was not clear enough to impact interpretation.

As an extension of this theme, it is consonant with a discussion of space signs to consider the importance and mass of the floor in a theatre like the Weitzenhoffer Theatre. During a production meeting on the 28th of September, 2001, the scenic designer proposed that the floor receive a vertical and horizontal line treatment. This design was intended to articulate the boundness or constraint that all characters are fighting; this pattern, in association with the circular movement through space, would signal the loosening of these constraints. In the end, this was interesting. The signals that had been assigned so much weight and purpose in planning were most likely experienced only as visual stimuli.

In an effort to illustrate the postmodern commotion of this complex play, Paul and other production teammates left out alternate “artistic solutions which the work [might have admitted]” (Eco, 1989, p. 15). The passage of time, relationship, and space are complex problems in this piece. The rotating movement through space and floor painting interpretations selected were perhaps too vague, further complicating an already dense work.

Multivoice Text with Bakhtin and Butler

What is the real thing? This question comes around again and again during the course of the play. It is one of the great delights and detriments in working through the text and performance. In essence, the title of the play is Stoppard’s primary sign. Real relationships, real art, real thinking, real love—these are considerations our production team hoped to draw the audience into during the changing scenes and throughout reappearing passages of texts and settings. Stoppard plays with the reader by layering the

same text upon the same text, continuously changing the context and the dialects. As the scenes pass, this alteration in context and dialect also converts the content.

Bakhtin's model of the novel's discourse can be facilely applied to Stoppard's play. Replicating a passage of talk and altering its context radically changes meaning and purpose. Identical segments of dialogue occurring in different scenes serve each individual scene in markedly different ways. This is clearly represented in the replicated episodes of I-1 and I-3. The first scene of the play is confrontational; one spouse accuses the other of infidelity, offering up proof in the form of a missing passport and feigned gifts from non-existent trips abroad. At some point during the next scene (I-2), the audience learns that the first scene was one of the many plays within this play. It was not "real"; it did not happen between two characters, just between characters playing the role of actors playing characters. After having been pulled into their pain and sorrow, we are relieved to have made this discovery. Then the fidelity confrontation takes place again in the third scene of the play. This time, however, the characters are "real" characters. Max discovers the semen soaked handkerchief he loaned Henry in I-2. Removing the canonized infidelity confrontation from a "play" (I-1) and setting it in "real life" (I-3) completely alters its impact on story and audience.

A concept central to Bakhtin's dialogic model is the idea of heteroglossia: varied ideologies throughout the social strata represented in dialogue. Heteroglossia is inherent in multivoiced dialogue. This idea is present throughout *The Real Thing* via the existence of Brodie. From I-2 onward, we hear about Brodie in nearly every scene. In the beginning of the script he represents the valiant rebel of low socio-economic status, facing down the powers that be in his efforts to stand for the good. His peacemaking, anti-war efforts are

critiqued as Henry makes fun of him in the next few scenes with Annie, and Billy follows suit. Henry and Billy are sexually threatened by Brodie's prowess, but also point out his weak moral stance and overly-inflated reputation. Brodie's radical deeds soon change in their description. His reputation becomes more and more marred, and his ideology weakens as it is held up to closer examination in varied contexts. Finally, we meet Brodie (II-7). He is the antithesis of what the audience might have imagined from descriptions in the first scene, and more similar to Henry's descriptions of him in latter scenes of the play. Brodie's heteroglossia morphs to something less interesting in every scene, until at last (II-7) the form of the person we pictured is changed yet again (i.e., Billy playing Brodie in the film).

Butler's advancements of the speech act theory combine in an interesting way with Bakhtin's dialogic writings. The four scenes between Annie and Billie present some very rich intersections of Stoppard's signs and the production team's signs, as well as an opportunity to apply Butler's thought in conjunction with Bakhtin's.

Every scene between Annie and Billy involves "play within a play" dialogue. At one point in the script, we actually see the two of them rehearsing a bit that we later see them perform in another scene (e.g., *'Tis Pity She's a Whore* and Brodie's film story as it is being written and shot). From Bakhtin's perspective, though patches of dialogue remain the same or are continuations of the same segment of script, the context certainly does affect the content. An alteration of context completely changes the content and manipulates the signs we come to know as representing meaning in a previous setting.

Applying Butler's expanded illocutionary (the deed at the moment of utterance) and perlocutionary (secondary effects) speech act concepts to these scenes also reveals

additional meaning designed by Stoppard. So much of the dialogue exchanged between Billy and Annie serves perlocutionary purposes and the effects that result. For instance, as they rehearse lines from *'Tis Pity She's a Whore* (II-2), the illocutionary act is one of rehearsal while the perlocutionary act is one of flirtation and sexual encounter. Their last scene on stage together occurs in II-6 in which they film a scene for the movie about Brodie. The illocutionary acts serve the purpose of creating an artistic product, but the perlocutionary acts include Annie's need to end the relationship and Billy's desire to continue it. As the context changes and previously heard dialogue reappears, an interpolation of language takes place. The historicity of their dialogue reminds us of how they exchanged these same lines in earlier scenes, and the morphing impact the words have on their relationship.

An Audience Responds

Bennett discusses post-production communication enacted on the part of the audience. Though the production designs and maintains post-production conventions, the audience replies in multiple ways. Receptive or dismissive reaction on the part of the audience is communicated to the actors immediately as they return to the stage to bow. Applause is a simple measure of audience reception (Bennett, 1997). In addition to reception, the audience's applause confirms itself as a group and communicates its ability to make meaning of the ideas offered to them.

Whether an audience lingers for activities after a production, talks with fellow audience members/friends/family, or reads further about a production—post-production processing is important and very much a part of the meaning making work of the audience. The talkback following one evening's performance gave the audience an

opportunity to directly exchange ideas with the production team. In an extension of Habermas's public sphere theory, this happening gave all parties an opportunity to search for their understanding of the script and the School of Drama's interpretation of the play. According to Habermas, creating an opportunity to join differing parties with differing agendas in one dialogue lends value to a critical discussion over all matters including art and literature. This discussion, open to insiders and outsiders of the production process, is pivotal to change in a rhetorical artifact and the accountability of its creators (Habermas, 1989).

The Real Thing talkback discussion included actors in addition to directors and some designers. Some audience members articulated their moment of discovery in sorting out the real and the non-real lives of the characters. They shared their experience of understanding Stoppard's complex patterns and significations. More specifically to the point of the production team's work, they were critical of the use of multi-media effects, which are described in the following section. As an observer and participant in this discussion, a point of great interest to me was their critique of young actors portraying the lives of people twice their age with countless personal difficulties (e.g., divorce, vocational confusion, mid-life crisis, infidelity, etc.).

Another memorable discussion and discovery was the production music, actually designed by the director (and sometimes specifically articulated in the script), that demonstrated very clear signifiers and signifieds. Following the theme of journey or revolution of life, a piece of music called *Largo from the harpsichord concerto in F Minor* by J. S. Bach is played early on while Henry is working. During the course of the play, the theme is heard in derivated forms as *A Whiter Shade of Gray* by the likes of

Cream and Annie Lennox. This theme of journey was missed by most audience members, but they were interested in the concept once it was articulated.

Finally, the presence of giant photos around the theatre did seem to play a part in articulating the complicated and interwoven journeys of the four primary characters. The discussion on this point remained somewhat vague, but my overall impression was that the photos ranged from interesting to significant in the eyes of the talkback audience.

My Assessment of the Intended Offering to the Audience

Photos and video.

Jack Selzer's writing on rhetorical materiality, in the end, is very similar to the tenets of semiotics. He maintains that material elements of the physical world are carefully and meaningfully selected and provide a basis of understanding for the discourse that is layered over the material rhetorical artifacts (1999). Signifiers in the theatre can be thought of similarly. They are signifiers for signifieds, and those signifieds might have yet other signifiers in the world alluded to beyond the playing space.

Presented by Stoppard so craftily, *The Real Thing* story begs clarification by the production team in its performative choices. In the first production meeting, Paul stated that he would like oversized photos of the characters in various periods of their "lives," in previous better times that establishes a history for the characters on their journey. For me, once completed, the images selected and mounted were antithetical and ironic to the action on stage. Most of them depicted relationships coming together, and the action in the space below their location often addressed relationships coming apart.

As I spoke with people about the photos, their aesthetic value was of primary interest, and occasionally the irony was observed. In the end, I am not sure they clarified

the essentials of the previous action of the play, which was the primary intent. Brodie's picture was placed at random, not coinciding with his location on stage. If a convention of photo-coordinated-with-space had been observable, his inserted picture made that pattern hard to decipher. They were beautiful and expensive, with the signified less than clear to the larger audience.

A video played on two screens and on a computer in the final scene. It was dialogue we heard Annie and Billy rehearsing in previous scenes. Two large, black, and blank rectangles hung in the air as part of the visual design of photos. A snow screen effect came on between II-7 and II-8, and the video played in three locations. Following the video's end, snow screens remained on for some time with no decipherable image. The dialogue in the video was a commentary on the initial connection between Annie and Billy. During the course of the play, this conversation moved from an intimate train ride (II-2), to a sound stage (II-6), to an impersonal made-for-television movie (II-8)—finally subtracting all their human connection in the talk. This signifier of disconnection and a concluded relationship are rich in thought, but in practice the video, and especially the snow screen, seemed like a gimmick. It was an element that had not been integrated into the performance prior to its use; suddenly there were snow screens--with snow.

Layers of living.

Following the theme of a journey, the costume designer took the lead of the director and wanted to signify each character's evolution via costuming during the passage of scenes. The goal in Henry's dress was first to show him in loose layers and dark colors, move him into fewer layers and light colors, and finally return to layers and dark dress. This was to signify his deconstruction and reconstruction. Annie was to begin

very stylish, move into glossy leathers, and end up in a more structured everyday look. Charlotte's appearance was to transform from dowdy and reliable to more free and modern, symbolizing her life change and more relaxed persona.

These costume designs were endowed with a great deal of signage. I believe very little of it had any meaningful effect. Overall, Henry seemed like a "hip" dresser: an attractive older man. Charlotte's "loosening" was not apparent to me, even knowing the intended transformation. Of all costuming choices, most troubling to me was the couture for Annie. The outfits designed and built for that character bordered on the bizarre. For instance, a scene in which she had just come from rehearsal, Annie appeared in a beige silk suit with spiked heels. Another scene in which she was off to rehearse, she dressed in a burgundy leather jacket and mini skirt with matching boots. Not only was her dress incongruous, but fully impractical for that character's work and life. This sort of design oddity played into the phenomenon of empty visual stimuli that troubled this production.

Potential meanings uncultivated.

I believe that Paul understood this script and its challenges. Stoppard's writing, in this piece and others, is preoccupied with elegance and frivolity by design. *The Real Thing*, in title and dialogue, explores the postmodern problematic of authenticity and imitation. Scenes of real life are interrupted by scenes of the life of the characters acting, or creating theatre. We hear *Miss Julie* and *'Tis Pity* in bits and pieces on "stage" and off. This art is juxtaposed with the base writings of Brodie's experience, just as Henry's classical music is pitted against his cherished Righteous Brothers and The Supremes. Upper and lower class differences, in addition to the conservative and liberal politicking of characters, are also interlaced. All of these polar opposites together in one setting

present the production team and its audience with a complex postmodern pastiche of ideas to sort.

Some of these differences were addressed more clearly than others, but I do think that most of them were attempted. Perhaps too many of them were attempted, softening the overall clarity of the authenticity/imitation concept. I think the telling of this complex story should have relied more heavily upon the relationship between characters instead of visual signage, which received so much attention in the course of production. The work required between actors to clarify characters fell short of the play's needs. I think this shortcoming was due, in part, to the intense focus on the signifieds selected, and the restraints those signifieds impressed upon the playing space.

The signs chosen were creative and interesting, but not strongly clear. The production was stylish and visually interesting. These descriptors, however, do not include a great deal of meaning.

The Audience?, and Me

The overall intended meaning for the audience was that the play was an exploration into the real and the imitation in relationship and art. The audience's experience of the piece is ultimately an unknown to me, as each person brings subjectiveness into the space of a performance, and usually leaves quietly with it. As I sat in the audience during four of the eight performances, there were some nonverbal reactions around me that clearly resonated with the minutiae of humor and conflict. My best interpretation of the majority of the patrons is that they missed the layers and ironies present in the production. Also, there is the departmental scuttlebutt, and the campus-wide talk in other departments sharing care and affinity for the arts. I made contact with

people in English and Communication who were unaffected by the production, but were impressed by the “play within a play” trick of Stoppard’s between I-1 and I-2.

I did not fall in love with this piece, or the performance of the work. As alluded to above, I felt as though the relationships of the characters were not fully established, and some of them were only minimally addressed. On the part of the actors, more effort seemed to be invested in their Received Pronunciation dialects, carriage (attempting an increase in maturity), and costumes.

“Who’s Afraid of Virginia Woolf?” Production

Signs

Albee’s text has been written about in scholarly literature ad nauseam. The mysteries and complications of the text provoke the academy to continually prod and poke at the meaning of the piece. Albee’s writing is extremely conversational, with obvious qualities of the real infused in the arguments and uncomfortable chatter between characters. The play was first produced in 1962 by the Billy Rose Theater in New York (Packard-Criswell, 2001). During the next few years, *Virginia Woolf* played nearly constantly in the United States and Europe receiving controversial reviews. The play was even described by a reviewer in these glowing terms: “the performance was too long, repetitive, and it does not develop at the end. Strindberg could have done it in half the time” (Hope-Wallace, 1963). The conversational exactitude that Albee built into the language of Martha, George, Nick and Honey is at the center of the negative critiques, glowing praise, and gripping reality of the play.

Virginia Woolf straddles realistic and absurdist fences as a piece of literature and theatre. Absurdism’s roots are planted in Expressionism and Surrealism as a rebellion

against conventional beliefs and values. Absurdist thought questions the notion that humans are rational creatures in an orderly society. Though Albee did not work in concert with other absurdist writers of the time, he shared some qualities of play crafting with them. Absurdist playwrights did not build a coherent plot or select settings consonant with the story; and dialogue often did not serve as a form of communication between characters (Dukore, 1974). Absurdist theatre often left/leaves audiences feeling disillusioned at the chaos of the characters and anguish of their situations. Some of these qualities and absurdist notions are present in *Virginia Woolf*, and its genre is argued by scholars. The description of the setting, the emergence of a coherent plot, and the truthfulness of the talk between characters suggests realism, while the bizarre truths that emerge in the course of the characters' evening, their wild talk and random stories, and the brutally disillusioning violence invite absurdist tendencies in the treatment of the script. In choosing the aesthetic element of realism as the emphasis of my textual interpretation, I removed focus from an absurdist approach (Eco, 1989). I chose to tell the story of George and Martha and their disillusion with American and familial dreams by showcasing naturalistic realism in their conversation and space.

Sonny boy.

The script makes multiple references to George and Martha's child. In the intensifying and final scenes of the play, we learn that he has been killed, but also that he is an imaginary son. George and Martha created his imaginary existence as a central dynamic in their marriage. The naturalistic/realistic approach I wanted to take with the intensely distressing element of a dead child was to help the audience understand that the notion of the child was the adhesive that kept George and Martha together while they

were so angst-ridden about George's failed-career, Martha's bitterness toward her own parents, their loveless moments of rage and abuse, infidelity, and sterility. The imaginary and finally dead child was the sign that signified their relational losses. An absurdist, or other less realistic interpretation might view the child as a sign of imaginary American values or any element of false reality on a larger existential scale. We focussed on specifics and avoided abstract ideas and behaviors. In doing so, perhaps we missed opportunities to examine the meaning of the script in a framework outside of family and academy.

George and Martha's house.

All three acts take place inside George and Martha's home. Brad and I, with Jennifer's support, decided to set the play in the late 1950s early 1960s in New England, as the script describes. We chose to detail and dress the stage with the physical life George and Martha would likely and realistically endure: a bar, empty liquor glasses, ash trays and cups of cigarettes, countless books in shelves and stacks, old furniture, old décor, and no pictures documenting their twenty-plus year marriage. A work of art is referred to in the script; looking at the picture incites a tangle between George and Nick. We "hung" the picture on the 4th wall (i.e., the imaginary part of the house that the audience looks through into George and Martha's world).

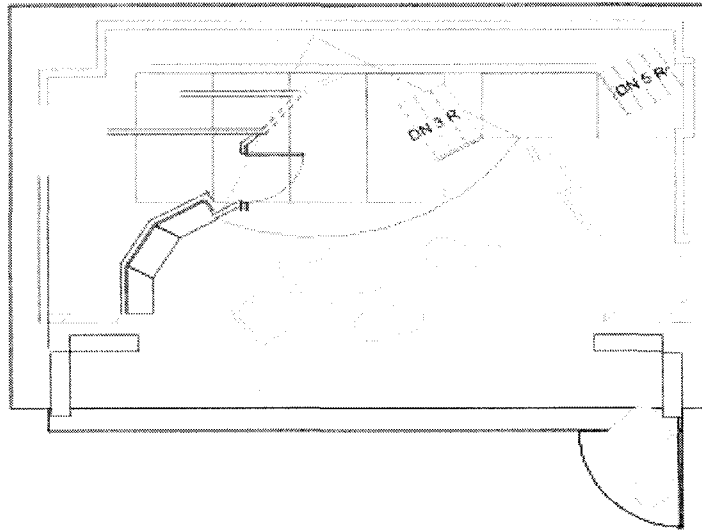


Figure 2. Brad's scenic design groundplan includes the stage extension across the entire downstage proscenium opening, a pie piece extension audience-right that would become George's reading area, a bay window audience left, three exits to other areas of the home, and two segments of stairs sharing a landing upstage.

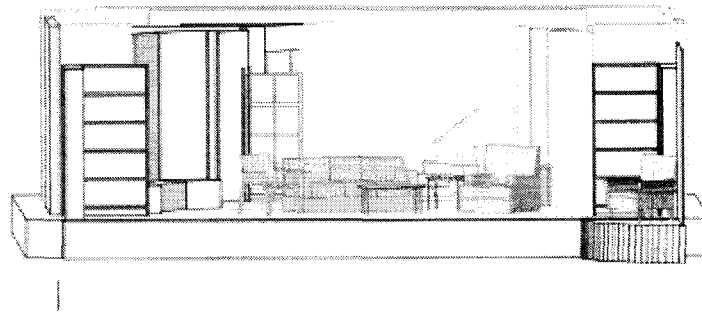


Figure 3. A frontal scenic perspective of Brad's design articulates the furniture and bookshelves, both of which dominate George and Martha's space.

The stage was ultimately dressed with dust, cobwebs, water-stained wall paper, scarred wood floors partially covered with abused and tattered Persian rugs, long ago used

dishes, and unopened bills. The space was to serve as a sign signifying their marriage and its brokenness.

The tragedy, the monster, the snake, and the child.

Diana facilely understood the sign system the production team was identifying. She selected costumes that demonstrated and complimented the characters' qualities and desires. As the sign system was to be realistic, costuming introduced no notions of counterpoint or abstractness. As George, Clay donned a stomach pad to create the look of a paunch. The character had long ago stopped caring about life and the academy, let alone his own appearance. He dressed in a very worn cardigan and slacks, with ancient wingtips. He had turned gray early. He was the sign for tragic loss.

Martha's language, movement, and behavior were similar to a juggernaut. She rolled over anyone in her way, tossing them to the side. She could, and often did devour those in her midst in particularly hurtful ways, and then dispose of their remains. She dominated the space with sound. Her hair was as big as her force—a 1950s backcombed flip. By the final act in which her bubble is burst and her insecurities divulged, her hair is flattened and out of its style. Martha first arrived on stage wearing a low-cut black dress. She quickly changed out of this into a pair of black slacks and a blue satin shirt with a plunging neckline. She prowled after Nick in her revamped outfit, changing into it only after he had arrived. She wears this during their seduction and attempt at sex off stage.

Aaron, as Nick, wore the essential new faculty couture: snappy slacks, button down shirt, jacket, tie, and newly polished wingtips—all in muted tones. His hair appeared freshly cut and styled. He executed all the appropriate conversational and physical chess moves during his late night at George and Martha's until he and Martha

attempted to seduce one another. He was polished, snake-like, and subtly suspicious even in his dress.

Honey, played by Beth, brought the lightest color to the entire playing space with her dress—a bone colored, sweet, and above-the-knee shift. She wore matching pumps, gloves, carried a bone colored purse and donned a matching bow in her hair. As she became more and more inebriated, child-like qualities took over her speech, movement, and emotion. By the start of Act II, the woman-infant lost track of the hem of her dress, leaving her legs spread, exposing her underwear. She lounged inappropriately on her hosts' furniture, messing her perfectly coifed hair and bow. Honey transformed into a child through behavior and appearance.

Bateson, Goffman, and Speech Act Theory

Gregory Bateson (1972) and later Erving Goffman (1974) establish a clear description of the phenomenon of play in human interaction. First, Bateson established that the actions of “play” denote actions of “not play”. Threat, territory, and deceit are present in the playing of games that include ritual and specific sets of signals allowing people to understand communication as play. Involved in these concepts is the difficult presence of paradox. In play, the feeling of reality can be just as real as feelings of reality in non-play; the point of non-play can become unclear.

I chose to treat the frequent, bizarre, and difficult passages of game-playing as real battling in the painful relationships explicated on stage between George and Martha, George and Nick, George and Honey, and Nick and Honey. They played serious games with one another that caused more pain than their falsified realities. Their lives were more real in game playing than in non-play. The games were their realities. They were

not random free-floating passages of text meant to disorient the audience; instead, the games endowed the audience and characters with information about how they had all arrived at their horrible positions in life.

Bateson defines a frame as “a class or set of messages or meaningful actions” (1972). In some instances, a frame is consciously recognized and even named (i.e., a play, a movie, a job). Frames are exclusive in that they exclude particular communication or action, and in the same way they are inclusive. Framing enables social beings to avoid abstraction by defining the limits of a set of actions and interactions (Bateson, 1972). In order to manage the shifting of a non-play frame to a play frame, Goffman establishes the central concept of frame analysis: the key. The key is a set of rules or conventions by which an activity, already meaningful in a primary framework, is transformed into something patterned on this activity but seen by participants as something else (1974, p. 44).

In accord with social scientific observations, Albee writes his *Virginia Woolf* characters to key a shift of frames from non-play to play, or not-game to a game. Most always, the games played at Martha and George’s house that night were injurious and devastating. The challenges escalated in their intensity and cruelty as well, and began dominating the time and energy of the four characters. Again, Albee’s writing supports Goffman’s description of game playing in that it can become “more and more a primary framework in and of itself” (1974, p. 57). Goffman also notes that the secondary framework can become confused with the primary one, and that they might, in fact, exchange positions during social action. The games in *Virginia Woolf* possess the qualities Goffman describes.

George keys many of the play games, and even titles most of them. “Get the Guests” involves a hurtful attack on Honey, pushing her to guzzle brandy, and officially marking the dynamic between Nick and him as offensive, prickly, and competitive. “Humiliate the Host” is named by George; Martha humiliates him in front of their new guests by detailing his academic failures. Nick and Martha grope one another in front of George, and make their way to the kitchen to have sex. Later George calls this game “Hump the Hostess”. These game interactions dominate the script and drive the action of the story. For all characters, the play frames become the primary mode of communication throughout the evening, and carry with them the pain, emotion, and sorrow of non-play. The climax of the drama culminates during the game “Bringing Up Baby” in which Martha and George disclose their bizarre secret of a pretend son and kill him in order to continue in life as married people. Talking about their son will no longer perpetuate his imaginary existence.

The production of a word is also the performance of an action. Searle (1969) further extrapolated on Austin’s foundation by arguing that context shaped performative acts of speech; additionally, he advanced the notion and tenets of the speech act theory. The illocutionary speech act performs its deed at the moment of utterance. This speech act produces a force, and in action does something simply by being stated (e.g., describing, answering, identifying). Perlocutionary acts cause a secondary effect on the listener following the illocutionary act. Rules and requirements necessary for certain acts of speech and their illocutionary and perlocutionary properties are the essence of this theoretical tool. Albee’s scripted games culminate in mounting plot and relationship inertia. In the end, they are not play. The games affect events and relationships. Dialogue

revealed in the games changes the action of the plot and the dynamics between characters. Butler's (1997) extension of the speech act theory projects that saying is always doing--speech has actual impact, regardless of the frame in which it exists. Play has impact and shapes social relationships.

An Audience Responds

After the last of eight performances, we invited the audience to stay and talk with us (i.e., all designers, dramaturg, stage manager, and cast). We advertised the talkback heavily and posted notices around the theatre hoping that people might stay after the matinee performance. That afternoon the theatre was full and most of the audience remained for the talkback. Jennifer and I decided that she would moderate the talkback and begin with a question to me and a question for the actors. We also decided that we would not let the session last longer than twenty minutes.

Several minutes after the final bow, the cast and crew reemerged onto the set. We all settled on and around George and Martha's old overstuffed furniture. Jennifer first questioned me about the games running throughout the script. I discussed their centrality. Next she invited Brad to explain his ideas about environmental rehearsal design. Together we described some of our special rehearsals to the audience. They seemed interested and asked several questions about how we actuated those specifically different rehearsals.

By this point the audience seemed comfortable asking us questions. They queried the actors about how they emotionally prepared for their roles. Beth and Amy spoke of trust and ensemble work. There were inquiries about Albee, the period of the piece, why I chose this play, the dead child, the "exorcism" of the third act, the meaning of the title,

what I thought might have happened next to all the characters, if George really killed his parents or not, and more. There were specific questions about my research and Brad's. We tried to answer without boring people.

I was pleased that people were asking about the story of the play, and the characters lives, and Albee. Those that asked seemed to have been tracking one thing or another and wanted to know more. They had things to say. The audience behaved as though they were taken with the telling we offered them. Near the end of the talkback, three separate comments were made about the excellence of Clay's character, George. They asked him how he built the character. He talked about how he tried to infuse George with humor. And Clay had. The cast actually did find an enormous number of moments that presented the possibility of humor and made them funny.

Twenty minutes had arrived at last, the crowd applauded. I said we needed to destroy the set. Before the crowd dispersed, one woman asked if we would miss the show. None of us said yes.

Our Intended Offering

My experience with this play, as opposed to *The Real Thing*, was more entrenched concerning my assessment of its success. I was in love with some of the moments on stage and abhorred others, but knew I had done what I could do with the constraints around me. I am not in a position to assess the production, really. However, I can discuss lingering points of interest in my notes and recordings concerning the offering we intended for the audience.

Brad first brought up the phrase "long night's journey into day", a play on Eugene O'Neill's title. It was a phrase that guided my thinking and the work that I shared with

Brad and the actors. As the night passed (the story takes place over a five-hour period beginning at 2 A.M.), these four individuals plunged into the darkest depths of personal horror and sorrow. The careful lighting design mirrored that intent, with the space becoming darkest in the worst moments of the play, and the light from a brimming sunrise eeking its way inside the house through the bay window, the front door glass, and the window on the staircase landing as the end of Act Three arrived. The light of the morning met with the light of truth shared between Martha and George—neither of them wanted to continue living as they had been. With the morning light came hope and release. I think there was a clear sense that after a wildly sick journey, these people had survived.

My hope was to keep people there for all three acts. At one point I pursued setting up a wet bar in the lobby for both intermissions. The play escalates as the characters drink their way to very bad behavior during the three acts; I wondered if a bar would serve as an adhesive between acts for the audience. We learned that the bar would have broken University rules and the idea was scrapped. To keep some interest in the continuing life during both fifteen-minute intermissions, I asked Clay (George) to remain on the set in character. All three acts are very difficult to watch; the characters hurl and receive hideous abuse from one another. The physical violence in the second act is also difficult to sit through, especially in that intimate theatre space. Another concern I had was the intensity of the second-hand smoke. Three of the actors smoked nearly constantly throughout the show. In final rehearsals, some guests who came to watch were overtaken by the smoke's dominance. We ran fans during both intermissions after that, but still had to spray deodorizer on all seats each night after rehearsals and performances.

Every night I cringed when we/they reached the halfway point in the second act. Clay's voice would inevitably begin to fail during "Get the Guests", a very haunting and frightening section in which George terrorizes Honey. At the close of each show, Clay would go home with little to no voice. He completed the performance a few times in a whisper. I suppose it worked. People always seemed moved by his efforts. I knew that his performances were somewhat unpredictable. His lines were shaky, and Amy was always concerned about his inconsistencies in the physical violence passages despite nightly marking rehearsals before the show. He was a loose cannon, but a crowd pleaser.

It was an ensemble piece. The work was intense and intimate, and I learned so much from their thoughts and ideas. Brad's input was invigorating and enriched their/our experience of the story, especially Act I (i.e., "Evening at Parnasus").

CHAPTER EIGHT: A SUMMARY OF RESEARCH FINDINGS AND CONCLUSIONS

In this last dissertation chapter, I will generalize and summarize the ethnographic and conversation analytic performance of director discoveries gathered during my participant observation of *The Real Thing* and *Who's Afraid of Virginia Woolf?* production processes. Following these summaries, I will resituate my findings within several theoretical frameworks discussed in chapters three, four, and five. Next, I will consider this study and its relationship to directing performance and pedagogy. Similar efforts could be made in other artistic settings to discover the essence of artist communication. Directly applying communication research to the study of directing was the focus of my data use. Finally, I will suggest future applications of this study in theatre, various artistic settings, and environments that could benefit from careful role performance examination.

Research Findings

When I began this research effort, I was intently interested in the talk shared between director and actors. *The Real Thing* production became an opportunity for observation. As rehearsals began, almost immediately the shifting of frames was made overtly obvious to me due to the Received Pronunciation dialect. It had not occurred to me that the shift of frames would be equally discernable in a script not utilizing a dialect different from the everyday sound of the actors. However, the frame shifts in *Virginia Woolf* were clear and these two productions became the focus of my data analysis.

Though I had not thought about performing directing in this way previous to my research, it became clear to me that all directors must shift frames in the rehearsal process

somehow. An ethnographic and conversation analytic examination of directors' talk in the rehearsal hall would enable a student of the directing process to understand very particular approaches to shifting frames. Frame shifting's frequency and accomplishment is the initial step in analyzing the talk a director shares with a production team. The next consideration that provides revealing information about a director's communication is the assessment of strategies and patterns of communication employed once the rehearsal frame has been shifted (i.e., shifting from rehearsing a performance to discussion about how the script will be performed).

Description of Paul's Performance of Frame Shifting and Directing Patterns

Frames

The primary and secondary frames were clearly marked in *The Real Thing* rehearsal process because of the Received Pronunciation dialect. In fact, the dialect made the shifting of frames so pronounced that my attention was drawn to the keying of these frames as a result of the sound of the actors and director.

In rehearsal, Paul would indicate a shift from the secondary frame, or the frame in which the script was rehearsed, to the primary frame, in which the performance of the script was discussed, by uttering "great" or "good" as a presequence. This was his primary keying of a frame shift. The actors readily oriented to this keying device.

Once talk in the primary frame had begun, Paul would assess and request behaviors from his actors utilizing a great number of hedging devices (i.e., "I think", "um", "right", "sort of"). Hedging softened the intensity of a request, or made space for the actor to agree or contribute an assessment or request in return. There were also

occurrences in which the hedging utterances held the floor while Paul finished a thought or question.

Paul shaping messages for actors.

Most of the rehearsal process was spent engaging the primary frame as actors and director found their way through a script and planned their intent and movement. In the primary frame, Paul actuated very specific patterns of communication with his actors. As director, Paul established a trajectory of meaning with his actors early on, and reinforced this direction throughout the process. Establishing the trajectory usually came in the form of a monologue in which Paul announced themes and characterizations of the story while the actors listened.

Performing the character for the actor was a strategy Paul employed frequently in rehearsal during the discussion of a scene or moment. He would engage the playing space and adopt the vocal dialect required of the actor. In his performance of an actor's character, Paul would demonstrate for the actor his version of the moment, showcasing special emphasis on either blocking, intent, attitude, relationship, or some combination of these.

Similarly, Paul would direct by improvising a character's thoughts and subtext for the actor. Paul spoke as if he were in the character's head, navigating through complex thoughts and desires. He would locate and establish the character's internal monologue in an effort to affect or change the actor's delivery of a line, or to ensure the actor understood a moment in the script.

Even more complex was Paul's performance of the actor performing the character. These efforts always seemed to be made in order to make the script more clear

for the actor, or second-guess features of the script that might be confusing or uncomfortable for the actor.

Directly requesting or suggesting certain behaviors was another pattern in Paul's directing efforts, though less frequently enacted than those articulated above. The absence of his frequently adopted RP dialect was noticeable in these instances. His direct request or suggestion would be made succinctly and became more present in the latter weeks of rehearsal as frame shifting occurred less frequently.

Paul shaping messages with actors.

Building dramatic moments *with* actors instead of *for* actors involved another group of communication patterns shared by Paul and cast. Director- or actor-initiated questions would occasionally occur. The actors were dependent on Paul for interpretation and answers to moments that were awkward or confusing. Paul would turn to the actors with questions, but with much less frequency. Inquiries took place most often during early blocking rehearsals.

Paul would often initiate play and humor in rehearsals. The cast always served as a good audience. His humor would be a part of, or merge with, a description pertinent to the script or a moment in rehearsal. Play was mostly bound to the action in the primary frame, as were instances of repetition.

Processing or mulling over the play among actors and director was uncommon. However, the last week of rehearsal included conversations that were not present in any other portion of the rehearsal period and worthy of note. Paul and a few actors shared important conversations about character realizations, and responses to a very quiet and

detached preview audience. The few times in which the director and actors processed a serious discovery together, the conversation was lengthy.

Description of My Performance of Frame Shifting and Directing Patterns

Frames

To interrupt the activity of the secondary frame and shift to a primary frame, I most often uttered “okay” to key a shift of frame for myself and the actors. “Okay” was not only a key, but a presequence to any number of speech acts I wanted to initiate in the primary frame. To reverse the action, or shift from a primary to secondary frame, I would cue the actors by delivering one of their lines with no affect, or summarize the moment of action that would serve as a starting point. Their characters’ text and action served as a locating point for the frame shifting process.

Occasionally, the accomplishment of frame shifting from the secondary to the primary would occur with no verbal keying or presequencing. Video recordings revealed that these keyings were cued nonverbally through eye contact, body facings, or silence.

The actors in *Virginia Woolf* were participatory in our discussions. Often, they would initiate a shift out of the secondary rehearsal frame into the primary frame of discussion by keying the shift with a question. The meaning of text, movement, and character intention were the primary motives inciting them to initiate the secondary frame.

Just as actors would key a shift from rehearsal to discussion, they would key a re-entry into the rehearsal, or secondary frame, from discussion, or primary frame. Primarily, they would key the shift with a character line, or ask where they should start in the text.

Shaping messages for actors.

I spent very little time establishing a trajectory for actors independent from them. Only during our first reading rehearsal did I speak uninterrupted for a period of time explaining my interpretation of the play and the elements on which I wanted to concentrate. Throughout the rehearsal period I did infuse my understanding of the play with communication theory about game playing.

My verbal performance of director.

I requested and declared certain behaviors from the actors while we talked in the primary framework. These speech acts were uttered in the effort of shaping and altering their performances. However, I always included a wealth of hedging devices with these requests and declarations, which often had the effect of incorporating some flexibility in my notion, or created some space for doubts, questions, and ideas of the actors. The hedges, for both Paul and me, softened the absolutist quality that the performance of director can impose.

Another strategy I used was to ask for a behavior or change in an actor's performance and follow it up with a statement such as "I don't know how you'll get over there to do it." I would pose an ending request, but leave it up the actor to solve the puzzle of the journey. They would fill in the blanks. Those "blanks" sometimes became central to conversations in the primary frame; other times the actor(s) would silently solve them in the midst of the secondary frame.

When assessing, requesting, or declaring ideas and behaviors to actors, I often included myself in the discussion by using first person plural pronouns (i.e., "Let's try and see if we can stave it off"). In retrospect, I wonder if I thought it would take the

pressure off of the actor to perform, or the blame off of one person and spread the responsibility. I utilized the plural even through the final week of rehearsal during notes when suggesting adjustments to their performances.

Sometimes I would question the actors about their thoughts on a movement, or idea, or action concerning a character. This would let me know if they understood the issue in question, if their ideas were in alignment with mine, if they had any ideas that might clarify their own performance or someone else's, or help me locate a solution.

Some discussions that I initiated in the primary frame centered on locating the action of a character's language and its meaning, or the general meaning of a moment in the script. It was necessary to clarify my interpretation of what was happening in the text at times, and the actors' response to my description. My interpretation was negotiable as long as I knew their interpretation.

Once we were in working rehearsals, I began using sidecoaching as a strategy. Without keying a shift from the primary to secondary frame, I would insert requests into their secondary process of performing the script. They would incorporate my requests, or not, and continue on with the performance. This phenomenon was an intermingling of the two frames: coexistence.

Actors shaping messages with me.

Within the *Virginia Woolf* data, there is a preponderance of the actors initiating communications and contributing ideas about micro and macro message shaping issues (i.e., how to treat a line, or how to understand a character's journey).

One pattern in which they initiated contributions was their tendency to ask for my assessment concerning a choice they had independently made in a scene. At times my

reply would lead to a longer conversation or negotiation over how the actor might execute their idea.

Actors would also initiate questions. At times, these inquiries would be perceived by the rest of the cast as an open point of discussion. Several or all of them would participate in explaining an idea or deciding on a character behavior. These were cacophonous moments, but very exciting. I learned that the actors were attentive to the other characters, not simply their own. They were interested in solving things as an ensemble. At other times, actor questions would fall only to me, and I would address the question alone. Whether the answer was a group or an individual effort, we all knew more about the play and our interpretive decisions after each question.

Actor assessments about a their understanding or appreciation of a moment or a line could lead to group discussions too. Also, actor assessments would sometimes be discussed only between an actor and myself--but in the presence of the rest of the cast.

Placement in the Literature

Goffman

In many ways, Erving Goffman's scholarship has impacted all areas of my literature review, my participant observation, and my data analysis. His writings figure into and influence areas of scholarship and thought that I employed throughout this project. Goffman's (1959) examination of roles in everyday life provides an essential grounding for the study of the director's performance. His sociological research establishes all settings as researchable, and all roles in those settings as performative.

Goffman's (1974) expansion of Bateson's (1972) play and non-play study produced the applicable and useful concepts of frames, keys, and footings. The

application of frames to my ethnographic and conversation analytic data provided clear demarcations of performative activity on the part of Paul and myself. Frames helped identify the work performed by all members in each setting, and ways in which setting participants engaged the talk in each of the two productions.

Speech Act Theory

Generated from the earlier work of Wittgenstein (1953), speech act theory has become a focus of social action and language studies as a result of its proponents Austin (1962), Searle (1969), and most recently, Butler (1997). Illocutionary (i.e., speech act deed performed at the moment of utterance) and perlocutionary (i.e. secondary effect the utterance performs on the listener) acts are central to the speech act theory. More recent applications of speech act theory purport that all speech produces action, or all words perform. This is most intriguing when considering the perlocutionary action of words. Every listener is different, bringing different social filters to an interaction. Perlocutionary effects are individual and processed inside the listener, impacting their internal thoughts about a topic.

Concerning my study, speech acts shared between directors and their actors and production teams impacted the decisions that were ultimately made for performance. A director's request might have been received by an actor or designer as a perlocutionary act meaning "you are doing a terrible job". This might account for the great occurrence of hedging on the part of both Paul and myself. Though we may have packaged an illocutionary act directly (i.e., pick up that book), it might well have had a more hurtful effect (i.e., your ideas do not make sense).

As the preparations throughout rehearsal and production meetings occur, the audience is dominant in the thoughts of all participants. Speech act theory, though, demonstrates that the reception and action of speech is experienced differently by all, and reception cannot be manipulated to the extent that theatre practitioners might sometimes believe (Bennett, 1997; Alter, 1990).

Performance

The heterogeneous nature of performance scholarship provides theoretical support for this study. Goffman, speech act theory, theatre, and the mass of ethnomethodological theories create a web of intersecting supports that precede my examination of the performance of director. Performance studies includes and enriches theatre studies directly.

My data analysis supports the interdisciplinary richness of performance studies. Scholarship in this topic exists only with multiple areas of support and contribution. The study of directors participating in the performance of culture by reperforming their own role, in addition to the actors reperforming their roles and their characters' role (i.e., proto-performance) simultaneously explores several applicable performance issues.

Ethnography, Conversation Analysis, and Context

This ethnographic study engages social science in a manner that prioritizes the directness of observing actual events in their natural settings. Relating to people and their structures is also central to this study. I attempted to understand the two production settings, the actions taken in those settings among practitioners, and the objects of focus in the settings. How participants displayed an understanding of their position and sanctioned activities and actions were also of central focus in my research.

Ethnographically, I was able to identify paths of understanding in the work performed by both production teams.

In attempting to understand the ways in which another director and myself function in the rehearsal process, I also sought to locate conversation analytic structures and patterns. Utilizing the multiple methods of ethnography and conversation analysis, the role of context was vital and necessary in my discoveries. Talk is born in a set of real circumstances (Sacks et al., 1974). I cared about the circumstances and how talk was accomplished in them; talk in the rehearsal hall is treated frequently as a creative mystery by the academy.

Ethnography could not exist without the inclusion of context. Talk is an observable body of social interaction in any setting; context affects talk—but not its orderliness. Moerman reminds conversation analysts that anything ever spoken is produced by a person, to a person, in a place (1988). It was this combination of elements I wanted to watch and study. The impact of the director's performance or role is demonstrated in the analysis of both production settings studied here. The amount of talk, the speech acts selected, and the receipt remarks all point to the conversational impact of each director's role within the setting.

Theatre Studies

Theatre and my commitment to its study was the starting point of interest for this project. In the academy, theatre on its own is new; it was previously housed in English or Speech Communication departments. Performance binds theatre and social science to one another. My research, investigating the performance of the director, reifies the relationship between these academic areas. There are things to be learned and shared

between and among the academic disciplines engaged in this work. The process of theatre and how it is accomplished has been explored very little by the academy.

Revealing Connections to Modern and Postmodern Directing

Both Paul and I and our production teams exemplified patterns in our rehearsal processes that are clearly traceable to the early contributions of Georg II, Duke of Saxe-Meiningen and the development of the modern director. Rehearsal periods, the integration of the script with design elements, recognizing the influence of design on the work of the performers, and directing each actor to craft a unique character are major elements born of modernity and the influence of the Duke (Cole & Chinoy, 1963). We both placed differing amounts of effort on the over-arching paradigm of the production (i.e., trajectory with actors and clear requests of designers), the building of characters, and control of the overall rehearsal process. On varying levels, both Paul and myself managed director-centered productions.

The Real Thing script is generally considered a postmodern play, though it certainly includes modern tendencies throughout such as a plot, character growth and process, and a story showcasing those living in the center as opposed to the margin (i.e., heterosexual, upper-middle class, white) (Geis, 1993). I would not classify this play as a clearly postmodern work. It does possess postmodern features such as repetition, disorientation, and lamination. Paul engaged the actors and the process in a highly director-centered manner. Paul dominated the talk in the primary frame without doubt. Actor contributions were rare in occurrence. He knew what he wanted, and he actively sought it with communication strategies. A cursory examination of the transcribed

conversations (Appendix D) reveals his dominance in the primary frame; a trait he would share with Harold Clurman—a clarity and drive to attain an exact thing from his actors.

Who's Afraid of Virginia Woolf? is a modern script with absurdist tendencies. The plot, characterizations, setting, and dialogue all lead to a climax and denouement. These are modern patterns as opposed to postmodern. I employed a director-centered approach. I was in charge. Truthfully though, I was not always sure what I wanted. In fact, many times I relied heavily on the actors and design team to make decisions, solve problems, or help me do either one. The things I was clear about, I sought. My clear pursuit of goals was inclusive and collaborative. A look at the *Virginia Woolf* transcripts (Appendix E) reveals the actors talking as much or more than me at times. The actors made large decisions about movement, character interpretation, and intention without my instruction. Most of the time, it felt like the production was not resting in many hands alone. The actors and stage manager even ran two rehearsals on their own while I was out of town.

In previous productions experiences, I had eventually learned to acknowledge to the production team things I was unsure about and utilize that unsureness as way to include others in the process. Admitting I had no answers, or only a part of a plan had finally become a freedom instead of an embarrassment. In the production of *Virginia Woolf*, those times when I had no answer or idea someone on the production team would step in with direction.

Directing Pedagogy: Further Communication Research

Observing and then analyzing the process of a director with actors answers questions about how the craft of directing can be performed—at least two ways it can be performed. Hearing the ways in which a director shifts frames, asks actors for behavior,

includes or excludes actors from creative contributions, selects stage actions and aesthetics that contribute to a larger production concept, deals with production team conflicts, copes with moments of confusion---these are actualities of the directing process. These phenomenon are observable. They are also the human communication elements glossed over in the canon of directing texts, and rarely explicated in directing classrooms. Observing and tracking the talk in the production process not only provides a careful understanding of the work of a director, but also a set of demonstrated tools that a student can embrace, ignore, or reinterpret. The specifics gained from seeing a director in action and following their shifts in frames and functions locates the creative activity of the process. Seeing it and following it obliterates the notion that the directing process is magical, invisible, solely a matter of personality, a "vibe", an indescribable or unteachable or unreadable happening.

The impact of observing and analyzing the talk between director and actors could influence the many directing programs in this country. Extensive observation of a director is not crucial to understanding his or her strategies. Observing just a day or two of rehearsal could inform any director, student or not. Careful attention to their talk with actors is a necessary part of this process though. Teaching some ethnographic strategies in note-taking and conversation analysis is necessary to support detailed observation. Noting the shifting of frames and the talk within those frames could provide a vocabulary for directing students and teachers to utilize---facilitating pinpointed discussions over moments of crisis, problem-solving, listening, decision-making, blocking, etc. Incorporating the observation of a director's frameshifting patterns and frame-internal activities would infuse directing classes and seminars with very specific communication

tools and strategies and might also relax the protective and private notions surrounding the work of director and actors in the rehearsal hall.

Performance of Director and a Production's Rhetorical/Semiotic Outcomes

So many variables are at play when considering the relationship between a director's communication with production participants and the success of their production. The script can predict some of the dynamics of a production. *The Real Thing* involved seven actors. They were only together as a group during the first reading rehearsals and the final technical rehearsals. There was little opportunity for close ensemble work. Two of the actors were only in part of one scene. *Who's Afraid of Virginia Woolf?* involved four actors who were together at every rehearsal. Repetition, proximity, and frequency affect the dynamics among the actors and director. It would seem that good and bad events and communications can shape the outcome of a performance process. The number of and friendship with and among designers invites similar dynamics to the production. If things go well and people are close, the experience is more positive, but what about the quality of the production?

Perhaps these variables of closeness and relationship among practitioners have no impact on a production's excellence. Could it be that performances for an audience are independent of the dynamics the production team shares? Stories about famous stage actors who were impossible to work with, but yet won Tony Awards for their creative effort, will always circulate. Is it possible that the joy and closeness people experience on a close production team impacts the performance positively? I have enjoyed some wonderful casts, but despite that synergy still presented a less-than-stellar piece of theatre

This line of inquiry is worth further consideration. Anecdotal data seems to support all possibilities.

I was entrenched in both productions studied in this work. My perception of the actors' relationship with Paul was that they wanted very much to please him and meet his goals for the production. The actors playing the two lead roles spent the most time together and developed a comfortable rhythm. Throughout the process, I wondered what the actors needed and wanted, and why they voiced very little of either thing. The high-gloss streamlined nature of the set, the giant photos, and their costumes matched the very polished characterizations they all built with Paul's shaping. They were less connected to one another and the material than my cast.

I noted in the previous chapter that I felt unable to critique the quality of the production I directed with any sort of clarity. My sense of its overall aesthetic was that it was the story of broken, gritty pain. The set, the characters, their conversations and actions were all fully realistic—there was no glitz or forced, overdesigned aesthetics in our rendition of Albee's classic. I was distressed about the many interpersonal fractures during the last ten days of rehearsal within what had previously been a tightly-knit production team. We were quite disconnected from one another by the end with the exception of Amy, Beth, Aaron, and myself. The talkback was the first time we had all been in the same space, appearing happy, in days. Perhaps most of the hard work and decisions had been addressed, or perhaps the way of dealing with hard work had been established, enabling performances to go fairly smoothly.

Future Directions

Examining the director's performance in this way has provided a set of basic understandings about rehearsal communication. A frame shifts when the thing rehearsed is discussed. The same patterns would be true for dance, music, art, and even sports. The creative performance itself is its own reality. Talk about that reality is shared between the one directing and the participants, or the many directing the thing as a collaborative effort. Athletics presents the same frames of performance with exception of sport replacing art.

This study explicated the talk and roles enacted in the space of a rehearsal hall in order to access information that is only intimated and glossed over in hundreds of directing classrooms each year. My attempt to understand how talk leads to performance reveals two very different versions of the performance of director.

Footnotes

- 1 Constantin Stanislavski was a founder of the Moscow Art Theatre. His directorial leadership and concern for actors' work lead to develop a training system that would impact modern theatre in immeasurable ways. He recorded his system over several years, but it is now acknowledged that neither the Russian or the English translation of his ideas are accurate. Stanislavski's ideas were advanced in Europe and America, and derivatives of his early system were touted as the "correct" treatment of his method (Brockett, 1991).
- 2 Theatre in the round, or in arena space, the audience sits on four sides or in a circle surrounding the stage. The audience encloses the audience and the action. A thrust stage is surrounded on three sides by the audience. Spectators surround the action, but scene changes and other effects are still possible because the audience is protected for technical elements on one side (Wilson, 1998).
- 3 At the beginning of my studies, I entered the School of Drama as an M.F.A. student in directing. During my second year of study, I changed my program of study to an interdisciplinary doctoral program incorporating directing, communication, and English. My academic home remained in the theatre, though my curriculum and requirements no longer exacted the M.F.A. program in directing.

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Appendix A

Transcription Conventions and Symbols

The following list of symbols is a compilation of conventions found in Atkinson & Heritage (1984), Nofsinger (1991), and Silverman (1998). Conventions in these resources note their heavy dependence on the profound work of Gail Jefferson who established most of the symbols and their use.

Symbol	Meaning
[[	Simultaneous utterances are linked together with double left-hand brackets
[]	When overlapping utterances do not begin simultaneously, the point at which an ongoing utterance is joined by another is marked with a single left-hand bracket—serving as a link between an ongoing and an overlapping utterance. The point at which the overlap ends is marked by a right-hand bracket.
=	When there is no space or time between utterances, they are linked together with equal signs. The equal signs are also used to link same speaker speech that is carried over to another line.
(0.0)	When intervals of no speech occur in the midst of talk, they are timed in tenths of seconds and noted in parentheses either within an utterance, or in between speaker turns.
(.)	A very brief untimed pause within a speaker's utterance is indicated with a period inside parentheses.
((pause))	Unfilled pauses between utterances are indicated within double parentheses.
:	A colon indicates an extension or stretch of sound. The more colons, the longer the extension.
.	A period marks a fall in tone, not necessarily the end of a sentence.

?	A question mark shows rising inflection, not necessarily a question.
!	An exclamation point indicates an animated tone.
-	When multiple dashes hyphenate the syllables of a word or connect strings of words, the talk has a stammering quality.
↓↑	Down and up arrows mark shifts in intonation. They are placed immediately preceding the sound they describe.
<u>now</u>	Overall emphasis to a word is shown with underlining.
STAGE	Capitalized letters denote sound that is much louder than surrounding speech volume.
°stage°	Degree signs mark a word or section of talk that is much quieter than the surrounding speech volume.
.hhh	Audible inhaling is noted by a period followed by the letter 'h' in repetition. The longer the inbreath, the longer the string of h's.
hhh	The h without a leading period represents the exhale.
(h)	When laugh tokens are present in an utterance, they are sometimes represented with an h inside parentheses.
((burp)) ((book drop)) ((whispering))	Words inside a double parentheses note vocalizations that are difficult to spell recognizably, detail other sounds present in the conversation scene, or characterize the quality of talk.
()	Talk inside single parentheses markings indicate doubt on the part of the transcriber due to an audible challenge of some sort. When the parentheses are empty, no hearing was possible or recoverable.
> <	Greater than and less than symbols encase talk that is markedly faster in pace than surrounding utterances.
x	An X marks an isolated clap. A string of X's marks extended applause.

→

This right pointing arrow might appear in the left margin of the transcript to note the presence of a feature discussed in the narrative.

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Vertical ellipses signal that turns at talk have been omitted from transcript.

Appendix B

INFORMED CONSENT FORM FOR RESEARCH BEING CONDUCTED UNDER THE AUSPICES OF THE UNIVERSITY OF OKLAHOMA-NORMAN CAMPUS

INTRODUCTION: This study is entitled *Two Directors Performing the Work of Directing: An Ethnographic and Conversation Analytic Inquiry in the Direction of Pedagogical Influence*. The person directing this project is Joy V. Goldsmith. The faculty sponsor is Dr. Sandra Ragan of the Department of Communication. This document defines the terms and conditions for consenting to participate in this study.

DESCRIPTION OF THE STUDY: In this empirical study, I will examine the entire culture of two separate theatre production settings in which I was a participant. This work will explore rehearsal communication throughout the two production processes in order to understand the strategies explored between each of these directors and their actors. The ethnographic patterns and interactions between the directors and each of their production teams, and the practitioners' decision-making processes concerning rhetorical messages are of paramount interest and focus. My observations in addition to existing audio and video data from each of the two productions researched will provide material for this qualitative study.

RISKS AND BENEFITS: Participation in this research poses no foreseeable risks to participants. Participants may contribute to the advancement of knowledge within the disciplines of theatre, communication, and performance studies.

CONDITIONS OF PARTICIPATION: Participation is voluntary. Refusal to participate will involve no penalty or loss of benefits to which the subject is otherwise entitled. Furthermore, the participant may discontinue participation at any time without penalty or loss of benefits to which the participant is otherwise entitled.

CONFIDENTIALITY: Participants' names will be linked with their responses unless the participant specifically wishes to remain anonymous. Please select one of the following options.

☐ I prefer to leave my identity unacknowledged when recording documenting findings; please do not release my name when citing the findings.

☐ I consent to the use of my name when recording findings and that I may be quoted directly.

CONTACTS FOR QUESTIONS ABOUT THE STUDY: Participants may contact Joy Goldsmith at 405-579-3194, goldsmithj@hotmail.com with questions about the study.

For inquires about rights as a research participant, contact the University of Oklahoma-Norman Campus Institutional Review Board (OU-NC IRB) at 405/325-8110 or irb@ou.edu.

PARTICIPANT ASSURANCE: I have read and understand the terms and conditions of this study and I hereby agree to participate in the above-described research study. I understand my participation is voluntary and that I may withdraw at any time without penalty.

Signature of Participant

Date

Printed Name of Participant

Researcher Signature

Appendix C

The Real Thing Rehearsal Report

The Real Thing
Rehearsal Report

Day: Thursday Date: October 18, 2001

Start: 7:00pm
Break: 8:30pm
Start: 8:41pm
Break: 9:51pm
Start: 10:05pm
End: 11:03pm

Next Rehearsal: Friday, Oct. 19th: Work Act II scene 8 7:00-8:30pm;
RUN-THRU 8:30-11:00pm.

****REMINDER: REAL THING PRODUCTION MEETING THIS FRIDAY, OCT. 19 AT 3:30PM IN FAC 201.****

Scenic/Shop: Nothing Today.

Props: Tom, these things need to be added to list: items in Charlotte's box in Act II- national playbills, pictures, awards, programs, etc.; Annie's box in Act I- old letters, some with ribbons on them, others in envelopes "as if mailed". Thanks.
Lights: Paper tech tentatively scheduled for Mon, Oct. 22 at 3:30pm (Advising Day).

****REMINDER: REAL THING PRODUCTION MEETING THIS FRIDAY, OCT. 19 AT 3:30PM IN FAC 201.****

Costumes: Belinda, Lou said he saw you today, so I trust you do not need to see him tomorrow. Also, the publicity shoot is Tuesday, Oct. 23rd at 4pm, so the actors need to be ready by 3:45. Could you please let me know at the meeting how long you will need the actors in make-up/costumes? Thanks.

Sound: Paper tech tentatively scheduled for Mon, Oct. 22 at 3:30pm (Advising Day).

Voice/Dialect: Nothing Today.

Publicity: Nothing Today.

Cast: Nothing Today.

Misc: Paul, are there any props or scenes you specifically want for the publicity photo shoot?

SM notes: Get line note sheets copied. Thanks, Amber

Appendix D

The Real Thing Selected Transcriptions

10/01 First Read-Through Rehearsal

1 Paul: Real quick I'll tell ya a couple things that I mentioned to my uh
2 desi:gn team and the people that were uh that are ((verbal
3 fumbling)) beh[↑]ind the scenes production team I think of the
4 actors as thon stage production team . and I think of all of us as
5 the people that are thoff stage production team[↓] um (.) and if
6 I-I could define kind of what I've been trying to do and what I
7 continually try to do (.) that is taking your creative impulses to
8 create the best product that we possibly can[↓] and that's what I
9 try to do for everybody. one way or the other. um I think that's my
10 job[↑] and uh-and I love to do that because I love to see other
11 people's turn just like Id like to hear my old cogs sometimes grind
12 and squeak (.) Uh-some things I mentioned to my designers were
13 that I see[↓] a lot of Stoppard plays there's a collision between two
14 worlds[↑] (.) uh a world of mystery[↑] and kind of uncertainty[↑] uh
15 which is the real world (.) things that we can't help that happen
16 that no matter how much we prepare for them and we go into a
17 situation knowing that we are going to win[↑] um there's always
18 something that is uncertain that happens and that creates a
19 mystery[↓] um and then the other part of that world is kinda this
20 collision between these two worlds that real world mystery world
21 and then this world of kind of clock work or abstraction and
22 artifice[↓] um which is the un:real dream world[↓] kind of our ideal
23 everything is pretty and marriage is wonderful til you get married[↓]
24 and then we discover all the evil things about it it's sort of like um
25 our own want to be: you know a teenager "boy I wish I was old
26 enough to be able to do this" and as soon as you become old
27 enough you go "w-w-w-w-u[↑][↓]:::t (.) there's nothing really
28 interesting about this."
.
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.
29 I tried ta-and have continued to try to define[↓] this thing that we're
30 kind of trying to work in[↓] and it's what I call th-an inner no man's
31 land where intimate exasperation becomes destructive impatience[↓]
32 uhm (.) tsa so that out exasperation is intimate in and of ourselves
33 and we can't and we're always trying to find a way to define it[↓]
34 or express it whether that's in the relationship at home[↑] or in our
35 relationship that people that we have on stage[↑] or in our
36 relationship to art[↑] or in our relationship to music[↑] or in

37 our relationship to all of those things[↑] um and that's
 38 kind of happens in this play everybody's kind of squashed
 39 together and we have to determine (.) ho:w the real and the
 40 unreal play off of each other and to each other and that line
 41 that becomes really blurred between what we thought was
 42 a really crystal clear idea and then all of a sudden it kind of
 43 gets blu:rry and uh changes into something else so that's kind
 44 a lot[↑] of what we have been working in[↓]
 .
 .
 .
 45 To try to break him do[↑]wn[↓] (.) essentially you know Henry
 46 kind a moves from the appearance of artist ta (.) you know
 47 gaining texture somewhere along the line-kinda falls apart
 48 and then reconstructs himself um and its kind of I think in
 49 what we've been talking about the thing that kind of happens
 50 to Charlotte[↓] only we see Charlotte(.) having already (.) kind of
 51 fallen apart which I think is where she gets her bra:sh kind of
 52 quality from and then uh and then she kinda regai:ns herself
 53 and then um then it's not-you know not without like change
 54 it's not like we go from point a to point z and we're back to
 55 where we began and now all of a sudden we're all quickly
 56 unscathed in the process uhm the-the scathing kind of happens
 57 you know with everything you know
 .
 .
 .
 58 Amber: U::m in regards justaremind Belinda wanted me to know
 59 th-wanted you to know[↓] (.) the girls are gonna be wearing
 60 contemporary probably two inch heels soo (.) if you want to
 61 practice ((undecipherable)) be great[↑] and guys[↑] uh just wear
 62 ((undecipherable)) right now[↓] uh ((undecipherable)) on
 63 Thursday (2.0) okay[↑]
 .
 .
 .
 64 Paul: Cool let's begin Amber's gonna read in uh:: the major stage
 65 directions[↓]
 66 Amber: Alright[↓] act one scene one[↓] living room[↓]

10/02 Table Talk and Read Through Rehearsal

1 Paul: This is thirteen[↓] so uh give me and Amber that scene and you
 2 don't have to make uh that choice uh tonite or tomorrow nite or

3 whenever↓ but when we get to blocking that scene I'll ask you
4 what-what your impulse is and we can easily block it up and
5 then get rid of it↓ you know I mean if it doesn't seem to be
6 ((undecipherable)) and at this point if we make a large change
7 in anything I will inform Jerry of the possibilities of lights↓

.
.
.
8 So I think what he's looking for is what's underneath↑ the
9 text↓ why do we come to the theatre? otherwise why don't
10 we just give them a script at the door and have them read it
11 for two hours and ((undecipherable)) uh and I think what we're
12 really looking for is that ((undecipherable)) what the hell is
13 underneath it and if-I↑↓ believe that somewhere inside the play
14 we don't make all those connections while we're sitting here for
15 two hours (.) the last thing I want to do is try to show all the
16 connections because it's not what the play's about and it's also
17 they're living in real time and the audience has to make those
18 revelations to themselves ((undecipherable)) production (.)
19 and (.) I think the script is dense enough and I hope what
20 we've done with setting and everything else ((undecipherable))
21 making these kind of layers of art artifice and life and-and a
22 commentary on it weaving together that we are presenting them
23 with a deep enough and thick enough array of information that
24 they cannot decipher it all at once which would be intri↑guing
25 enough cause that would sort of hold the secret (.) we're giving
26 them the secret (.) they just are going to hafta take time to
27 figure out what the-what how all the secrets connect to each
28 other↓ we however must maintain the secret that's there

.
.
.
29 So I guess the question for Henry is (.) does he lose the woman
30 that he loves that he can't define on paper↑ but that he knows is
31 ((undecipherable)) in his heart? (1.0) And does he (.) I mean does
32 he learn from that ((undecipherable)) experience↑ from his
33 experience with Charlotte↑ or his experience with Debbie↑ I
34 think he learns throughout the course of the pla↑y↓ how what
35 bonding is (.) what a certainty is↓ and the bargains you make
36 everyday and you have to make the bargains with yourself
37 everyday (.) some days you do some days you don't.

10/03 Rehearsal

1 Paul: ((chatter)) Alright↑ (.) so it's time to start↓ um-once again
2 I'd like to welcome you all here um-((affected voice)) welcome
3 to our play ((regular voice)) and um Kim has something
4 to say too↑↓
5 Kim: Um there's um some props that we're looking for that are
6 ((undecipherable)) or you might run across them in your
7 in your travels↑ and might be able to say "um he:y I saw a glass
8 bowl at ((undecipherable)) house or a British passport or maybe
9 know someone from ((decipherable))
10 Paul: or has a passport that we could copy not necessarily xerox
11 []
12 Kim: no
13 Kim: no. no (.) um so these are all things we could find and I don't
14 need you guys to stress over them but if you happen to run across
15 em like thad be awesome
.
.
.
16 Paul: It's a design that has been imposed on the character of Brodie
17 to give him a certain kind of aesthetic air that means that he's
18 intriguing and intelligent and uh you know (.) he might be lower
19 class but boy he should be upperclass kind of thing you know?-
20 THAT GOES AGAINST EVERYTHING↓ that your impulse is
21 right about↓ in the first script you know (.) that's what was cool
22 was that you know "yeah I'll do it because it's kinda rough around
23 the edges and you know and that's not necessarily me" you know
24 ((undecipherable))
.
.
.
25 So um (.) I have a couple of things to-ta read↑ and then um you
26 know in uh (.) cuz I like↑ input↓ okay↑ if ya can't tell (.) um I
27 ud like ta kind of extract uh as much (.) of our own impulses as I
28 can and find a way to use it uhm (.) and uhm (.) I kind of left Joy a
29 note? and I-I don't know how else to approach this but I left Joy a
30 note just said >you know what are your thoughts↑< (.) about you
31 know so far and wh-where you are and things that you see↑↓ (.)
32 and uh (.) her question (.) I said er thoughts or questions or
33 something like that zthat what I said↑-
34 []
35 Joy: mhm↑
36 Joy: Something like that-
37 Paul: Uh-huh-And then uh (.) an-an-Joy made this uh-uh really kind of
38 astute thought↑ and a good question↓ "How do we make about

39 things other than one infidelity and two Henry's introspection↓ um
 40 (.) and also that it's important that we like Annie um (.) and I think
 41 that I agree with her-she says "I think it's absolutely necessary↓"
 42 and um and I agree with that and I'm wondering what are we-are

 43 we starting to see these themes run through it is about Henry's
 44 introspection↑ or is it about infidelity↓ (2.0) Comments.
 .
 .
 .
 45 You think both? Kay↑-They have to go together? (.) Alright.
 46 Other comments↑
 47 Joy: What-what sorts what sorts of um infidelity↓ Like >are we just
 48 talking about< marital infidelity↑ (.) or are there other sorts of
 49 infidelity (.) examined. (1.0)
 50 Paul: George you're smiling↓ It's okay↑ It doesn't mean you
 51 []
 52 George: I'm only the first to be scene
 53 Paul: haven't thought about the play right↑ directing class George↑
 54 sorry to take you back to that-
 55 George: That was one of the worst grades I've gotten in my life (.) was
 56 in directing class ((chuckling and laughter))
 .
 .
 .
 57 Paul: Okay (.) alright (.) a kind of assumed fidelity between friends
 58 that then becomes an infidelity↑ (.) What else.
 59 George: ((decipherable))
 60 Paul: Okay so (.) a-a bastardizing of yourself
 61 George: Right-He cheated on Charlotte and then he cheated on his play
 62 Paul: Okay alright (.) what else↑
 63 George: Good job.
 .
 .
 .
 64 George: And especially considering it's a play about actors and writers
 65 so it's the most idealistic ((undecipherable)) probably to have a
 66 relationship with everything's based on fantasy (.) like I'm just
 67 use ta "why can't this be like Romeo and Juliet" or so I'm
 68 going on and (.) everything's so ideal-
 69 Paul: uh-huh
 70 George: and then you've got these people that that's why they can't
 71 stay in a relationship cause they're always looking for this
 72 ideal relationship ((undecipherable)) it's never gonna happen

73 like it does in: the pla↑ys↓ you know-
 74 Paul: Right↓ (.) it's never gonna happen
 75 Amy: Playing parts opposite each other or are attracted to each other
 76 because in that moment they have that (.) perfect ideal
 77 passionate whatever it is
 78 Paul: Ri↑ght↓-
 79 Amy: And so it's so easy to let yourself think that that is something
 80 that could be real then out of the context of the play
 .
 .
 .
 81 Paul: But in a way it is rea:l only because of our belief in it↓ I guess I'm
 82 wondering is that what (.) is that what the ↑argument is↓um (.) that
 83 there's some bridge somewhere along the line that-that it doesn't
 84 really matter (.) I suppose what ↑is real n what isn't (.) because
 85 it's all real in some context or in some circumstance↓ (.) that's
 86 why you know (.) a lot of the things that we'll d↑o↓ in order to
 87 find realizations
 .
 .
 .
 88 Paul: Yeah::.. and I'm thinkin' that no matter what the answers are I
 89 think that individually one °you have to know° but I don't think
 90 that you should ever tell Lou he he he heh↑ meaning character
 91 to character meaning you know Annie holds that secret (.) and
 92 she'll never tell. whether she did or whether she didn't↓ but I
 93 think you have to come up with th-her reasons why↑ she holds that
 94 secret (.) and I think there's also (.) I guess it's wondering how far
 95 is too far how far do you go how much knowledge is too much
 96 knowledge (.) you know you say ((undecipherable)) but I guess I
 97 am wondering how many secrets there a:re↑↓ and who holds them
 98 and um (.) and why do you not tell them.
 .
 .
 .
 99 I think that all of them are kind of given but it's
 100 just some information that is left unsaid. I think you present (.)
 101 this is what people are like when they are bound together (.) this
 102 is what people are-the Max and Annie relationship that Max
 103 assumes all things that are hers and has sometimes even more
 104 zeal with him than the original idea (.) because he loves her so
 105 much (.) that he cannot have autonomy (.) >I don't know< maybe
 106 uhm (.) and then and then there's the marriage between ↑these two
 107 that make a bargain that have a child that (.) share really very little
 108 in common um seem to be kind of at each other's throat all the
 109 time and the one place where their love is shared is in Debbie (.)

110 it's sort of like >now we don't have to worry about each other
 111 anymore because we have her to worry about right↑< (.) she's our
 112 single thing that we put our ↑focus on (.) so (.) I think then once
 113 the pony is sold↑↓ (.) you're left with each other

114 I guess it's-this is 'know kind of the only time I get a chance
 115 to see us all (.) together and these are things that intrigue
 116 me about this thing↑↓ (1.0) an uh (1.0) ni-I-I think that's what
 117 it (.) I think because the audience doesn't thinking time (.) you
 118 know↑that he just keeps kind of unrelentlessly continues to
 119 throw these things at you which is why I didn't want us to stop
 120 and go for blackout and change the scenery or have the actors
 121 move the chairs around you know Ya it makes the scene
 122 change go quicker but there's still something that we (.)
 123 immediately stop out belief in the in the character because
 124 now they're just a stage hand

10/08 Blocking Rehearsal

1 Paul: Um so we end up at stay top of unit "raw materials then I'll do
 2 this page through" >so you're still up there with your script
 3 "then I'll rape you (.) then I'll do the page again and then I'll"
 4 huh-huh you know so that at that point your just trying to find
 5 a way to get-
 6 Lou: I make my way to her then-
 7 Paul: Right um (.) then I'll uh hhhoh you know so you get there and
 8 maybe there's a kiss: there-
 9 Lou: Ohhkay
 10 Paul: Um wonderful um I'm sorry um (5.0) so that we have the break
 11 that happens ((undicepherable)) let's try it from there uh blublu
 12 blublublu >let's uh< so we got CLASH:: x and cross and then
 13 (7.0)
 14 Amy: ((Screams loudly, denoting the beginning of that part of the
 scene))
 .
 .
 .
 15 Paul: So right from either there's some-there's a quicker move there
 16 where I'll sit right↑ now where's my script x and then it's just
 17 sort of like (.) even when she sits she's (3.0) yeah-so then it's
 18 sort of like uh uh ((undecipherable)) hehe he he huh and it's just
 19 like "okay I-I'll just go in the other room I'll just go on (2.0) ↑so

20 let's go from uh ((RP dialect)) "sorry sorry sorry"
 21 []
 22 Amy: ((RP dialect)) Sorry sorry sorry↓
 .
 .
 .
 23 Amy: ((RP dialect)) hhhIsn't it ↑awful↓ (.) Max is so↑ unhappy
 24 while I so ((SA dialect, smiling)) this feels really strahhnge-
 25 Paul: No it's fine-it's fine (.) so I think so I think then what you
 26 can do is take him for a little stroll↓ (.) Right? Uh huh↑
 27 exactly. and I think that she's ((undecipherable)) else would
 28 you want him to be right↑ so you're going to go arou::nd↑
 29 dedededede "oh loo:::k at the play"
 30 []
 31 Amy: oh look ((laughter from Lou and Amy))
 32 Paul: "it's setting therhhhehhh" right↑ so you end up and he's here
 33 and it's like "ohh shi::thh" ((stomp)) (.) and then (.) and then
 34 you're sort of off on your own right↑ >I mean< so that you're
 35 finding a way to get ba:ck to it so that >I mean< we really start
 36 to see: that ten years from now he still has never written the play
 37 and you really really wanted him to. (1.0) and I think then that
 38 this is a whole kind of (.) different feeling so >I mean< once
 39 you move to the chair and back to the play↓ if we can get a sense
 40 of ((undecipherable performance of Annie)) and you're happy
 41 ((undecipherable)) then it's sort of like "I'm sitting down and
 42 watch you start to er start to write↓ so it kind of comes out of
 43 nowhere↓ (.) you know↑ there's something it doesn't really
 44 make sense (.) but it kinda does cause you really haven't
 45 watched him try: ↓ (.) and then you don't stay here very
 46 long (2.0) ((undecipherable)) so uh let's go from um (.)
 47 ((RP dialect)) "wrong tool then (.) I'll do this page↓"
 48 Lou: ((RP dialect)) I-I-I'll do this page↑ then I'll rape you↑
 .
 .
 .
 49 Paul: But anyway >I mean< I'm trying to set you up with-uh-
 50 >you know< get stuck between the obstacles and each
 51 other because that's they way life is (2.0)
 52 Amy: ((RP dialect)) Which↑ ↓incidentally he does whenever he gets
 53 the chance
 54 Lou: ((RP dialect)) Is thahat what this is all about↑
 55 Amy: It's insul↑ting the way you laugh↓
 56 Lou: But you ha-you've got no interest in him↓
 57 Amy: I↑ know that but why should you assu↑me it↓
 58 Lou: Because you haven't-this is stupid-

59 Amy: Why↑ don't you mind↓
 60 Lou: I do (.)
 61 Amy: No you don't
 62 Lou: ehuh that's true (.) hhehI don't
 63 Paul: ((RP dialect)) >Good yes< ((undecipherable)) ((SA dialect))
 64 I really think he knows >I mean< try to lie (.) kay but
 65 maybe to placate her but then y-y-y-y-you can't you can't
 66 keep up that lie for ((snap)) two seconds you know↑ "I do
 67 I really do care (1.0) I'm sorry I'm sorry if I don't carehheh↑"
 68 does that help↑ (1.0) Uhya: so l-l-l-l-l↑ let's take it back to
 69 do you want to? get the whole build↑
 70 Lou: Sure-
 71 Paul: >I think we're getting a little bit closer< now if we just you know
 72 everytime that he laughs "It's horrible that he just laughed and
 73 the-th-th-then he still doesn't FUCK and he's still laughing no
 74 matter wha"- so it's all based on his behavior not necessarily
 75 his li:ne but on his the way in which he is playing it
 76 Amy: ((RP dialect)) Which (.) incidently he does (.) whenever he gets
 77 the chance
 78 Lou: ((RP dialect)) Is that what this is all about↑
 79 Amy: tsin↑ulting the way you just laugh↓
 80 Lou: But I've got no interest in it↓
 81 Amy: I know that but why should you assume↑ it↓
 82 Lou: ((undecipherable))
 83 Amy: But why don't you mind↑↓
 84 Lou: I do.
 85 Amy: >No you don't<
 86 Lou: You're right I don't
 .
 .
 .
 87 Paul: Great↑ >good good good< somewhere in here you start that↑
 88 and as you go right try to find a way to get close to her alright↑
 89 ((undecipherable)) he's trying to find a way to turn yourself
 90 with my back to you and a little remember that you are
 91 ((undecipherable)) um (.) so that somewhere along the line you
 92 end up basically back (.) in the same place (.) that you almost
 93 were before with the (.) the beginning of this scene↓ only then
 94 you're like (2.0) "((undecipherable)) drive me crazy (.) °but I
 95 love you°" (2.0) um so um cuz you haven't ((RP dialect)) "this
 96 is stupid"-
 97 Lou: ((RP dialect)) This is stupid-
 98 Amy: ((RP dialect)) Ohhheh there we are-
 99 Paul: >That's good pick it up from there↑<
 100 Amy: >Okay<

101 Amy: ((RP dialect)) Don't get kicked by a hor[↑]se-
 102 Lou: ((RP dialect)) Don't get kicked by Brodie[↓] (1.0)
 103 Paul: Great ya so mean so we have this (.) so finding a way to get to
 104 this nice >and you know I don't know maybe it's<
 105 ((undecipherable)) and then you have this kind of (.) apology:
 106 we're okay[↓] and then this thing goes off and it's sort of like
 107 (5.0) ((Paul demonstrates the exit for Amy)) you know so that
 108 you gotta go[↓] it's my time I have to go (.) sure you don't
 109 wanta come with me[↑] ((undecipherable)) she sits down right[↑]
 110 ">don't get kicked by a horse don't get kicked by Brodie<" (.)
 111 right[↑] and then you're off >I mean< swe go back to this kind of
 112 hung little bit of hint that even though life throws itself at us
 113 at the least opportune moment (.) we're still gonna find a way to
 114 come back to each other-and all things are [↑]well ((stomp)) (.)
 115 ya know[↑] alright um (.) good anyway so that's kind of how we'll
 116 go on I think >you know<
 .
 .
 .
 117 Paul: There's this real sense of (1.0) you know have to go back out
 118 to make sure he's gone[↓] (.) right[↑] and then come back in and
 119 kind of open it up ((undecipherable)) of letters (.) you know
 120 just-(.) so basically she's searching through all of this stuff (.)
 121 right[↑](4.0) so you can read that ((undecipherable)) and uh (.)
 122 so uh (.) let's take uh five[↑] (.) and uh come back and we'll
 123 start with two one
 .
 .
 .
 124 Are you guys feelin okay bout this[↑]-is this too much to throw
 125 at you in blocking?
 126 Amber: That sequence what was the pattern on that real quick[↑]
 127 Paul: Um for Annie[↑]
 128 Amber: Ya radio first-
 129 Paul: Ya radio first (.) and then (.) um actually we got radio first (.)
 130 then script (1.0) then boxes (1.0) then take one (.) then bring
 131 it over and put it down[↓] (.) then go off and make sure that
 132 he's not here and then come back in (1.0) and get the (.) letters
 133 out (6.0) I don't think she has to go all the way off stage. We
 134 can just kinda stumble through that on Friday
 135 Amber: Okay
 136 Paul: Cuz I-I I can guarantee I won't go back to walk through this

137 again will that be okay↑ okay↓
 138 Amber: Mmhmm
 .
 .
 .
 139 Paul: ↑Okay so >he'll be alright< um (6.0) so the music is playing (.)
 140 basically what happens is um you come in ((stomp)) um the
 141 lights just come up with you sitting there (.) eating and uh
 142 ((clears throat)) shortly thereafter Annie you come on in↓ and
 143 you can take it and cross around (1.0) and look at him
 144 Lou: Do I ever get up↑
 145 Paul: Uhhm ((whistle and stomp)) (2.0) ya↓ (1.0) and then your
 146 around go over to the music (5.0) or whatever kay↑ (.) so
 147 basically that's your path↓
 .
 .
 .
 148 Amy: ((RP dialect)) this↑ script could be in a fit state say a month↑
 149 from now-
 150 Lou: ((RP dialect)) Anyway I thought you were ((undecipherable)) in
 150 Gla↑sgow↓
 151 Amy: I::↑ haven't said I'll do it↓
 152 Lou: I think you should↑ >It's classy stuff Webster↓ I love all that
 153 Jacobean sex and violence<
 154 Amy: It's Fo↓↑rd not Webster (.) and ((SA dialect)) >okay what is
 155 this- why do I say and it's Glasgow↓ why do I say that-
 156 Paul: ((RP dialect)) Well it's Ford not Webster a:nd↑ (.)
 157 Amy: Oh and↑ I'd rather go there-
 158 Paul: Right↓↑ ((undecipherable))
 159 []
 160 Amy: Okay↓↑ (.) because-because of that and↑ I was thinking
 161 like she's crazy >you know like no well that's what he said↑<-
 162 Paul: Right↓ no I think its-I think its sort of like would you rather do
 163 []
 164 Amy: Thank you
 165 Paul: synchronicity here help me here or would you rather do (.) you
 166 know uh ((RP dialect)) 'Tis Pity and ((SA dialect)) >I don't
 167 know uh< (.) dangit (.) you know↑ uh slike (.) five (.) million
 168 hours away um I mean you can't decide ((undecipherable))
 169 but you can make-come down it takes eight hours-ten hours
 170 on a train (.) to get there-that's a da:y↓ right that's a day off
 171 that's Sunday (.) y'know↑ (.) shit there is no visiting once you
 172 go you're gone for a month (.) so (.) welcome to the life of an
 173 actor ((slap)) (2.0) >so anyway<-
 174 Amy: If this script?

175 Paul: Yes if this script
 176 Amy: ((RP dialect)) If this script could be in a fit state say a month[↑]
 177 from now-
 .
 .
 .
 178 Lou: ((RP dialect)) I think you should (.) it's classy stuff Webster (.)
 179 I love all that Jacobean sex and violence
 180 Amy: ((RP dialect)) It's For:d not Webster (.) And it's Glasgow
 181 Lou: Don't you work north of the West End then[↑]
 182 Amy: I was thinking you might miss me pa↓rdon my mistake[↑] (.)
 183 Lou: I was thinking you might let me come with you pardon mine
 184 Amy: You hadn't the faintest intention of coming to Glasgow for
 185 five weeks↓ (.)
 186 Lou: That's true↓ I answered out of panic (.) Of course I'd miss you
 187 Annie: Also (.) it is somewhat north↓
 188 Lou: Got chu[↑] Is it rehearsing in Glasgow[↑]
 189 Annie: After the first week[↑] (.) Where've↓ you got to↓
 190 Lou: They're on a trai:n↓ "You're a strange boy Billy[↑] How old are
 191 you↓" "Twenty↓ but I've lived more than you'll ever live↓"
 192 >Should I read out loud?<
 193 Amy: [↑]If you like[↑]
 194 Lou: >Give you the feel of it<↓=
 195 Amy: Alright[↑]
 196 Lou: >I'll go back a bit where they first meet alright[↑]<=
 197 Paul: Good ya can you throw that little Scottish: thing in there even if
 198 it's really bad you know[↑] even if it's really bad so we get three
 199 different variations on it (.)
 200 Lou: The whole time it's going on[↑]=
 201 Paul: Um ya they're on the train uh ((affected female voice)) "you're a
 202 strange boy Billy how old are you" ((unaffected)) right[↑] so I
 203 mean you can really play with it

10/09 Blocking Rehearsal

1 Paul: ((affected silly sound)) A fla:t (.) another fla:t with picture::s
 2 ((unaffected)) and the:n um there's another one that's up here
 3 that's got a photo on it that kind of creates a doorway um and uh
 4 right now[↑]↓ I'm thinking it might be interesting to come through
 5 this way because (.) alright[↑] so I'm facing we've got flat flat (.)
 6 flat flat um there's some masking and railing and a flat that's
 7 up there that has your picture on it (.) so there's a doorway here
 8 and a doorway there Let's uh let's try bringing you in from there

9 only because uhm well↑ it would be something different↓ (6.0)
 10 ((stepping sounds)) so right I mean there's-there's not a whole
 11 lot of (.) complications in the blocking here I don't think because
 12 []
 13 Greg: right
 14 Paul: essentially all the way up the point where (.) you deal with the
 15 first class stuff and you've done you've just des-described
 16 the first class thing about being out of your seat
 17 ((undecipherable)) and I don't think it gets uh up and out
 18 and around at all until (.) right 'til we kind of start playin'
 19 []
 20 Amy: ((undecipherable))
 21 Paul: but (.) you know (.) let the impulse mo::ve (3.0) so any
 22 questions or anything before we go↑ (2.0)
 23 Greg: I don't think so=
 24 Paul: Kay got any lines you wanna change↑ or uh just uh=
 25 Greg: Ya uh I was wond- just uh if I could wear a skirt
 26 in this scene that's be great↓
 27 Paul: Alrighhheheht↓ Scottish kilt
 28 Greg: Ya the kilt would that work↓
 .
 .
 .
 29 Paul: Is this the scene where you come in a flash her↑
 30 Greg: Uh-huh uh-huh ya
 31 Paul: You want your parents to sit over here so they can see your
 32 birthday suit?
 33 Greg: That's exac-my father would be so proud
 34 Paul: hihieh .hhh.hhh alright alright↓ (4.0)
 35 Greg: ((Scottish dialect)) Excuse me is this seat taken↑
 .
 .
 .
 36 Amy: ((RP dialect)) Alright↓ hhh (.) I gather you read it then↓
 37 Greg: ((RP dialect)) Brodie's play? Yes (.) I read it.
 38 Amy: And↑
 39 Greg: He can't write.
 40 Amy: I know hhhhhh I-I just thought it was something you'd do
 41 well
 42 Greg: Oh-yes I could do a job on it↓ Are you going to do it↑
 43 []
 44 Paul: great great great can we keep
 45 some of that up↑ so uh so that's nice I like that getting up and
 46 a little bit of hug and then kind of pulling back and it's sort of
 47 like "Well uh hello" (1.0) "Uh well (.) hello uh so duh so
 48 ((RP dialect)) you read it (.) Good excellent" ((SA dialect))

49 "Ya I read it he-he-he can't write" "Ahh well I know↓" Um
 50 so th-so that m-m-motivates a little bit more of a sit down as
 51 opposed to you know (.) so it's sort of rea↑ding on the train
 52 and then we just sit and then d-d-da-da we have conversation
 53 and you know go on so
 54 Greg: Okay=
 55 Amy: Yes=
 56 Paul: Good that make sense↑
 57 Amy: Mmhmm↑
 58 Paul: Feels a little more like (.) the two of you know each other now
 59 then before it was sort of like ((affected voice)) "Ya sure go
 60 ahead um you know uh well uh you know."
 .
 .
 .
 61 Paul: So↑↓ how'd that feel-that feel awkward getting down there↑
 62 Greg: No no I mean it doesn't feel-I just-I was like "kay where am
 63 getting out of this" so that felt (.) better to just kind of change
 64 it (.) change ((undecipherable))
 65 Paul: Ya↑↓ that's perfect (.) ya an I-I mean part of it is you know
 66 I guess it could be read as you're still making the move on her
 67 there o:r it's really just about (1.0) she's done so much shit and
 68 everybody knows who she is↓ and (.) you're just kind of
 69 beginning you know↑ she's going on tour because the Three
 70 Sisters thing is going to be a debacle↓ and this offers at least
 71 some artistic sense of fulfillment and this is like "↑Okay um now
 72 what is happening is Greg Castle just got cast in a production
 73 with um Nicole Kidman um doing Blue Room on Broadway↓"
 74 (.) um it's sort of like "°fu:ck° (.) this is great (.) I mean hhhh
 75 you know↑hhhow (.) I have nothing to feel sad↑ about at all=
 76 I'm doing a great↑ play with a great↑ actress and she's hotter↑
 77 than hell↓ a::nd (1.0) and now I'm riding first class with her"
 78 you knohowhhh? so
 79 Greg: My lucky day=
 80 Paul: Yahhh uh absolutely this has be-been-been in rehearsal for what
 81 a couple of weeks now is that it↑ they've rehearsed for two
 82 weeks (.) in London (.) and then you go on the road? Is that what
 83 you say in the scene prior↑
 .
 .
 .
 84 Amy: ((RP dialect)) If you weren't a child you would know that you
 85 won't get anywhere with a mar-you'd know that you won't get
 86 anywhere with a married woman if you're snotty about her

87 husband↓ remember that °with the next one°
 88 []
 89 Paul: Ya good Really be snotty
 90 with her about House of Cards °sucked° major ass (.) but (.) won
 91 all kinds of awards (.) why↑ (.) who the hell knows↓ it was
 92 absolutely abysmal it was (.) just↑ (2.0) ((RP dialect)) did she
 93 have it off or didn't she and it wasn't' really interesting at all↓
 94 ((SA dialect)) uhm (.) you know↑ (.) it's all upperclass first
 95 class stuff you know so-so I think you enjoy the first classness
 96 of it↑ you know↑ and then really throw it at her ((RP dialect))
 97 um I mean li:ke well↑↓ (.) ((SA dialect)) and be: very first class
 98 ((RP dialect)) it a::ll ((SA dialect)) so that then she says
 99 ((affected Annie voice)) "You're being snooty" ((SA dialect))
 100 and you really are↓ you know I mean she just catches you in it
 101 and it's sort of like (.) when you say "Don't go off me↑↓" rather
 102 than don't base your opinion on me (.) I think it's more like
 103 "don't be ((undecipherable)) >I mean come on↓ ((RP dialect))
 104 I was only joking" ((SA dialect)) even if it might have been
 105 true (.) we don't know whether it's true or how you really feel
 106 or whether you're just egging her on to create an argument or
 107 if you're telling he exactly what it is and then she doesn't
 108 respond the way you thought she might
 .
 .
 .
 109 Paul: He's always looking for some other way to flip it around to
 110 make light of things and >not necessarily to gain and glee:n<
 111 but he ends up doing that all the time↓
 112 Greg: Question before we do this what↑ what will be the for chairs
 113 Paul: Ya
 114 They're ha:rd↑ uh (.) they're not padded they're uh=
 115 Greg: If I wanted to stand on them could I stand on them↑=
 116 Paul: Uhm ya↑ a-it's about as wi:de as that >maybe a little bit wider<
 117 and it has an arm on one side which side I'm not quite sure
 118 because whatever side you guys want to play to like if we took it
 119 out ((undecipherable)) but you know the arms are about that
 120 wide the back is about that wide and then the seat itself is about
 121 that long you know there's enough room for you easily to
 122 Greg: Okay
 123 Paul: sit on it (3.0) Ya so I mean part of this a fun scene and part of
 124 actually kind of gets down into how you really feel about her
 125 so that she can (.) even while you're acting daft (.) there's
 126 something sincere underneath it-I mean he really is (.)
 127 he's in touch with his craft enough to be able to play that↓
 128 and make it happen

129 Paul: He's always been a little bit uptight (.) but never this much↓
 130 I mean↑ (.) never this much (.) it's obvious that something (.)
 131 really is troubling him (.) and you wonder what it might be (.)
 132 so you ask him about it (.) I mean when you ask "How's
 133 Annie?" um (.) I think it's a genuinely intriguing
 134 interesting question I don't think you think that there's
 135 any (.) dark secret there (.) but when he doesn't really
 136 give you an answer other than "In Glasgow" (1.0)
 137 ((Debbie's thinking)) well okay that doesn't really
 138 tell me a whole lot hhhhhh so (.) okay >maybe it's just
 139 words< ((Henry's thinking)) don't worry don't
 140 worry about it I'm fine I'll be fine
 .
 .
 .
 141 ((smiling voice)) You know there is this kind of you know he's
 142 in this you know "be happy (.) I:: can't be can't be happy
 143 ell it's the weather it's this" ((Paul's voice)) it's that you're
 144 running off you're doing this ((undecipherable)) so it's
 145 always trying to find somehow or other to lighten this whole
 146 situation so that it's not bad for him you leaving↓ (.) instead
 147 of him going "you're going to be fine all this is going to
 148 be great don't worry about it he'll take care of you and if you
 149 need anything just (.) let us know↓" (.) he never ever says
 150 that↓ so it's you saying "a:hll of this is going to be
 151 Danielle: mmmm
 152 Paul: okay don't worry about it dad↑ here have a sit down and I'll
 153 talk to you about it↓" (.) you know↑ um solelelele (.) let's
 154 hear it from uhm (.) ((RP dialect)) "happiness is" one more time
 155 Lou: ((RP dialect)) Happiness is (.) equilibrium
 .
 .
 .
 156 Paul: ((lots of talk in the background)) Okay ((RP dialect)) so
 157 here we are in Cha::rlotte's house now↑ and uhm the two
 158 chairs that were ((undecipherable)) is now here (.) so we have
 159 a bit more space here ↓ um ba:r drink etceterra etceterra
 160 still here stool-stools over on the other side↓ (.) um but you
 161 can use this chair↑ to play in this scene um (.) front
 162 Shanna: mmmm
 163 Paul: door↑ out that way (.) kitchen straight off between these two
 164 well they're steps but ya same place as the one before um
 165 basically Danielle flat here flat there flat here flat there

166 and a little archway up there so um so this is off the kitchen
 167 uh this is off the bedroom and ba::th (.) ((RP dialect)) area
 168 um and uh so (.) I'm thinking that you could probably (2.0)
 169 what I'm thinking anyway is that (.) Charlotte is in would
 170 make the entrance (.) around this last little (.) ((undecipherable))
 171 but you're coming in with the box (.) and uh ((clears throat))
 172 Shanna: mkay
 173 Paul: and Henry is sitting on the couch um (.) could plop the box
 174 down either o:n the coffee table or down here on the floor
 175 and get down and you're just kind of searching through all
 176 this stuff that's here looking for your program (.) so Henry
 177 []
 178 Shanna: okay
 179 Paul: is there and Debbie (.) I'm thinking that you're coming in
 180 from the: kitchen with a glass of water (.) kay↑ (.) you come
 181 in and I think what is gonna happen is basically um (.) the
 182 ruck↑sack is kind of here by this chair uhm (.) you can drag
 183 it in with you if you want or-or ↑uh (.) let's just preset it here
 184 (.) we'll put it out here (.) so rucksack is out here (.) it's a
 185 preset (4.0) so I'm thinking that you're coming out (1.0)
 186 ci-cigarette dangling from your mouth uhm and you're
 187 going to your rucksack to first get your lighter out↓
 188 Danielle: Okay
 .
 .
 .
 189 Lou: ((RP dialect)) Vi↑rgo synacta↓=
 190 Paul: Good good can you uh uh split that cross all the way around
 191 us↑ I don't know about you but it kind of (.) looks like you
 192 you feel like you're moving here and standing here and going
 193 "why am I standing here" um so see if you can just split it
 194 between dumping it in there and having the first part of the
 195 conversation with her here as well-until uh also
 196 ((undecipherable)) so that you're somewhere in between
 197 so you just split the cross that's all we have too many crosses
 198 Lou: I and Terry↑
 199 Paul: Ya try it one more time↓ (.) and uh (.) well I guess it
 200 ((undecipherable)) I mean it's just-er just being honest
 201 with him and he gets all f:reaked out↓ um (1.0)
 202 Lou: ((RP dialect)) Since when did you smoke↑
 203 Danielle: ((RP dialect)) I don't know (.) years↑ (.) at school (.) me
 204 and Terry use to light up in the boiler room↓=
 205 Lou: I and Terry
 206 Danielle: ↑ I and Terry↓ (.) Are you sure↑
 207 Lou: It doesn't sound right but it's correct-I paid school fees so that
 208 you wouldn't be barred by your natural disabilities from being

209 taught Latin and learning to speak English
 210 Shanna: ((RP dialect)) I thought it was so she'd be a virgin a bit longer
 211 Lou: It was also so that she'd learn to speak English↓ virgo↑
 212 syntacata↓
 213 Danielle: You were done Henry (.) no↑ one left the boiler room virgo
 214 with Terry↓
 215 Lou: I wihhsh you'd stop celebrating your emancipation by flicking
 216 at me like a wet towel↓ (.) Did-did the staff know about this
 217 lout (.) Terry↑
 218 Danielle: He was on the staff↓ he talk Latin
 219 Lou: That's alright↑ then↓
 220 Shanna: Appa↑rently she'd already lost it riding anyway=
 221 Lou: That doesn't count↓
 222 Shanna: In the tack room
 223 Lou: God's truth↓ the groom
 224 Shanna: That's why he was bow↑ legged↓
 225 Lou: Duhh-I told you I said you've got to warn her about being
 226 carried away
 227 Shanna: You don't get carried away=
 228 Paul: Good ya n'I think these tw-two of you are having this-"Oh
 229 that's why he was bow-legged↓ ((undecipherable)) they're
 230 like two little girls↓ (1.0) ya (.) ganging up on you

10/11 Blocking Rehearsal

1 Paul: Part of this will derive upon um (.) what we do: exactly with
 2 this um film shoot thing >video shoot< um but I'm thinking
 3 what will probably happen is you will get handed off the
 4 computer out here and you'll open it up and just be
 5 watching the CD on this thing while you come in (1.0)
 6 so there'll be sound coming out of there as well as
 7 you know (.) watching the video um (.) uhm basically
 8 come out with it↑ (.) ladedah↑ and put it down↑ and the
 9 time that it takes you and I'll give you a couple of
 10 little (.) changes that I made
 .
 .
 .
 11 Ross: ((Scottish dialect)) How much↑
 12 Lou: ((RP dialect)) A few thousand (.) they vary
 13 Ross: I'll have to pinch one sometime↓
 14 Lou: If you leave it a bit they'll probably improve them so that you
 15 can have stick one in your front pocket↓

16 Ross: El Annie looked nice↓=
 17 Paul: Ya-good ya ya so you're there right an you jus-s have one final
 18 look at him and maybe you could consider what he just said
 19 Ross: ((SA dialect)) Except at first I thought he was kind of sarcastic
 20 ((undecipherable)) he's kind of like (.) puttin' her down a little
 21 bit cause he's pissed off that she's ((undecipherable))
 22 Paul: Ya↑ I think that he's (2.0) why not↑ (1.0)
 23 Amber: CAREFUL↓ huhm
 24 Paul: Ya this is kind of uh precarious table tonite uh
 .
 .
 .
 25 Once you start talking about Annie just finish somewhere
 26 over here↓ you know↑ (.) lean on the back of this or
 27 whatever you know you don't have to worry that much
 28 cuz you know↑ (.) we're in the round so somebody's
 29 gonna get your back one time or another↓ so
 30 ((undecipherable)) so uh so (.) let's bring him in one more time
 31 so that um ya that's cool I think um you know it's sort of like
 32 uh (.) you know we were kind of fussing around with what
 33 exactly is it right↑ you know the distance between there and the
 34 sides (.) maybe keep pushing the buttons to see if it will
 35 pop out

10/14 Work Rehearsal

1 Lou: ((RP dialect)) The idea was that I'd be cured of my strange
 2 disability as though the place were a kind of Lourdes for the
 3 musically disadvantaged↓ (.) my illness at the time took the
 4 form of believing that the Righteous Brothers' version=
 5 Paul: Great good I'm just gonna change this a little bit I'm just
 6 gonna a:dd this (.) so ((undecipherable))
 .
 .
 .
 7 Lou: ((RP dialect)) I like Neil Sedaka↓ do ↑ you remember 'Oh
 8 Carol'↑
 9 George: oh for God's sake=
 10 Lou: yes I'm not very up to date (.) I like uh hh Herman's Hermits
 11 an-and the Hollies an-and the Everly Brothers↑ and Brenda
 12 Lee >oh and< the Supremes↑
 13 Paul: Ha ye-ya-ya you wanna sit back down↑ then do it
 .
 .

14 Lou: God it's ↑rubish you've cracked it↓ (.) now do 'Oh Carol'↓
 15 George: I don't know that one=
 16 Lou: I'll play it for you=
 17 George: No I'll go help Charlotte=
 18 Amy: ↑Oh I should go↓
 19 George: No >I thought of it first<
 20 []
 21 Paul: Good see him see him go righhhthh↑ (.) ((RP dialect) Uh no↓ I
 22 think I'm going to go↓ right↑ ((SA dialect)) so follow him so
 23 we get a change from the giggles to the "oh shit"
 24 George: ((female affect)) ((undecipherable)) heh heh hhh (.) Alright↓
 25 []
 26 Paul: try that (2.0)
 27 George: ((RP dialect, singing)) Gone (.) gone (.) gone (.) uhiohoh oh↓
 28 Lou: >God< it's ↑rubish you've cracked it↓ now do "Oh Carol"
 29 George: I doh'n't know that one↓
 30 Lou: Why not↓ I'll play it for you↓
 31 George: I-I'll go help Charlotte=
 32 Amy: No ↑I should go↓↑
 33 George: ((smiling tone)) No I thought of it first sorry that was bad↓
 34 Paul: >That's alright< (1.0) ↑just giv-just give yourself=
 35 []
 36 Amy: ((undecipherable))
 37 George: ((SA dialect)) I always open the other way↓=
 38 Paul: That's good that's perfect actually that's very nice↓ that's
 39 (.) great (.) um just find a way to ((undecipherable))
 40 ((RP dialect)) "I think I'm going to go help Charlotte"
 41 ((SA dialect)) right↑ (.) cause that's the most important thing
 42 right now↓ and that can give you a little bit more zip in your
 43 step so make the transition (.) throw the line and you're on
 44 your way↓
 45 []
 46 George: okay (.) "transition throw on my way"
 47 Paul: Here we go ((RP dialect)) one more time
 48 George: ((RP dialect, singing)) Gone (.) gone (.) gone (.) uhiohoh oh↓
 .
 .
 .
 49 George: Um (.) I was just saying that (.) if they look for remotes that
 50 like snap like that↑ that's something that (.) like I've actually
 51 done in real life↓ °out of frustration° and °smashed a remote°
 52 Paul: Well I dunno↑
 53 George: N-kay I mean (.) I figure if they get remotes we can decide
 54 later on and try it ouhehehet=

55 Paul: Ya (.) that's true↓ ↑that would work↓ (.) I just don't want you
 56 to cut your hand=
 57 George: Ya↑ I've already thought about but >I think I'll be okay↓-I've
 58 snapped calculators too↓
 59 Paul: Mokay↓ (1.0)
 60 George: One time ((laughing tone)) I took this test and just took my
 61 calculator and went ((indicating a crushing sound))=
 62 Paul: =Alright we ha-we have a time limit folks=
 63 George: Uhh sorry↓
 64 Paul: ((RP dialect)) It's alright↓ (.) I love you George
 65 George: heh heh heh heh
 .
 .
 .
 66 Paul: I'm just trying to find a way ta-ta flatten you out and get you
 67 up her:e (.) one that will force her in the process of this (.) whole
 68 thing ta m-ta-ta have an opening to make this (.) choice for you↓
 69 um so see if that works:↓
 70 Lou: From↓
 71 Paul: Um ↑lets go back to um (.) how about ((RP dialect)) "Well if
 72 you don't know what it's called and can't remember how it goes
 73 >why in Christ's name do you want it on your desert island?"
 74 Shanna: ((RP dialect)) Well if you don't know what it's called and you
 75 can't remember how it goes why in ↑Christ's name do you
 76 want it on your desert island↓
 77 Lou: It 's not suppose to be the eight records you love and adore=
 78 Shanna: =↑Yes it is↓
 79 Lou: ↑No it's not↓ (.) It's suppose to be the eight records you
 80 associate with turning points in your life↓
 81 Shanna: Well I'm not a turning point in your life↑ n when you took me:
 82 to San Moritz↑ your favorite record was the Ronettes doing
 83 'Da Doo Ron Ron'↓
 84 Lou: The Crystals (.) °The Ronettes↓°=
 85 Paul: >Good< okay I'm just going to change this little bit um↑ just so
 86 that you find a way to arc that cross up there↑ that's all
 87 it's just a little too direct and the only reason why I want you to
 88 arc it is (.) because (.) one it give you a little bit more time to get
 89 there↑ and two (.) it opens you up a little more fully to these
 90 people before you find a way ta-ta turn yourself around >you can
 91 ↑finish it here to her while she's sitting down .hhh that's fine↓
 92 (.) I don't mind that (.) but then (.) you know hhhh then you've
 93 gotta turn back around↓
 .
 .
 .

94 Lou: ((RP dialect)) I'll tell him you don't want to see him >cuz
 95 you've seen quite enough of him ↑how's ↓that<
 96 Shanna: Huuuuuuuugh I get dressed↓=
 97 Paul: =Good good good ya don't miss an opportunity for another little
 98 thing there right↑ and little jokey jokey↓ right↑ ↑ding ↓dong (.)
 99 gonna be Max↑ ((RP dialect)) "want to get it↑" ((SA dialect))
 100 hhh heh heh heh heh heh nohohohohoh↑ ((laugh talk)) "you
 101 know damn well I don't want to get it" (.) but you know↑
 102 (.) if you can find ways to fuse↑-cause let's see the anger
 103 coming↓ right↑
 .
 .
 .
 104 Lou: ((RP dialect)) Do you remember when we were at someplace
 105 like Bournemouth or Deville and-an and there was this
 106 out the window and the ((undecipherable))
 107 []
 108 Shanna: That was San Moritz (.) Bourn↑mouth.
 109 Lou: Well well what was it?
 110 Shanna: What was what.
 111 Lou: What was the tune called (.) think it was Strauss or somebody
 112 Shanna: Well how does it go
 113 Lou: I don't know do I?
 114 Paul: Great ya (.) because you just tried Strauss ((RP shift)) Right?
 115 And that's
 116 not it (.) so I think it's uh yeah-I-I-I don't kno:w ((AS shift)) I
 117 don't know there were all these crazy people nnsouting and
 118 the-I didn then n I shouted at him and then he came over and
 119 took that thing and was going to throw it in my face and tell
 120 us all to lea:ve um you know uh so that it-jis was a little more
 121 dramatical in the: the whole scheme of things um so
 122 that-th that by the time we get back to th-l-l-l-l (.) sounds like
 123 Strau:ss or something. (.) I don't kno:w who the fuck it is?
 124 I-I-I don't know I thought Strauss came out and um so I think
 125 it's more immediate this who:le thing and also the whole
 126 under-understand that the moment that you say something
 127 about inviting Max this is going to be a bad thing. you kno:w
 128 this is going to be a bad thing=
 129 Shanna: =hhhuhhhh
 130 Paul: So (1.0) I guess? let us see: that (1.0) you're preparing yourself
 131 for uh-unh-a bad time (unclear utterance) ((RP shift))
 132 eh-uh-ah-a-actual::y? (3.0) ((AS shift)) so that kinduh stops her.
 133 S/L: uhhmmhmmhmmhmmh=

134 Paul: =((RP shift)) I-I-I invited Max. Wha:t! (stammering) hhhhHe
 135 was on my ((laughing tone)) conscience ((AS shift)) I don't
 136 know y'know so we see a little bit more of the the bicker

137 between the two of you=
 138 Lou: =kay
 139 Paul: uh:m. ((dancing feet)) good ya and I think even happier when
 140 you come in right? so uh try it one more time coming in
 141 from the top
 142 Lou: ((clearing throat, cough))
 143 Paul: ((RP shift)) Brighter
 144 (4.0)
 145 Lou: ((RP dialect)) Hello::?
 146 Shanna: Oh. God.
 147 Lou: I thought you'd rather lie in. Dyou want some coffee?
 148 Shanna: I don't kno:w. Whu↑ a m[↑]ess:.
 149 Lou: Don't wo:rry don't worry
 150 Shanna: Uhhghhhh I think- I'll jus stay in bed
 151 Lou: Actually? (1.0) I phoned Max.
 152 Shanna: Wha:t? Why.
 153 Lou: He's on my conscience he's coming round=
 154 Shanna: =Uhhghhch I don't want to see: hi:m
 155 Lou: Sorry?
 156 Shanna: Honestly Henry
 157 Lou: Hang on I think I found it
 158 (1.0)
 159 Shanna: Are you still doing your list.
 160 Lou: Mmhhmm?
 161 Shanna: Have you got favorite book?
 162 Lou: *Finnigan's Wake*.
 163 Shanna: Have you read it?
 164 Lou: Chehhh don't be si:lly. (1.0) hehhow No:: ((slap))
 165 damn[↑]ation.(.) Do you remember when we were in
 166 Bournmouth or-o-or Deville and there was
 167 that open air dance floor right outside our window?
 168 Shanna: No.
 169 Paul: Great good let's go back that's it that's it (.) um
 170 just uh let it play a little quicker I think into the uhm uh still
 171 working on yer this? Mmhhh (.) so somewhere around there
 172 you're still dealing with this whole thing.

10/16 Working Rehearsal

1 Amy: ((RP dialect)) He lo:ves me and wants to punish me with his
 2 pain[↑] but (.) wh-lhhl can't come up with the proper guilt[↑] (.)
 3 ((SA dialect)) °I hate this° (1.0) hhh ((RP dialect)) hhl'm
 4 [↑]sort of (.) irritated by it[↓] ((SA dialect)) >now I'm going
 5 to be far away from where I need to be[↓]<=

6 Paul: =↑No not at all don't worry about it↓
. . .
7 Sthat make sense↑
8 Amy: Yeah↓
9 Paul: Is it essentially somewhat similar↑
10 Amy: I hate ((undecipherable)) I don't know why but I absolutely
11 hate it↓ (.) Huh huh
. . .
12 Paul: Well it could be that (.) what we did before wasn't helping
13 at all right↑ (.) cause it made you play a mood I think↓ instead
14 of something active↓ (.) and what I try to do is find way to instill
15 (.) this kind of relationship into it (.) so that you have something
16 to base the whole Max relationship against >you know what I
17 mean↑< to pit it against↓ (.) and that you're absolutely
18 thrilled↑ that you're having a pretty good time coming out
19 here and giving him trouble and then flashing him and then
20 having him grab you and then having him chase you around and
21 (.) you know↑ smooching smooching and grabbing and
22 hugging and you know↑ (.) so I guess think of all the things
23 that have happened so far↓
. . .
24 Paul: Let's take ten↓ Good see-no:w no:w we're starting to get
25 into this kind of playfulness↓ and a kind of alive energy
26 thing↓ and knowing each other well enough to know just↑
27 when to ho::ld (.) to see what'll °happen° um you know
28 and when to give it another push ((undecipherable)) so um
29 right I mean cuz I think that somewhere along the line↓ the
30 intriguing thing about this play is that (.) he's writing a play
31 about while he's inside it (.) and so it's a some stra:nd of
32 DNA and it continues to replicate itself↓ and that we see these
33 things happen left and right over and over again um (.) just
34 in different ways↓ so (.) anyway
. . .
35 Amy: ((RP dialect)) You pro:mised it's my gift
36 Lou: Alright. >Stay and talk a minute< (1.0) I-I'll do this page,
37 then I'll rape you and then I'll do the page again n' (.) ryou↑
38 alright↑

39 Amy: Yeah (.) Are you alright↑↓ (.) hhhh
 40 (17.0) ((embrace and kiss))
 41 Amy: ((shift out of character)) °yea::hhouino:hhheheh°
 42 []
 43 Paul: kay
 44 Amy: >mlike also but really happy but< Max↑ is=
 45 Paul: =right=
 46 Amy: =s'awful↓
 47 Paul: okay↓ so uhm↑ (.) so le↑t's see if we can get to um this
 48 we've got ((shift into Henry)) come on let me
 49 off alright↑ I'll do: this page then ((indcipherable))
 50 and then I'll do that page aga:in and then ((shift out))
 51 so that he's so that basically he's chasing you around.
 52 Amy: okay↓
 53 Paul: um and then it's: (.) getting to here ((indcipherable))
 54 and then big embrace then going on ((indcipherable))
 55 ((shifting to Annie)) Top it off I feel great↓
 56 Amy: ((indcipherable))
 57 Paul : Try↑ that↓ (.) just rather than trying to make a big deal out of it,
 58 (1.0) we-(.) don't make a deal out of it at all↓
 59 Amy: °okay°
 60 Paul: so uh: from: (.) how bout um (.) I'll sit and learn my script.
 61 Amy: °okay (.) right° ((RP dialect)) I'll be good↑ (.) I'll sit↑ and
 62 learn my script.
 63 Lou: Uh-heknow you won't (.)
 64 Amy: I'll go in the other room↑
 65 Lou: This room will do.
 66 Amy: No:↓ You've got to write my play
 67 Lou: I ca:n't (.) >Let me off<
 68 Amy: No: ((shift out of Annie and RP)) uhh sorry
 69 ((shift back to Annie in RP)) You promised it's my gift↓

10/17 Working Rehearsal

1 Paul: ((RP dialect as Henry)) Th-the-this-okay-the sit down↓ >We're
 2 suppose to be discussing a family crisis↓ ((SA dialect)) right↑
 3 so you're gonna ((undecipherable)) so that we have like
 4 ((RP dialect as Charlotte)) just relax it's going to be okay↓ it's
 5 going to be ((undecipherable))
 6 Shanna: okay↓
 7 Paul: And then you split ((Charlotte voice)) "okay now look (.)
 8 I want you to make sure that you get me before you leave
 9 okay↑" (2.0) you know↑

10 Shanna: okay↓hhh
 11 Paul: So try↑ sitting down
 12 Shanna: okay↓
 13 Paul: Should we go from that ((RP dialect)) “No:: (3.0)
 14 Shanna: ((RP dialect)) No:::↓
 .
 .
 .
 15 Lou: ((RP dialect)) A traveling steam↑ organist↓ (.) he’s not a
 16 musician↑
 17 Danielle: Fairground↓
 18 Lou: Well swings and roundabouts↓
 19 Danielle: Tunnel of love↓ (1.0)
 20 Paul: Good ya spread yourself on there too you know↑ so I want you
 21 to get the you know↑ (.) I’m just sittin’ here ((Debbie voice))
 22 “tunnel of lov:e”↓ (3.0) ((Paul’s voice)) It’s like I say keep
 23 fli↑cking it at him↓ keep (.) throwing it at him↓ wh-I-it’s
 24 nothing that he can do about it and you are happy that (.)
 25 you have somebody that you are in love↑ with↓ (.) and he
 26 loves you (.) and everybody else in the whole do:gone world
 27 seems to be just fine about it except for you↑↓ (.) you know↑
 28 (.) anyway it’s not a traditional kind of fear of your father
 29 relationship kind of thing (.) you know↑ (.) so (.) strange
 30 (.) so how bout from um “What does he play?”-I thing that uh
 31 “Ma says he’s a musician↓” (.) “Oh (.) um steam organ↑”
 32 How bout um so that you have no idea what-what he plays
 33 “what the hell are you talking about?↑”
 34 Danielle: Okay
 35 Paul: You know↑=
 36 Danielle: =Okay
 37 Paul: I think she was just saying “Well he’s a musician”
 38 Danielle: Okay (5.0)
 39 Lou: ((RP dialect)) What does he play↑
 .
 .
 .
 40 Paul: Now I see your personality come out↓ and it’s sort
 41 of like Oh↑ (.) she must take this from her father↑↓
 42 (.) you know↑ ((undecipherable)) and in a way that’s
 43 what our response I think should↑ be↓=
 44 Danielle: =Right=
 45 Paul: You know she’s like (.) both barrels right at ‘em I
 46 mean now it’s no more flickin’↓ (.) it starts as
 47 flickin’ and now it’s just like both barrels↓ you know
 48 like th-that whole kind of ((undecipherable))

49 ((Henry's voice, RP dialect)) I'm going to speak my mind
 50 and then you know its did she or didn't she (.) ((SA dialect))
 51 "I-I-I probably shouldn't be saying this but I ahhhahhm it's
 52 coming out↓" (.) um (.) good (.) let's try that one more time
 53 (.) uh ya (.) let's try that one more time↑↓
 .
 .
 .
 54 Lou: ((RP dialect)) She's too↑ young to go off: with a man
 55 Shanna: Well she's certainly too young to go off without one. It's alri:ght
 56 he's ni:↑ce. (.) hhhhh if I'm in the bath when he comes >I want
 57 to see you both before you disappear.<
 58 (2.0)
 59 Paul: Good >good good good good↑ good let's go back a little
 60 bit< um let's go back'n do it one more time so that um one
 61 more time just so that when you sit down you can even you know
 62 (0.5) it's not so proper=
 63 Danielle: =nkay=
 64 Paul: =alright I mean it's
 65 []
 66 Danielle: even in a dress (.) is that okay↑=
 67 Paul: =What?
 68 Danielle: Um-Even in a dress?
 69 Paul: Oh ya absolutely
 70 Shanna: Hehhehh ((laugh))
 71 Paul: I mean d-don't let the costume fue-fool you alright?
 72 []
 73 Danielle: ukay
 74 Paul: I mean I think it's-it's sort of like (.) you're wearing something
 75 nice so that Daddy will be happy but your hair is gonna be all
 76 feekgh and you know (.) I don't know pierce um uhl dunno
 77 you know (.) you said you yhad some boo:ts,=
 78 =right a-summn big clunky punky kind of on the edges
 79 []
 80 Danielle: okay
 81 Paul: ((gutteral punk cockney sound)) hehroight=
 82 =yunno ↑yeah so y:ou're just sort of like (1.0)
 83 ((performing punk sound))free↑lo:ve,
 84 Danielle: ((laughter)) hihuhhahaah
 85 []
 86 Paul: ((undecipherable punk performance sounds)) kay,
 87 []
 88 Shanna: hehhehhh hehehehh

89 Paul: So no↑::↓ I mean I'm serious↓ sthat there's a real sense of
 90 []
 91 Danielle: alright okay↑
 92 Paul: Y↑eah I went to ((undecipherable)) school or whatever
 93 yeah I went to
 94 []
 95 Danielle: yeah
 96 Paul: public school which is private school u:r uhwhatever
 97 ((undecipherable)) (1.0) I went to Catholic school for grade
 98 school and high school (.) nI still was a punk and I'm still
 99 cuss like a (.) sailor↑'n
 100 []
 101 Danielle: hahahheh
 102 Paul: you know
 103 Lou: Catholic school made me a bad bad kid
 104 Shanna: yahaa ↑hahahahh ((laughter))
 105 Paul: woo::↑↓ >anyway< so let's go back to one time uhm
 106 []
 107 Shanna: °oh::: no:::°
 108 Paul: itdudn't sound right e:h hh I: paid school fees so that you
 109 wouldn't be ((RP dialect)) barred by your natural visibility
 110 to be taught La:tin and learn to speak English. >Let's go from
 111 there.< Kay↑ it's very near ((RP dialect)) the top.
 112 Lou: Yeah ((clears throat))
 113 Paul: ((RP dialect)) Good↑↓ (2.5)
 114 Lou: ((RP dialect)) It doesn't sound right but it's correct.
 115 Ah-I pay school fees so you wouldn't be barred by your
 116 natural disability of being taught Latin and learning to speak
 117 ↑English.
 118 Shanna: gheheh I thought it was so she'd be a vi:rgin a bit longer↑
 119 Lou: Was also so that she'd learn to speak English. Vir↑go synacta.
 120 Danielle: You were done Henry nobody left the boiler room virgo
 121 with Terry.
 122 Shanna: °↑haha°
 123 []
 124 Lou: I wish↑ you'd stop celebrating your emancipation by flicking it
 125 at me like a wet towel↑ (.) Did the staff↑ know about this lout
 126 Terry?
 127 Danielle: He was on↑ the staff. He taught Latin.
 128 Lou: Oh well that's alright↑ the=
 129 []
 130 Paul: Good yeah flick it right in his face turn right around and
 131 look right up at him and (.) ((performing Debby)) ye::s
 132 []
 133 Danielle: right

10/23 Working Rehearsal

1 Lou: ((RP dialect)) Ahh↓ (.) “Madame Butterfly”↓=
2 Paul: =Yes good now I have a very very ((undecipherable))
3 ((RP dialect as Henry)) “Mada::me↑ Butterfly” (.)
4 ((SA dialect))it’s sort of like the more confidently you say it↑
5 then maybe she’ll believe you↓ (.) you know↑and stay
6 down↑ just a hair longer and ((RP dialect)) good >then
7 you get up<↓ x
.
.
.
8 The:n you’ve got the other reason why I want you to do that
9 is because you bribe him a little bit right↑ there’s a little
10 “look what I do for you now can you do something for me”
11 (2.0) so it’s kinda (.) you know I really think they have a great
12 time together giving (.) Sh:it to each other constantly↑ (2.0)
.
.
.
13 Lou: ((RP dialect)) Buddy Holly was twe↑nty-two↓ (.) >think↑ of
14 what he might have accomplished↓-I mean if Beethoven
15 had been had died in ((SA dialect)) aehtttttt hhh
16 Paul: >Good good good good good good good good< right↑ okay↓
17 so let’s go back↓ (.) so we start↑ with competition↓ right (.)
18 (2.0) “Strauss↓ right↑ right answer right↓” “No↓” “What↑”
19 “What are you talking about↓” “Not Strauss”
20 Amy: Play=
21 Paul: =”Play↓ (1.0) Oh play” so that we start off with a relatively
22 (.) quick ((snapping)) pace right↑and that it’s basically now
23 it’s Annie trying to make sure that she has found something
24 that you could even throw that-that-a bit of that line away↓
25 almost to you higher self like “what have I done wrong↑
26 why (.) is this not working↓” um (.) and then you try to top her
27 by x “see actually I am better than you cause you can’t tell the
28 ((RP dialect)) difference between the Everly Brothers and the
29 Andrew Sisters”
30 Amy: ((RP dialect)) There isn’t any difference↓
31 Paul: ((RP dialect)) °O-ohh yes there does↑ ((Paul’s voice)) you know
32 an’ I think you can have fun with it there↓ you know↑so as
33 you’re on your way over you know (.) it’s sort of like (.) um
34 (.) so you’re on your way over so that you’re finding your
35 way through over to here then when she goes on “oh uh that’s
36 just a little tidbit of information that she probably would know
37 about uh Richie Valens”

38 At this point you wouldn't have a pencil you wouldn't have a
 39 pencil (.) you're just reading it↓ you know↑ uh
 .
 .
 .
 40 I think that's pretty good (1.0) um=
 41 Joy: =I do too=
 42 Paul: Ar-ar-ar-I really do >I mean< I think that's pretty good (.) um
 43 I think that there's some (.) sma:ll little tiny things that I just
 44 more have questions for you guys↓ whether or not they feel right
 45 um (.) the sitting for the (.) whole ((undecipherable)) thing feel
 46 okay
 .
 .
 .
 47 The-o-the other thing I was going to say is that you could just
 48 like lean back on here ((performing Henry)) "°I'm your chap°"
 49 ((inaudible))
 50 Amy: Ya
 51 Paul: I mean it's just little tweaks that what I'm lookin' at now↓
 52 cause I think it's pretty dogone close (2.0) You realize that when
 53 you sit down over here↑
 54 Amy: There's an arm↓ And I realized it when I was like
 55 []
 56 Paul: Ya but you know it's fine that you don't sit down
 57 no do (.) s-sit on the arm just realize that's where you're sitting↓

10/24 Final Working Rehearsal

1 Paul: Have you ridden before↑ (.) ever in jodferr↑ (.) man they are
 2 are tight as hell and I mean it-it's like (.) you-you think (.) like
 3 tights↑ or panties are hard to get on↑ I mean they're like
 4 that thick and they've got like leather things↑ you know I mean
 5 they just don't (.) ((undecipherable)) so I thihihink that uhm (.) I
 6 think he: thinks its flicking↓ thing (.) you're just telling the truth
 7 that's all↓ uhm (.) let's go back to that beginning again nI think
 8 that when it gets to uhm uh (.) "Years at school:l" (1.0) so there
 9 you are↓ then you can move and when she says "me and Terry
 10 use to light up in the boiler room" "I and Terry" so there's a:
 11 cleaner difference cause now we're trying ta (.) correct her in the
 12 process so that you can watch her make her thought process

13 happen
.
.
.
14 Shanna: ((RP dialect)) Apparently she already lost it riding anyway↓=
15 Lou: =((RP dialect)) That doesn't count=
16 Paul: Good good slow down your sit when you sit slow it down so that
17 your sitting around ((RP dialect)) "good darling"
18 Danielle: Okay=
19 Paul: =You know so that uhm that sit will draw focus to you a little
20 more↓ (.) a:nd uhm (.) let the use of the words↑ be colored by
21 the moves a little more as well↑ (.) so that rather than it just
22 being (.) a mental thing it a-a-it-ah comes out in the way that
23 the words are used as well↓ you know↑ ((undecipherable)) let's
24 try it one more time↓
.
.
.
25 And then sh-you go ((RP dialect)) "it's alright↑↓ he's nice
26 ((SA dialect)) it's okay don't worry don't freak out it's not
27 like I'm sending her off with some you know ((undecipherable))"
28 (2.0) but ya that's the dealy↑ you know↑ let's try it one more
29 time in the same place↓ ((laughter from those present))
.
.
.
30 Danielle: ((RP dialect)) How's Annie↑↓=
31 Paul: =Good ya you know↑ I think I want to keep the two of you down
32 there↑ uhm (.) for this whole thing↑ so sit down so keep the idea
33 that that's kind of continuing↑ (.) cause if it's (.) droo-going to
34 say something else↑ maybe↑ uhm gu-and uh accordian↑ and um
35 you know anything that-monkey crank thing↑ uhm ya I mean
36 Joy: ((laughter))
37 Paul: hhhhhham yah-yah I mean uh um so that ((RP dialect as Henry))
38 "So he's not a musician↓" you know so try and find a happy side
39 of the street still sitting down and then actually you (.) I think (.)
40 maybe put your hand on his knee (1.0) tha:t's it↓ (2.0) and then↑
41 you have to get up and as you get up (.) ya (.) dump it↓ right↑
42 Danielle: Kay↓=
43 Paul: =Find a place to stash it↓ that's fine↓ (.) uh you don't have to
44 unzip to put it in there but um (.) just let it get to here so that
45 then you've got ((RP dialect)) how many↓ ((demonstrating
46 her movement))
47 Lou: ((RP dialect)) What does he play↑
.

48 Paul: ((as Debbie)) How can I tell you↓ snothing I say to you is going
 49 to make it happy (.) like a warm puppy↓ (.) then he jumps on that
 50 too (.) you know↑ (2.0) let's try it one more time from that
 51 sitting (.) °then we'll move on° (2.0) Make sure we hear that
 52 really clear the "Fair brows"=
 53 Danielle: Ya I noticed that as soon as I said it↓
 .
 .
 .
 54 ((RP dialect)) Pen friends games music=
 55 Paul: Good are they all the same↑ is this a list↑ which how are
 56 they different that's what I want to know↓
 57 Danielle: Okay
 58 Paul: You know↑ cause you're kind of going off on your own down
 59 here and expecting him to kind of follow you
 60 Danielle: Alright=
 61 Paul: You know↑
 62 Danielle: Okay
 63 Paul: So really e:nd let that word meretrix: right because it's
 64 a key word (.) cause it's the word that you create (.) the
 65 one that you say↓ that he falls back to later↓ (.) sright now
 66 >I'm not getting the sense that meretrix< has any kind of
 67 musk coming off of it↓
 68 Danielle: Okay
 69 Paul: Sort of like ((RP dialect)) >meretrix aha meretrix (.) you
 70 feel it coming off like musk< (.) but I don't (1.0) I don't know
 71 what's the image that you↑ have↓ does she like (.) di::ve into
 72 that word↑
 .
 .
 .
 73 Lou: ((RP dialect)) I wish↑ you'd stop celebrating your emancipation
 74 by flicking it at me like a wet towel↑↓ (0.5) did the staff↑ know
 75 about this lout Terry?
 76 Danielle: He was on↑ the staff
 77 Paul: Good look at him during that and then realize that you'd sai:d the
 78 wro:ng thihhihng then ((undecipherable characterization of D's
 79 physical reaction)) Good take it back ((RP dialect)) the staff
 80 know↑ about this lout↑ Terry?
 81 Lou: Does the staff kno:w about this lout Terry?

82 Danielle: He was on[↑] the staff. (.) He taught[↑] Latin
 83 Lou: O:h °we:ll° that's alright then
 84 Shanna: Apparently she'd already lost it riding anyway=
 85 Lou: =suthe-tha[↑]t doesn't count[↓]
 86 Shanna: In the tack room[↑](1.0)
 87 Lou: Uhhhhhh God's truth (.) the groo[↑]m
 88 Shanna: That's why he was bowlegged ((laughter)) [↑]hahahahah
 89 []
 90 Danielle: ((laughter)) heehhehe
 91 Lou: I told you I said you've got to wa:rn her about being
 92 carried away[↓]
 93 Danielle: Y'don't get carried away in jo[↑]dphers (.) Needs absolute
 94 determin[↑]ation[↓] ehuhuhhhh
 95 Shanna: heuhhhh
 96 Lou: Would [↑]you stop this[↑]
 97 Paul: Eha[↑]hehahahaha ((laughter))
 98 []
 99 Shanna: [↑]No::uhh[↓] (.) ehhhh I-I can't[↑] find it, [↑]it was
 100 yonks[↑] ago.
 101 []
 102 Paul: Good good and I think[↑] um-uh I think rather than tell you no:[↑]
 103 s-s-stop it[↑] (.) I think make the connection here[↓] right? so that
 104 [] []
 105 Shanna: no:[↓] okay
 106 Paul: you're telling her ((shift into Charlotte)) please
 107 stop this (.) right.=
 108 Shanna: =no:
 109 []
 110 Paul: yeah (.) and I think maybe not don't grab it right away[↑] uhm
 111 []
 112 Shanna: yeah
 113 Paul: once you get there ((shift into Debbie)) nobody laugh at the
 114 thing thththth vi[↑]rgo[↓] with Te[↑]rry[↓] ((shift out)) um
 115 ((shift into Henry)) will this[↑] is >blah blah blah blah[↑]<
 116 ((shift out)) and then you can snag it right[↑] and zz:ip it
 117 []
 118 Danielle: yeah
 119 Paul: right[↑] it's gotta be gone [↑]I don't know, yever done that before?
 120 Danielle: mmhmm[↑]
 121 Paul: Y'accidentally put somethin out there where they're gonna see it
 122 n'you gotta zz[↑][↓]ip it away[↓]eyy ((undecipherable shift
 123 into described characterization))
 124 Shanna: hahaha:
 125 Paul: um (.) uh (.) good let's go back to that now you can actually

126 rise a little bit sooner on the uh on the me-uh-on-eh-uh me uhm
 127 Terry use to light up in the boiler room all the time
 128 Danielle: kay
 129 Paul: um good and u:h that should get you hear for the school↑ right↑
 130 ((shifting into Henry)) I do this so that you would learn how to
 131 speak English ((shifting out)) you know↑ I think you can punch
 132 that word a bit more↑ u:h and uhm y'know ((shifting into
 133 Henry)) Virgo syntacta ((shifting out)) uhm you know uh a
 134 littlemore ((indecipherable)) who's a-a-a character in uh oh 'The
 135 Bulter is Lost' who only speaks in Latin (.) you know so that he
 136 could make sure that everyone understands how imp-smart he
 137 is↓ and how well he knows Latin↓ uhm so I think once that
 138 finishes ((shifting into Henry)) Virgo syntacta ((shifting out))
 139 uh because that's the whole idea of keeping the vir:gin the tease
 140 the tact↓ uhm uhh (2.0) then (.) when she says that go right into
 141 here↓

10/29 Polish/Run Rehearsal

1 Paul: Uhm you know what↑ why don't we take five↓ now-let's
 2 take five now so that we can just work because I'd rather do
 3 that↑ then get (.) you know (.) forty-five into this and then
 4 be worried about takin' a break↓ so=
 5 Amber: Are w-are we just gonna run↑ act or are we working↑ er=
 6 Paul: =I'm gonna run stop and start (.) uhm kind of work moment to
 7 moment↑ (.) all: the way through↑ the whole dogone thing
 8 with my ((undecipherable)) (.) and then um (.) when we get to
 9 about nine (.) forty (.) um (.) I wanta (.) give us a-a run time
 10 so that I have twenty mintues or so at the end I hope anyway
 11 how long did it run last time↑ an hour teen
 12 Amber: hour seventeen
 13 Paul: Something like that right↓ but uhm (.) well then maybe we'll
 14 start at nine thirty↓ start at nine thirty↓ (.) we'll start the run
 15 so let's just take five now ((slap)) an' um (.) that way we can
 16 get it an hour and twenty in↓ (.) so we're gonna take five now
 17 (.) rather than work for
 18 Joy: A little=
 19 Paul: =Right↓ and then have to take ten↓ (.) so I'd rather take five now
 20 than than take ten later↓
 .
 .
 .
 21 Danielle: ((RP dialect)) I got that in the boiler room and it turned out to be

22 biology after all (1.0) that's what free love is free of (.)
 23 propoganda=
 24 Paul: =Great good take that one more time sending ((undecipherable))
 25 a:ll the way around right↑ all the way around right↑ we'll be
 26 circling the wagon↓ um (.) good↑ let's eh↓ (.) pick it up from
 27 uh from the top of that one more time↓ cause right now it's
 28 sort of like ((undecipherable))
 29 Danielle: I'm not seein' it (.) it jus=
 30 Paul: Ya: it just cause right now it must be sort of like (.) like that
 31 right↑ instead of
 32 Danielle: Ya
 33 Paul: Gah it seems so: (.) tslike uh like uh (.) essential oil and it gets
 34 inside you↓and becomes part (.) of so t-try that↑ and then find
 35 the variation between it coming out slowly like a bloo:ming
 36 flower versus (.) ((RP dialect as Debbie)) >amo amas amat<
 37 ((SA dialect)) conjugate the verb↓ (.) you know↑ I don't know↓
 38 >all those things you had to do< 1.0) am is was↓
 39 Danielle: ((RP dialect)) I don't know why would I↑
 40 Paul: Ya "↑I don't know↓ why would↑ I↓" (.) Ya and I think sh-you
 41 can really↑ drive that one much harder↓ you know this whole
 42 ((RP dialect)) so did she have it off or didn't she↑ (.) WOOH (.)
 43 who cares↓ ((undecipherable)) um (.) you know cause right now
 44 it's all played about (.) there↓ (.) so really (.) tear it up↓
 45 Danielle: Uh
 46 Paul: Let's go back to uhm uh (.)
 .
 .
 .
 47 Paul: Let's take a break↓ (.) How long have I been workin↑ (1.0)
 48 two hours↓ ((undecipherable)) let's take ten (.) I have to
 49 take ten (.) that's good (.) how's that↑ feel↓
 50 Shanna: This↑ good↓
 51 Paul: Good
 52 Shanna: Maybe that's their reconciliation scene↓
 53 Paul: It totally is↑ their reconciliation scene↓ it's completely
 54 their reconciliation scene↓
 55 Shanna: Ya↓ ya↓ I like it↓ I think it (.) it has a good feel to it↓
 56 []
 57 Paul: And I think sh- Ya
 58 I mean I think we should be moved↑ by it↓
 59 Shanna: Ya↓
 60 Paul: Cause (1.0) if only↑ they could have had that much honesty
 61 when all the shit was going (.) down↑=
 62 Shanna: =>Because it's the first time they ever< really talk to each other=
 63 Paul: =Totally↓

64 Shanna: Because uh-all the other times it's just facts back and forth
 65 Paul: Well and it's all about work (.)
 66 Shanna: Mhmm
 67 Paul: And it's never about what really counts↓
 68 Shanna: Ya↓ (1.0) And the-ya
 69 []
 70 Paul: Cause nobody ever makes enough time to
 71 make that happen↓ (1.0)
 72 Shanna: Ya↓ I think they're afraid↓ You know I was actually thinkin'
 73 I was thinkin' about Charlotte and uh and I was thinking about
 74 her as far as like (.) I think↑ (.) what she really wanted that kinda
 75 started it just kinda layered on a spiraled like ((undecipherable)) I
 76 think↑ she really like eh-eh when I started out you know (.) and
 77 how she talks about "it never bothered you" you know I mean↑
 78 you want somebody to be jealous you know↑ when you're in a
 79 relationship with 'em↑ I mean you want 'em to be bothered
 80 you wanted to see 'em (.) get angry at the thought of you being
 81 with somebody else or get angry of the thought of (.)
 82 somebody else having you↑↓ having what they have and
 83 he didn't↓ (.) and-and I think in a way she (.) with the lovers
 84 maybe she was trying to get his attention
 .
 .
 .
 85 Paul: I mean in some ways I was holding that card I guess (.) for you
 86 and Max↓ that it comes that close to home↓ (.) and it's (.) he's
 87 negligent about it↓
 88 Shanna: Ya↓
 89 Paul: He (.) doesn't care
 90 Shanna: Mhmm
 91 Paul: And maybe at that point it's too late I mean it's almost like
 92 bri↑nging it right inside the house↓=
 93 Shanna: =Just pushing it more and more to see if-come on you know↑ it's
 94 like a kid who that you know↑ does drugs to get the parents=
 95 Paul: =exactly↓ just to notice

11/05 Technical Rehearsal

1 Paul: My ↑biggest note tonite is pace I mean it's not pace (.) as far as
 2 picking up cue: (.) it's more pace as far as letting things bounce
 3 off of you as opposed to letting in them go in you↓ (.) ruminate
 4 and then come back out ((laughter)) but you know I mean cause
 5 you guys seem to have gotten shy (.) in the last (.) three nights

6 rather than bolder and I think that is what I need (.) it's funny-
 7 and the work nice (.) the work is rea^lly complete (.) it's just
 8 ((undecipherable)) it doesn't have its bouancy its vibrancy (1.0)
 9 somebody who Mike Buchwald knew said it first[↑](.) louder
 10 faster funnier[↓] right[↑] that's it um that's really what it needs
 11 now (.) louder faster funnier [↑]sort of like what I was telling you
 12 about[↓] that pace he needs to have throughout (.) he's the one
 13 who drives it (.) Max[↑] (.) you get it cause he wrote[↑] it[↓] that
 14 way uhm (.) so that your speed and quickness of pace-and you
 15 said "Well I'm afraid that they'll think I'm a bad guy^{↑↓}" (.)
 16 Well FUCK[↑] you're act[↑]ing[↓] so (.) you know[↑] (.) you can be
 17 a bad guy[↓] on stage-and then we see you as the kind of nice
 18 guy who doesn't exactly know ((affecting this sort of person))
 19 to put words together[↓] right[↑] that's what makes him interesting[↓]
 20 is that he does[↑] have all the words right there at his dispos[↑]al[↓]
 21 and[↑]you're playing Henry after (.) fuck this and two [↑]rewrites-
 22 that's what you're playing[↓] so um (.) you know I think (.) as you
 23 get sharper (.) you have to get sharper as well >you know< so
 24 both of you both of you-you know you two kind of sta:r:ted off
 25 so you have to have that sharpness uh you know (.) somewhere
 26 around there the "piss off" bit (.) then we kinda hit that pace (.)
 27 and then as I was telling you earlier it's that same kind of pace
 28 and sharpness that he has with Annie in one four (.) you need to
 29 have in one two[↓] and same-same way >you know< with
 30 Charlotte- it all kind of [↑]hit (.) run hit run hit run (.) you all
 31 have joke reflexes you know that's the whole thing[↓] um uh:
 32 Charlotte-when you get up here for the drink right[↑](.)
 33 sharpen these things up cause right now it's sort of like
 34 ((RP dialect)) are you[↑] a tiny bit sloshed[↓] (.) and seems like
 35 [↑]you're a tiny bit sloshed[↓] ((laughter)) alright (.) as opposed to
 36 BAM ((RP dialect)) are you a tiny bit sloshed? Right[↑] Sharp
 37 clean right at him you know
 .
 .
 .
 38 Um (.) leave the cork off the bottle right[↑] leave the cork off the
 39 bottle then you don't have to cork it everytime so we don't cork
 40 it until Max: (.) finishes with it[↓] you know at the end[↓] uhm
 41 "that's the last place I would of looked" a lot of these are just
 42 sharper attaches to it (.) you know (.) or I'll say "strike a pose"[↓]
 43 boom[↓] um uh
 .
 .
 .
 44 If she were HYPED (.) cause >right now it's like< ((RP dialect))

45 >Ohhh she wouldn't have made it in top side if she were hired<
 46 (2.0) ((then laughter)) ((undecipherable)) WHAT CAN I do↑(.)
 47 Wha-at I love↑ her↑up to date (.) you're a:ll that (.) ((SA
 48 dialect)) ↑I don't know what the hell I'm going to do↑ what am
 49 I going to get on there and act like a total prick. ((RP dialect))
 50 aren't I ↓ (.) oh well (.) fuck (.) heh heheh ((SA dialect)) you
 51 know so I think you can keep that energy up as well (.) in that
 52 section↓ (.) most of it is energy↓-Max quicker pace with the
 53 "Lovin Feelin" right↑ (.) now ((RP dialect)) that we kno:woouuh
 54 woouhwoouuh ((SA dialect)) pick it up↓
 55 George: I ↓am↑
 56 Paul: ((smiling voice))It-it-it-it's just the note I've given you
 57 two are three times↑ right↑ I-I-might I j-I'll just tear that
 58 out↑ and I'll put it on tomorrow's notes ((laughter)) (1.0)
 .
 .
 .
 59 OPEN it up ((singing loudly)) YOU'VE LO:ST THAT LOV↑
 60 ((talking)) youknow↑ just take↑ off↓ man be a fool you↑ can do
 61 that↑
 62 George: Okiedo↑kie↓
 .
 .
 .
 63 Amy: That cross-I mean that little counter feels so we↑ird↓=
 64 Paul: Does it↑
 65 Amy: Cause I don't get to say .hh "okay then" kitchen step
 66 step step (.) like it's just I don't know
 67 Paul: AH just od-ah keep it all=
 68 Amy: Even if we did it like one smooth like fluid movement↑
 69 Paul: Yes↓
 70 Amy: And it's not right now↓ and I can't figure out how to make
 71 it one
 72 Paul: Can you split sooner↑ Okay↓ look this is what we do "If
 73 it's Charlotte↑ you start (.) if it's Max (.) I'll start okay↑
 74 alright↑ good↓ alright (.) so she's on her way in↑
 75 Amy: Okay↓
 76 Paul: You know what I mean↑ just leave a little bit sooner to
 77 get it to happen there↓

11/07 Final Dress Rehearsal and Preview

1 Paul: And if this is at all ↑possible↓ (.) if we can have mo:re light↑

2 on the cards showing (.) then we have black (.) cause right now↑
 3 we have black cards on top of black table which gives us
 4 zero contrast (.) and if we have white↑ cards on black table↓
 5 we have greater contrast (.) so (.) I don't know who that note
 6 goes for exactly
 7 Amber: Save that for me n'I'll (.) get it↓
 8 Paul: ↑Save that for you↓
 .
 .
 .
 9 Do we uh (.) do we ↑have anyone from the technical area↑
 10 George: That's Tom's job↓ (.) Trin sets it up but Tom=
 11 Paul: =I mean do we have anyone here from the technical area to
 12 take notes↑ °I didn't think↑ so↓° (.) uhm so put↑ one card
 13 on↓
 14 George: Okay↓
 15 Paul: And then hold then you've got two free cards right↑
 16 George: Right↓
 17 Paul: You hold the second one up (.) and then uh that'll give you
 18 something to fill the moment so you're not kind of sittin'
 19 there going ((singing)) da de dah:::↑ (.) um (.) and it also
 20 lets us know what it is that you're doing↓
 .
 .
 .
 21 ((RP dialect, as Henry)) Sorry (.) ((SA dialect)) jismake sure
 22 that it's loud enough to get over "I thought you wanted to lie
 23 in" or whatever it was↓ "thought you'd rather lie in↑"
 24 ((undecipherable response from Shanna)) (1.0) and a little
 25 keep it bri:ght↑ (.) it's kind of that↓ same (.) spark that you
 26 had with Max↑ when you're playing with him↑ (.) um
 27 for Annie↑'s sake (.) that you have (.) with her (.) you know↑
 28 ((RP dialect)) >"but I thought you'd rather lie in↓ I didn't
 29 want to wake↑ you (.) I thought you wanted to lie in↑↓< rather
 30 than getting up early this morning↓ (.) ((SA dialect)) right↑
 31 and I don't mind if you look at your watch (.) right↑ ((RP
 32 dialect)) Oh (.) I thought you'd rather lie in↑(3.0) ((SA dialect))
 33 and I lost Finnegan's wake it just seemed too soft↓ (.) so (.) a lot
 34 of it was just-was just a little (.) soft right↑ not quite filled up↑
 35 and uhm (.) we have to keep it bri:ght and happy at the
 36 begi↑nning (.) remember he's ex:CI:Ted to be on Desert Island
 37 Discs↓ (.) even though he can't find all the fucking songs-but
 38 °that's okay↓° (.) cause if I smile my way through it maybe↓ it
 39 will be better↓ (.) hhhhh uhm (.) right now Charlotte the Do
 40 RUN↑ RUN↑ (.) I can't figure out what it-the song is cause I

41 can't hear the end of it↓ (.) so even though you're hanging it
 42 up at the end (.) rather than take it UP↑ at the END↑ (.)
 43 "Do run run↑" um think fi:ll it all the way through with
 44 your last part of your breath "The Do Ron Ron↓" (.) so that it's
 45 not going::: before it just fills it all the way out↓
 .
 .
 .
 46 This is where we were tonite↓ right↑ (.) we played Tom
 47 Stoppard↑ for the groundlings tonite↓
 48 George: °Yehees:°
 49 Not sure: ((affected lower intelligence tone)) Things are funny when
 50 there lou↑↓d hheehh ((big laughter from all in house)) (2.0)
 51 Paul: Henry and Annie↑ can you look to the kitchen a little clearer
 52 when they laugh↑
 53 Amy: That's was just awkward cause they laughed over their laugh
 54 and they kept laughing and I was like ahhhhh
 55 []
 56 Paul: Exactly (.) but that's what will happen↓ (.) that's what wi:ll
 57 happen↓ (1.0) tshe whole↑ point↓ (1.0)
 58 Lou: We'll laugh like hyenas↓=
 59 Paul: That the audience laughs Annie laughs and then the two of you
 60 look (.) and then you can even look to each other "God I hate
 61 °this°"↓ (.) but let it (.) kind of feel that change out a bit right↑
 62 this is the part whe-where you-uh Joy's note↑ you know↑
 63 where you brea::the with the audience↓ and they↑ breath with
 64 you↓
 .
 .
 .
 65 I don't know I'm trying to find something that gets you out of
 66 here as opposed to↓ FUCK I have to get off the stage↓ right↑
 67 (.) which is what it looks more and more like↓
 68 George: Ya i-it feels ((smiling tone)) like that too↓=
 69 Paul: Good then-(.) then look↑ to her and think if you run out the
 70 door and go get her↓
 71 George: Okay↓ (.)
 72 Paul: But something that has to be action oriented↓ and other
 73 oriented↓ so↑
 .
 .
 .
 74 Paul: That's it↑ thank you two↑ ((slap of notebook)) hey (.) >look at
 75 that↓ (.) how'dyou guys fe↑el↓ okay↑ (.)
 76 Lou: I had a shitty run tonite↓

77 Paul: Did ya↑ well so you know what they say right↑ (.) final dress↓
 78 Lou: Mmmhm↓
 79 Paul: It's a sign that you've got (.) fire↑ vim vigor↓-whatdchu got do
 80 you have anything for these two↑
 81 Kim: It's because Amber said the Scottish play once↓
 82 Amber: ((from backstage yelling)) I did↑ not↓
 83 Joy: I think it looks (.) really good↓ I really do↓ (.) I think you should
 84 be so pleased↓
 85 Lou: °Thank you°↓
 86 Joy: ((undecipherable)) some really cool layers↓ just keep being
 87 born↓ (.) youne-everytime↓
 88 Amber: And I didn't say it tonite↓
 89 Paul: ((undecipherable)) let it flower↓ (2.0) you two are lookin' at me
 90 "you suck Paul"↓
 91 Amy: No::: (1.0) that's not what it is↓ (2.0)
 92 Lou: Everything's pretty-everything'll be alright↓
 93 Paul: ((laughing tone)) Oh-hohhhhhh I believe that one↓ "everything's
 94 gonna be okay
 95 []
 96 Joy: It would be like a gift to the piece if you would-if you would not
 97 be sad↓
 98 Paul: Rig↑ght↓=
 99 Lou: We-no-I mean=
 100 Amy: ↑I know↓ it's just one of those things↓ well I don't know
 101 ((undecipherable)) how ↑you feel↓ but like Iw-I need to feel
 102 like (.) I'm doing what I need to be doing before we open (.)
 103 and I guess I just don't feel like I'm doing what I need to be
 104 doing↓
 105 Paul: You know what↑ (.)
 106 Amy: I know↓ it's frustrating↓
 107 Paul: No:o↓ you did↑ (.) in the way it opened tonite↓ this is what you
 108 have to think about right↑ (.) ji-remember the first time you
 109 came out↑ and there was the furniture↑ and it was like "ahihaah
 110 []
 111 Amy: hhh. heheh
 112 Paul: table furniture (.) too close↓ too many things (.) right↑ in the
 113 way gonna smash my↑ foot↓" all those little distra↑ctions↓
 114 NOW↓ your past the fact that "okay (.) if I go here to right
 115 there↓ and if I clear there (.) okay you know (.) I'm tra↑pped↓"
 116 up here↓ (.) rather than going↓ (1.0) "hi" (.) ↑now you've met
 117 them right↑ (.) and you've met the worst of them↓ (.) you've met
 118 you're worst evil cousin↓ (.) now everybody else will-is much
 119 more likable↓ so right-I mean I want you guys to be HAppy with
 120 what you're doing cause you're doing very well↓ (1.0) ((slap))

121 >it'll be great<↓ well what↑ well no-I mean talk↑ to me::↓
 122 ((RP dialect)) I'm your cha:p↓
 123 Lou: Oh↓ I don't know-I don't know↓-I don't know I don't know I
 124 don't know I can't vocalize what's going on right now I just (.)
 125 don't feel comfortable with tonite↑ and I hated tonite and that's
 126 not at all (.) where I want to be↓=
 127 Paul: =Well=
 128 Lou: =And that's what makes me the maddest↓
 129 Paul: Well you know↑ (1.0)
 130 Lou: I mean I swallowed fuckin a whole sentence↓ that I've never
 131 ever fucked up before and it happened tonite why:↑ (.) that
 132 bugs the hell out of me >if it's something that's-s constantly
 133 happening then I can pinch myself right before I go on stage
 134 and fix it< but this↑
 135 Paul: Well how did you feel the first act↑ when you came on (.) in the
 136 first act↑
 137 Lou: I felt fine::↑ (.) I don't know (.) I felt fine (.) I felt they were a
 138 little quiet but I-butdi-bdi've been in quiet I mean (.) we did
 139 Cuckolds and we had the audience that didn't know what the
 140 fuck we were saying on stage so In-I'm use ta y'know (.)
 141 quiet audiences but then (.) just shit started happening and it-it
 142 just never recovered↓ I d- (.) ↑I thought↑ five and ten was
 143 better↓ (.) I li-I thought↑ by then it was better and it was
 144 a little stronger and a little more connected↓=
 145 Amy: =>See'n I did the other way around<↓ (.) I thought I came ↑out
 146 okay↓ and I was like "↑hey (.) this isn't bad↓" and it was like
 147 the spiral of death in act two
 .
 .
 .
 148 Paul: Um (.) where'm I at↓ sound cue for Skater's Waltz↑ (.) can we
 149 drop that one point↑ (.) tsjust a little too hot↓ (2.0)
 150 Amber: °Skater's Waltz drop one point↓° (.) Okay↓ (.) at that point
 151 I don't know if she has the point figured out but we'll just (.)
 152 play it tomorrow↓
 153 Paul: Listen to it tomorrow nite before hand (.) right↓ (.) um (.)
 154 the second level↑ on "I'm Into Something Good"↑ (.)
 155 seemed very hot tonite↓ (3.0) because the level of the
 156 interview was lower than the level of the music which made (.)
 157 nyet↑ for sense↓ (.) and so I mean I couldn't hear the interview
 158 and I couldn't hear the actors over the sound over the music
 159 Amber: Nkay↓
 160 Paul: So (.) somewhere along the line there was disparagement↓
 161 Amber: Nkay↓
 .

162 Paul: I didn't know what to tell 'em man↑ they're so (.) sca:red↓=
 163 Joy: =Ya >I think th-they<=
 164 Paul: It's like they all are so sca:red↓ like this is the one where they
 165 get found out↓ you know↑=
 166 Ya ((undecipherable)) imposter↓
 167 Amber: Well-th-they're so not use to doing a language based sho↑w↓
 168 Joy: Ya'n they might have been putting weight↓ on (.) an
 169 audience that probably intellectually they know wouldn't
 170 give them stuff but when they really didn't that might
 171 have freaked them out↓ too=
 172 Paul: °Ya:h°
 173 Amber: It was like crew view↓ everyone was fi↑ne↓
 174 Paul: Ya↑ I mean-ther-they've j-they've just kind of (.)
 175 "I am not gonna commit to this"
 176 Joy: Yah↓-they↑ will though↓ I me-I think it'll be a wildly
 177 different experience tomorrow they'll never have an
 178 audience as shitty as that (.) again↓
 179 Paul: No-again↓-we-not even a two o'clock matinee↓ audience
 180 is that bad↓
 .
 .
 .
 181 °I just feel like I've let 'em down somewhere along the line↓°
 182 there↓
 183 Amber: Oh-okay↓ here's what I-I've been told↓
 184 Paul: What
 185 Amber: Amy↑ said that they just seem like it seems like↓ when they're
 186 kind of goofing off and not really into it is when you like it↓ (.)
 187 and when they're trying to be really into it↓ is when you don't↓
 188 Joy: ((Mocking)) Ya so Paul either likes it or he doesn't like it↓ those
 189 are the two options↓
 190 Paul: Right uh-huh
 191 Joy: >Yap< ((quiet laughter))
 192 Amber: And that's what she's told me↓ (1.0)
 193 Paul: Well it's true because when they're goofin' around they're
 194 having fun
 195 Amber: And they're-and they're in the same-that's what I told her↓ I
 196 said when you guys are goofin' off↓ y-your more relaxed↑
 197 you're comfortable around each other↓ and you're in the
 198 same play you're in the same world↓ with each other
 .
 .
 .

199 Paul: It kind of fits and starts: you know↓ right now (.) and I think
200 because (.) they haven't had an audience at all (.) then they
201 had this many people here tonite↓ and these people were
202 pretty giggly over here uh-huh (.) but there weren't enough
203 of them you know↑ around and about↓

Appendix E

Who is Afraid of Virginia Woolf? Selected Transcriptions

12/15 First Production Meeting

1 Joy: Shouwe start↑do you have (.) any new thoughts questions or
 2 ideas okay↓
 3 []
 4 Diana: I do (.) actually um (.) looking at the rehearsal schedule↑
 5 Joy: right=
 6 Diana: =First dress is not gonna be a problem↑ (.) February fifth↑
 7 Joy: Yeah↓
 8 Diana: That won't be a problem
 9 Joy: °kay° ((papers rattling))
 10 Diana: (.) So we can go ahead and do the first dress then
 11 []
 12 Joy: okay
 13 Diana: y-you can probably have it before then↓ um I: have spen-I got↑
 14 []
 15 Joy: ((undecipherable))
 16 Diana: um everbody came in for measurements except for Beth↑ (.)
 17 Joy: hhhh.hhh↑ (.) hhhhhh↓
 18 Diana: ehheehI haven't-she didn't come in↓ um=
 19 Joy: =dshe jist space it↑
 20 Diana: I-I do=
 21 Mindy: =she read the thing↓ I know I told her about it I-the next day I
 22 saw her I was like ">do you know you forgot the costume
 23 fitting<" she's like "Oh my gosh I'm so sorry↓" (.) and she
 24 said↑ she had the note on it and had everything and she=
 25 Diana: =Ya um I- just as long as she comes to see me that first
 26 week as soon as we get back cause I've gotta-gotta get stuff for
 27 her↓ (.) uhm-I talked to Clay↓ um-I told him to go ahead and
 28 grow a mustache↑
 29 Joy: mhmm
 30 Diana: uhm and if you didn't like it once he got on stage we-he could
 31 go ahead and shave it if he needed to start growing it
 32 Joy: kay
 33 Diana: and I saw him today and he hasn't↓ (.) started yet so (.) um (.)
 34 []
 35 Joy: ↑yeah↓ I saw him today
 36 too (.) okay↓
 37 Diana: so it's been over a week↑ (.) hhhhhh so=
 38 Joy: Maybe he has started↓ ((laughter from me and Mindy and
 39 Brad))=

40 Diana: =NO↓ hi-hi-no↓-his↑ mustache grows a lot better than he says it
 41 does↓ (.) cause he had a full goatee (.) for Three Sisters↓ so-
 42 Joy: -mhmm what about his hair↓
 43 Diana: .hhh uhm I told him that we're gonna go gray↓
 44 Joy: mhmm
 45 Diana: on his hair we'll do his mustache too↓ .hhh I actually have some
 46 []
 47 Joy: mhm
 48 Diana: pictures of hair for Beth↑ and for uhm Amy↓ and Am:y↑ is
 49 []
 50 Joy: mhm
 51 Diana: excited about it↓ (.) um (.) as far as Beth↑ (.) I thought something
 52 like this↑=
 53 Joy: °that's pretty°↓
 54 Diana: >there's another one too that I think you'll like it< and this one
 55 for Amyla:↓
 56 Joy: hoooooooo↓ that short↑
 57 Diana: No↓ you↑ can get it done a little bit longer↓ (.) she wants to cut it
 58 up to-up to her shoulders↓
 59 Joy: mhmm
 60 Diana: And this would pro-this is probably↓ down to here↑
 61 Joy: mhmm
 62 Diana: naturally↑ (.) so you can get the same look w-a little bit longer
 .
 .
 .
 63 Diana: Uhm and how much (.) am I allowed to spend↓ (2.0)
 64 Steve: Don't look at m:e↓ ((laughter)) (2.0)
 65 Diana: I-it's-uh=
 66 []
 67 Brad: you-you give us money to play with and we'll play=
 68 Diana: =Iyeah↓-it's just uhm-I-I'm must wondering if-if I have to build
 69 it↑(.) I'm worried about how much fabric↑
 70 [] []
 71 Joy: mhmm mhmm We'll ou-our ↑total
 72 budget for everything is two hundred↓ right↑ er is that just the
 73 °set°
 74 Steve: It's two hundred and fifty for everything↓
 75 Joy: Two hundred and fifty for everything↓ (.) so you can spend
 76 two hundred and fifty dollars (.) hehhheh
 77 []
 78 Brad: chachingset
 79 Diana: nkay↓
 80 Steve: >but leaving nothing left for set<=
 81 Joy: =right↓ ((laughter))

82 Diana: Well I definitely won't need that much↓
83 Brad: Um (.) see↑ nery wise↓ uhm (.) now that I found out that I
84 borr↑ow↓ the stock hollywood flats that we have↑ °I
85 wasn't aware of that° I-I-th-that's okay I thought there
86 might be a uhm (.) ((undecipherable)) sort of↓ yeah
87 []
88 Joy: a separation of church and state↑ mhmm
89 Brad: I'm not sure which one Old Science Hall is ((laughter))
90 Steve: State=
91 Joy: =No->it's the church<
92 Brad: But um (.) with that and with all of the-uhm (.) lumber that I was
93 able to steal from strike↑ (.) I think we're actually in pretty good
94 shape-the only uhm lumber needs that I would see .hhh are
95 bookshelves (.) and (.) that can be made from ratty three quarter
96 inch ply↓ (.) nslap it together (.) >and make it look decent< and
97 other than that↑ uhh (.) drapes↓ hopefully we'll be able to pull
98 all furniture we'll probably have to buy drapes I don't know↓
99 maybe you have some like lovely fabric that we can make
100 look like drapes↓
101 []
102 Diana: Probably↓ (.) It depends on what palatte you want↓ but I know
103 we have fabric-and there's fabric down in prop shop↓
104 Brad: nkay ((undecipherable)) pull something out of there=
105 Steve: you should be able to find prop shop ((undecipherable))
106 Diana: There's tons of it back there (.)
107 Brad: And uh other than that the only thing that I rea::lly see us needing
108 to buy is uh crown molding and chair rail↓
109 Joy: mhmm
110 Brad: Cause I do-I haven't se:en any of that
111 []
112 Joy: Mark Haniuk probably has like (.) a whole
113 room full of that in his own house↓ °because he loves it so much°
114 ((inhaling and quiet laughter)) (1.0)
115 Brad: °I don't know how to read that↓° ((big laughter))
116 ((undecipherable voices 4.0))
117 Diana: Okay↓ (.) so I'll try and spend as least amount as I possibly can
118 Brad: mhmm
119 Diana: If I don't find anything↓ I won't get anything↓ and then-and if
120 I'll just give you a call
121 Brad: Yeah↓ give me a call or (.) you have Jennifer's email address↓
122 Diana: Yeah and I'll have access to email↓
. . .
123 Brad: And then (.) escape stairs this way↑ which are going to have to be

124 built in place again and like two feet four inches wide↓ so (.)
 125 hopefully↓ it won't be too uncomfortable going down that
 126 direction↓ .hhh um also something that we talked about↓ today
 127 which I think is (.) pretty cool I'm actually excited↓ is that there
 128 is a small (.) platform right here↑ and that's up (.) like six
 129 inches↑ and there's another platform↓ comes around this
 130 direction↑ connects to there↑ (.) that's four inches↓ and maybe
 131 or maybe not another smaller one that kinda steps down into
 132 the living room↓ (.) so we've got our bar (.) and record player
 133 all the kind a ba-business up in this direction maybe even
 134 sliding back behind here just a little bit-.hhh u:m: there's
 135 another bookshelf=
 136 Steve: =yeah if this is four inches what would this↑ be↓ (.) this step
 137 down right there↓ (.)
 138 Brad: uhhd six four and two↓
 139 Steve: A two-a two inch step down↑ (2.0)
 140 Brad: °Kay° (1.0) .hhh WE're not sure yet we're talking↓ (.)
 141 Steve: >I think that's the hardest thing for an actor to remember< things
 142 like that↓ ((undecipherable))
 143 Brad: step that's smaller than that=
 144 Steve: =Yeah A-anything that's below six inches is an unusual step↓=
 145 Brad: =Okay↓=
 146 Steve: That's actually .hhhwhh four is like (.) a platform height↓
 147 Joy: mhmm
 148 Brad: Why don't I just make this eight (.) and make this four↓ (.) and
 149 call that good↓
 150 Joy: N'ist (.) kill the step down=
 151 Brad: =Bingo↓ four inches ((undecipherable))
 152 Steve: Two inches for a step down is a hhhehh hhehh yeah
 153 []
 154 Joy: right (.) right right
 155 Brad: I don't know exactly what we talked about today↓ but it was
 156 something >it made more sense at the time< it may have been
 157 that and it mhhay hahave mahade mohore sehnse at the time↓
 158 >I don't know<
 159 []
 160 Joy: Yeah (.) I think that's what it was↓
 161 Brad: ((undecipherable)) I just don't want it to be like a step unit
 162 it's just sort of a uh (.) elevated area ever so slightly
 163 Steve: heh heh Yeahh↓ .hhh 'ts different than a step unit↓
 .
 .
 .
 164 Brad: We figured that this direction was toward the kitchen and this
 165 direction's uh the bathroom that Honey goes to down the

166 hall and to the left↓
 167 Steve: Is that fast enough↑
 168 Mindy: No she's got plenty a time she has plenty a time
 169 Brad: She's got a lot a time=
 170 Diana: =Yeah↓ She has plenty a time↓ She's got that whole big
 171 Brad: So she' actually gonna go here and go back to the dressing room↓
 172 Diana: Okay↓ .hhhh↑ I'm not all that familiar with the space↓ I-back
 173 there↓
 174 Brad: No we won-we won't make her (.) cause-cause once you exit here
 175 Honey bathroom↓
 .
 .
 .
 176 Diana: Do I do the maintenance myself on the clothes↑ or is there
 177 Joy: Shouldn't the crew↑
 178 Mindy: Is there-is there a crew↑
 179 Steve: Mhmm
 180 Joy: Who is our crew↓
 181 Steve: We won't know until
 182 []
 183 Brad: You won't know until next semester
 184 Joy: Okay↓ (.) Til like the day before crew view
 185 Steve: No no
 186 Brad: Crew assignments are the Thursday after school starts right↑(2.0)
 187 Steve: Um they have to go quick cause Young Choreographers going up
 188 fast
 .
 .
 .
 189 Steve: Just think o-just look at some some older buildings and weird
 190 walls and what they are are-they-they're covering pipes and
 191 heating systems and all kinds of other stuff↓ (.) and that's what
 192 creates the odd one because they-you know none of that stuff
 193 what built in to walls it was built in front of walls and they they
 194 would build fake walls around them↓
 195 Brad: Yeah↓
 196 Steve: so uh start looking at those↑ kinds of things↓ cause they
 197 creates the weirdest diagonal ones that architecturally
 198 make sense in that kinda building↓
 199 Brad: mhmm ((undecipherable)) (1.0) that the walls will (.) do odd
 200 things like that↑
 201 Steve: mhmm sure
 202 Brad: okay↓
 203 Steve: y'know versus a flat↑ I don't know how long this is but this
 204 probably a eight foot wall or whatever it's .hhh

205 Brad: it's a long flat↓
 206 Steve: it's a pretty long flat and it's compared to all this interesting
 207 stuff here↓ you got books↓
 208 Brad: nkay↓ we worked and we worked and we worked and then we
 209 quit↓=
 210 Steve: =Yeah↓ (.) I think y-I think you got this far I think you got
 211 a continue-you gotta design the rest of this↓
 212 Brad: Yeah absolutely↓
 213 Steve: Cause it's not there yet↓
 214 Brad: Absolutely↓ (.) ((sniff)) nkay um one of my another question
 215 that's sort of on the same lines is how will that look silly↑
 216 connecting up↑ right there against (.) a stair↑
 217 Steve: The s-the stair technically↓ if you think about it (.) is gonna go
 218 into a wall
 219 Brad: Yes↓=So what we may have to do is=
 220 []
 221 Steve: It's like-it's like a wrap around stair↓ which has
 222 ((undecipherable)) so if-it really depends on this you-you need
 223 to have seen really↓ (.) I think you envision more of this like
 224 we see-we actually see a lot of this stuff .hhh when in fact↑
 225 we don't really need to see all that much it's mostly fescape
 226 right↑
 227 Brad: Yeah=
 228 Joy: But I'd like some landing I mean I'd like to be able to see
 229 some landing↓
 230 Brad: Oh↓ we'll boost this landing out a little bit further↓=
 231 Steve: Yeah I-I agree I think your playing area is much further in than
 232 it is=
 233 Brad: =and it literally connects there tha-that does make sense↓
 .
 .
 .
 234 Brad: What Joy and I had talked about↓ is basically um (.) kind a
 235 where we're going with lighting↓ is I guess for lack of a better
 236 word the phrase that kinda got in my mind for lighting .hhh was
 237 one that of the reviews that described it as um (.) long nights
 238 journey into day↓ (.) and so that's gonna kinda encompass all
 239 of this↓ uh there're going to be a lot of lamps↓ >another thing.
 240 that we kinda figured out< is there's gonna be a table now↓
 241 over here (.) heh heh and uh ((clears throat)) I think I might
 242 blow this idea by you also↓ (.) we talked about takin a lamp
 243 shade↑ and on the upstage side↑ in order to kinda help
 244 facilitate some getting some light ((phone rings)) up here
 245 other than just very-other than just a very flat light↑ is um
 246 to sort of cut out pieces of the lamp shade on the upstage side↑

247 slap some infusion on the inside of it↑ so that we're getting
 250 light from that lamp↓ whenever they're on that landing↓(.)
 251 do you think that's something that↑(.)
 250 Steve: Yeah I think you'll need to play with it a little bit↓(.) Um
 251 I-I think (.) >You can go sort of architecturally< now as a
 252 lighting designer back to that house↑ and sa:y (.) whe-where's
 253 the outside of the house (.) is it just on one side↑ (.) like do we
 254 only see windows here↑ (.) could the-could there be some↑
 255 [They're going to be false windows↓
 256 Brad: ↑Hey↓=
 257 Joy: Over this direction as well↓ Um (.) We had talked about↓=
 258 Brad: Could there be a window in the landing↑
 259 Steve:
 .
 .
 .
 260 Brad: I was never able to say "let's talk and let's have the actors (.)
 261 feel what this lighting does to them (.) rather than (.) let the
 262 lighting and design does for the audience"↓ (.) because I really
 263 think there's a missing link there between um you know the
 264 director deals with the actors and deals with the designers there's
 265 a missing link there where a designer can (.) aid the actors in a
 266 certain way it's sort of a concept of (.) the production designer
 267 as acting coach (.) in its (.) beginning stages↓ (.) uhhhh one part
 268 of it that basically >I just get so (.) excited about this< ideas are
 269 popping in and out I'm just gonna read a little bit of this (.) um
 270 basically environmental rehearsal design ((undecipherable)) and
 271 there's not really a system for it yet but how we can work it out
 272 to apply for this basically there is an environment technologically
 273 design created that rehearsals take place in↓ and since you guys
 274 are gonna be off book so early (.) it's going to be (.) I feel we'll
 275 have a lot of opportunities to make it work uh basically the
 276 rehearsal design serves as an environment where creation can
 277 ((undecipherable))
 .
 .
 .
 278 ((reading to actors from his writing)) Environmental rehearsal
 279 design begins with the belief that physical and psychic
 280 aparatuses are inseparable↓ ideas emotions and sensations are
 281 all insolvably interwoven↓ also all five senses are linked↓
 282 bodily activities are activities of the whole body↓ (.) every
 283 moment of the human life is spent within an interconnected
 284 system of thought senses and movement↓ (.) the space that
 285 our interconnected system exists in effects our primary

286 orientation to that environment↓ (.) visual sensuous and
 287 environmental relationships therefore effect the way our mind
 288 processes information and tells our body to react↓ (.) the
 289 interconnected system of the character therefore is consistently
 290 affected the space that it occupies↓ (.) so (.) it is something
 291 that is created that we work within whether it is uh with the
 292 actual script a dialogue or whether it is with improvisational
 293 work (.) something that basically breaks through and creates
 294 a whole new place where creation can ((undecipherable))

295 Joy: I think this is a love story↑ versus ((undecipherable)) which is a
 296 really different (.) approach than say the film takes or people
 297 that do the play modeled on the film↑ (.) I personally will go
 298 insane if I don't approach it that way↓ (.) there is a heavy heavy
 299 heavy commentary on the institution of marriage↑ here↑
 300 ((undecipherable)) the bottom line is that it's (.) a benefit (.)
 301 ((clears throat)) there's heavy commentary on the academy
 302 and the paradox that the academy is suppose to be the place
 303 where social ills are addressed↑ (.) and steps are made to (.)
 304 address social ills↑ when in fact it can clearly become a
 305 pathological cesspool↑ and uh really only two↑ of you (.) are
 306 two of the characters are (.) deeply enmeshed in the academy
 307 and I think what Jennifer was talking about that that huge
 289 democratization of the academy in the sixties↑ was kind of the
 290 beginning of the end for higher education in this country (.)
 291 cause now ↑↓ it's like a giant votech wherever you go↓ people
 292 go to (.) um get a degree so they can make more money (.) um
 293 which just↑ ((clears throat)) exacerbates the whole problem
 294 of really not addresses or dealing with the social ills we're
 295 identifying↓ in any category so it's (.)

315 Aaron: You're saying basically that like (.) ((undecipherable))

316 Joy: Well now↑ you go to graduate school↓

317 Brad: And then you have to go get a PhD

318 Joy: Right now it's pretty much like WalMart in that people who are
 319 offering the instruction↑ (.) very carefully craft what they
 320 are doing so that it doesn't↑ uhm offend↓ there is a pressure
 321 to not offend and throw out ideas that might whoa push
 322 people's brains in new places because there'd be complaints
 323 and people lose their jobs↓

324 Martha's plugged in via her father and via George↓ (.) and

325 Honey is plugged in via Nick↓ but so they're all
 326 connected to it (.) they're all very connected to it↓ and I
 327 think↑ (.) they're coming from two different ideas about
 328 the academy↓ (.) along with all their other differences↓ (1.0)
 329 and then there's-I've been studying lately this thing called
 330 frame analysis↓ where uhm it addresses what happens in
 331 discourse or dialogue↑ like right now we're we're talking
 332 about the play↑ (.) but if and it's happened tonight
 333 several times like if someone starts telling a joke↑ (.) like or if we
 334 start making fun of Clay↑ then the frame shifts↑ like then
 335 we're playing↓ we're playing↓ (.) and then we-and then like
 336 Jennifer pulled us all back in↓ (.) ((laughter)) and then we
 337 shifted frames again↓ and so since games↑ run throughout
 338 the script (.) I think that's ((clears throat)) gonna be a way for me
 339 to understand (.) the shifting of gears (.) when they go from
 340 their primary process of hosting this couple to the secondary
 341 process of game playing and (.) as we all know games (.)
 342 can hold ↑ the same ((undecipherable)) as primary frames
 343 do all the time (.) a bite in play can hurt just as much as a
 344 bit in real life can hurt even though it's supposedly not standing
 345 for the same thing

1/09 Blocking Rehearsal

1 Joy: Blocking's kind of like mowing a lawn↓ because (.) you make
 2 progress r:really fast↓
 3 Clay: And then you change everything about a week later↓=
 4 Joy: =Yeah↓ it's really the easy part↓
 5 Clay: HEY↓ I thought this was gonna be do:one↓
 6 Joy: He came in and said he was just too pooped↓ (1.0)
 7 Clay: Okay↓ so
 8 Joy: But-but tomorrow I'm sure↓ (.) we'll have it↓
 .
 .
 .
 9 ↑Let's go back to um (.) "Would you please light my cigarette"
 10 on twenty six↓ (1.0)
 11 Amy: °kay↑° (2.0)
 12 Joy: Are we really all four sitting down↑
 13 Clay: No↓ I-I'm-I=
 14 Joy: =You're unscrambling↓ (.) okay↓
 15 Clay: What page are we on↑
 16 Joy: We're gonna start on twenty six↓

17 Clay: Twenty six↑=
 18 Joy: =Uhhuh↑
 19 Clay: ((undecipherable)) ((script pages turning)) at this point I don't
 20 care↓ (3.0) What part Joy↑ I'm s-sorry↓
 21 Joy: Um uh-Martha's gonna ask you to light her cigarette↓ so yeah-k-I
 22 think you were up at the bar↓ (.) jus↑ hang on just a second↓
 23 []
 24 Amy: Are you sure↑ (4.0)
 25 Clay: ((singing)) just a gigilo everywhere I go people know the part↑
 26 []
 27 Amy: everywhere I go people know the part↑
 .
 .
 .
 28 Clay: Okay↓ what↑ part are we taking it from↓
 29 Joy: Okay we're going to twenty six↑ Martha asking fo:r the: uh
 30 Amy: °"goddamn cigarette"°↑=
 31 Joy: =yes
 32 Clay: Ha
 33 Joy: >Bottom of twenty six↓< (3.0)
 34 Amy: ((as Martha)) Well uh↓ ((as Amy)) wai-wait (3.0) ((as Martha))
 35 Well uh↓ (.) sure you can light my cigarette if you have a mind
 35 to↓
 37 Clay: ((as George)) No (.) there are limits (.) I mean man can put up
 38 with only so much without he decends a rung or two on the old
 39 evolutionary ladder↓ which is up your line ((as Clay)) question↓
 40 real quick Joy↑
 41 Joy: Yeah↓
 42 Clay: If I wouldn't have said which is up your line↓ ladder sinks↑ (2.0)
 43 I mean ((undecipherable))
 44 Joy: Right↓ its-a-as-as opposed to↓ (.) like climbing up the ladder in
 45 in development↑ (.) like lighting a cigarette for her↓ would be
 46 to crash↓ (2.0) so the first part's directed to Nick and that sinks
 47 is directed to Martha↓
 48 Clay: Okay↓ got it↓ (.) al:righty↓ (.) ((as George)) No↓ (.) there are
 49 limitations↓
 .
 .
 .
 50 Joy: I don't feel like that was it↓
 51 Clay: You don't↑
 52 Joy: Huhuh↓ I think it was just the two of you out here↓
 53 Aaron: I-oh:↓ (.) ((undecipherable))
 54 Joy: Mhmm (.) I don't think that it yet↓

55 Amy: So I am gonna wear pants↓
 56 Joy: Yeah↓ I think we just decided that↓
 57 Amy: All-the whole show↑ or just when I change↓ (5.0) Alright
 58 I have no problem with that↓ heh heh↓
 59 Joy: I was just saying that would make a difference for the crawls↓
 60 Amy: Yeah that will be (.) so much better↓ (2.0) Ahh↓
 61 Joy: “Still got a-you look like you st-“
 62 Amy: ((as Martha)) You look↑ like you still got a pretty good body
 63 now too↑↓ (.) is that right↑ have you↑
 .
 .
 .
 64 ((as Martha)) Ge-uh HEY George tell him about the boxing
 65 match we had↓ (.) uh-George↑ tell him about it↓
 66 Clay: ((as George)) You tell him Martha you’re good at it↑ (2.0)
 67 Joy: Okay↓ before you go::↓ (.) .hhh uhh I’d lihhke↑ you to
 68 check the window seat↓ (.) for that (.) item↓
 69 Clay: °right here↑°
 70 Joy: Yeah↓ (.) Like you’re not sure w-where it is↓ (.) Like you go-
 71 you gotta find it↓
 72 []
 73 Clay: ↑I see↓ (.) this is my activity↓
 74 Joy: ye-yeahhhhh (1.0) ((clears throat)) Um and A:ND↓ whats
 75 []
 76 Clay: alright
 77 Joy: think hhhhhh what has to happen here↑ is that somehow (.) we
 78 end up Martha with you:↓ (1.0) down right↓ telling the story↓
 79 Amy: okay↓ like by the desk↑down there↑
 80 Joy: Not so far↓↑ maybe somewhere between those two chairs
 81 []
 82 Amy: okay
 83 Joy: and then Honey you can swing around↑(.) so that the focus is
 84 (.) totally on Martha↓ when he returns=
 85 Beth: °Well↓ do you want me to° ((demonstrating movement))=
 86 Joy: Well just swing your body around↑you’ll follow her↓
 87 [] []
 88 Beth: okay okay
 89 Joy: (1.0) So I don’t really know how you’re gonna get there↓
 90 Amy: It’s okay I think I do=
 91 Joy: =Okay ((whisper voice)) greahhhht (.) uhhh George just doesn’t
 92 cotton much to body talk↓
 93 Amy: nkay uhhh ((as Martha)) ↑George just doesn’t cotton much to
 94 body talk↓
 .
 .

95 ((as Martha)) probably something about not wanting to bloody
 96 his me[↑]al ticket or some-stuff like that[↓]=
 97 Aaron: =((as Nick)) uhuh[↑]
 98 Amy: ((moving from Martha to Amy persona)) uhh yeah[↓]=
 99 Joy: Gohhhsh okay[↓] I feel like I've stuck you over there[↓] um (.)
 100 Amy: ((undecipherable))=
 101 Joy: Yeah[↑] yeah[↑] I mean it's a huge-this is a huge chunk for you=
 102 Amy: =Uh right[↓] it's gigantimous=
 103 Joy: =It's giga:ntimous[↓] (.) you could
 104 []
 105 Amy: >Would I maybe light another<
 106 cigarette[↑] during this whole thing[↑]<=
 107 Joy: =SURE[↑]and the-
 108 Amy: So then I come over and I get a drink[↑]=
 109 Joy: =And then you could light up over there you could even sit on
 110 the desk[↑] (.) you could lean back and sit on it[↑](.) um you could
 111 sit on the chair if you[↑] want[↑] until it gets to the like really
 112 []
 113 Amy: okay
 114 Joy: demonstrative part[↑]
 115 Amy: okay[↑] but what[↑] if I did this[↓] what if (.) ((undecipherable))
 116 Joy: °sure°[↑] (4.0) ((Amy marks the newly designed movement))
 117 sure (.) yeah[↓] (.) yeah and this will help[↓] you can stand down
 118 of it too[↓] (2.0) ((walking on stage sounds))
 119 Amy: Did you see what happened to that lighter I had[↑] (1.0)
 120 Joy: Cwe[↑] go back[↑] to that whole transition[↑]=
 121 Amy: =Yes (1.0)
 122 Joy: Scome[↑] back in[↓] would you George[↑]
 123 Clay: Okay[↑]
 .
 .
 .
 124 Joy: Okay I wanta try something Gehhorge this just might be real
 125 weird[↓] but (.) uhm when Nick is doing that (.) blubbering thing[↑]
 126 uhh (.) he's talking right at you[↑]and then I'd like you just to
 127 walk away from him in the middle of it and justhh siht down at
 128 bay window[↓]
 129 Clay: °sweet°
 130 Beth: hh heh heh heh heh[↓]
 131 Clay: jsmoke my pipe over here[↑]=
 132 Joy: =Yeah[↓] (2.0)
 133 Clay: Alright Uh[↑] (.)
 134 Joy: Um=
 135 Clay: Why don't we (.) take it from "Martha"

136 Joy: =Sure↑yeah↓
 137 Clay: ((as George)) Martha didn't think I laughed loud enough↓ Martha
 138 thinks that unless >as she demurley puts it< that unless you bust
 139 a gut you aren't amused↓ (.) you know^o↑ unless you carry on
 140 []
 141 Beth: ((as Honey)) Well I-
 142 Clay: like a hyena you aren't having any fun↓
 143 Beth: Well I certainly had fun↓ (.) it was a wonderful party↓
 144 Aaron: ((as Nick)) Yes↓ ts'certainly was↓
 145 Beth: Oh↓ and your father↓ (.) he's so marvelous↓
 146 Aaron: Yes yes he is↓
 .
 .
 .
 147 Clay: All I mean is when is when you've had as many of these
 148 faculty parties as I have↓=
 149 Aaron: =I rather appreciate it↓ I-I mean=
 150 Joy: =yhey wai-hang on Clay↓ so-so he's talking to you↓
 151 (.) and then you just dismiss↓
 152 []
 153 Aaron: cause I'm↑ (.) trying to↓
 154 []
 155 Clay: okay↓ okay↓
 156 Joy: Uhh he-uh-"he's quite a guy isn't he quite a guy↓" from
 157 Martha↓
 .
 .
 .
 158 Clay: ((as George)) Alas↑ Martha↑ (.) >in reality it works out that
 159 the sacrifice is usually of a somewhat more private portion of
 160 the anatomy↓
 161 Amy: ((as Martha)) Nyaaaa::: ((as Amy)) what IS↑ that=
 162 Joy: =just↑ dismissal↓
 163 []
 164 Beth: ((as Honey)) Um↑↑ (.) ↑I wonder if you would tell me where the
 165 ((as Beth)) yeah↓
 166 Clay: ((as George)) Martha↑
 167 Aaron: ((as Nick)) Are you alright↑
 168 Beth: ((as Honey)) Of course dear↓>I just wanta put some powder
 168 on my nose↓ (1.0)
 169 Amy: ((as Amy)) Am I loo-I ↑can't be looking at her↓ because I would
 170 get this right↑
 171 Joy: Ohhh look at him↓

172 Amy: Oh↑hhh↓↓↓
 173 []
 174 Joy: Look at his crotch or something↓ (.) just like check him out↓
 175 Amy: heh heh heh Alright↓ I'll look at you↓
 .
 .
 .
 176 Joy: Okay↓ (.) so now↑↓ Nick↑ (.) I think um he's gonna resort to
 177 looking at his books↓ (.) like there're books shelves there and
 178 there↓ and there're books shelves here and here↓ (.) and they're
 179 Pl:les of books↓ which I don't know exactly where those'll
 180 be-be but probably wherever you want them to be↓
 181 Aaron: ((undecipherable)) pretty much↓
 182 Joy: to some↓ extent I'm sure there's gonna be some shared (.)
 183 scholarly basic seminal stuff that all academic people
 184 share↓ but um (.) yeah you can fill with that kind of
 185 activity and uhm ((clears throat)) (.) I even think maybe there'll
 186 be an opportunity for you ta (.) take a book flip through it and
 187 George ta (.) >take it away from you< put it back (.) um I don't
 188 know exactly where that can happen but
 189 Aaron: Are you gonna tell us where to like light up and stuff like
 190 light up and stuff like that↑ or (.)
 191 Joy: I don't think so↓
 192 Aaron: °alright° (.) sfine okay↓
 193 Joy: yeah (.) it will probably take a while to find the right↑ spot↓
 194 Aaron: You said I don't sit until=
 195 Joy: =I-I'd like to not have you sit um until: well actually you're
 196 gonna sit in this conversation↓ but
 197 Aaron: yes
 198 Joy: with uh
 199 []
 200 Aaron: at where it says↑ I mean >are-are-are< I mean basically
 201 wh-when it says when it has like these directions do I go
 202 ahead and take that↑ and just assume↑
 203 Joy: Where does it say you sit↑ he-
 204 Aaron: It says I sit after (.) um (.) after page seventeen=
 205 Joy: =okay I don't have you sitting til' eighteehhn
 206 Aaron: okay↓
 207 Joy: Let's try (.) and see if we can stave it off↓ (.) until then↓
 208 >we might↑ not be able to↓< and that's fine↓ (2.0) okay↓
 209 so they've just left the space↓
 210 Clay: ((as George)) so (.) what'll it be↓
 .
 .
 .

211 Aaron: ((as Nick)) you know women↓=
 212 Joy: =okay↓ and Nick I think you can take this opportunity to get
 209 OUT of here↑ and maybe cross up the landing and just
 210 sort of gaze up the steps↓ (.) uhm °wohhhh° yeah an-an
 211 also↑ I don't know Aaron did you feel↑ it see↑med okay
 212 with you there↓ did you feel like there would be↑
 217 Aaron: I-I felt awkward because I realized I sat in the wrong place↓
 218 on but-no-th-that's fine↓ I mean once I got there↓ it-it yeah↓
 219 [okay↓ you were okay↑]
 220 Joy:
 221 Clay: Did you like the uh=
 222 Joy: =Yeah↓ let's keep it↓
 223 Clay: Cause wouldn't the music be on↑ and I could turn it off at
 224 that point to talk↑
 225 Joy: mhmm↑ mhmm↑
 226 Clay: That's my actor instinct Joy
 227 Joy: So-I'm so grateful for it↑ you don't even know it↓
 228 Clay: You wanna keep going↑
 229 Joy: Uh let's go back a teeny bit↑ to uhm "I don't-I don't mean to
 230 suggest"
 .
 .
 .
 231 Clay: ((as George)) You biologists↑ (.) babies↑ (.) then the rest of us
 232 are↓ (.) ((as Clay)) >what↑ does this mean↑< (.) "the rest of us
 233 them as wants to↑"
 234 Joy: Those that want to↑
 235 Aaron: He's interjecting himself↓ it's like he's (1.0)
 236 Clay: I just don't get it↓
 237 Aaron: The rest of us can screw to our heart's content↓ because they're
 238 not gonna have-they're not gonna reproduce↓=
 239 Clay: But why does he go "then the rest of us (.) them as wants to↓" (.)
 240 >I just don't get the structure of "them as wants to↓"=
 241 Joy: =Yeah it's a weird pronoun like uhm just think of it as those that
 242 ↑want to↓
 243 Clay: them as wants to↓ okay↓ ((as George)) then the rest of us↑ them
 244 as wants to↑

1/10 Blocking Rehearsal

1 Joy: Wha-do you remember Aaron when it happened↑

2 Clay: I thought I sat except last time it didn't work because
 3 []
 4 Aaron: I know where ((undecipherable))
 5 Clay: I was sitting (.) cause I like lea:ned really far over
 6 Joy: °That was real funny↓°
 7 Clay: Okay
 8 Aaron: I'm blue also↓ (.)
 9 Clay: So you arehhh↓ ((laughter, as Clay has mixed up the glasses))
 10 ((laughing tone)) >y-you know what I did I filled yours< n'
 11 brought over mine↓
 12 Joy: But I-I-I liked it-I liked you there↓but I thought (.) I mean
 13 then you sit down↓
 14 Clay: Yeah↓
 15 Joy: So you come over towards him↑ and don't had it to him and
 16 don't hand it to him and then you sit down↓
 17 Clay: You're right↓ (4.0) Pretty much when I probably stop talkin'
 18 about the burgen↓ cause I get caught up ((undecipherable))
 19 that's a good three or four sentences↓ before I=
 20 Joy: =Okay↓
 21 Clay: How far do you want to go back↓
 22 Joy: Not far↓

1/11 Blocking Rehearsal

1 Joy: I think your best bet is to drink a LOT of water↓
 2 Clay: I just wanta (.)
 3 Joy: Do you have a humidfier↑
 4 Amy: .hhh↑ I'll bring you something↓ I said that I'll bring you
 5 something that you can heat in the microwave↑ it's a mask↑
 6 that Karen made↑ (.) and it has peppermint in it↑ (.) .hhh
 7 and you put it over your eyes and breath it and it like clears
 8 up your whole passages↓
 9 Clay: Alright whatever it takes↑=
 10 Amy: =it helps so much↓
 11 Clay: I just wanta have surgery in my head just to like rip out all this
 12 stuff that's making problems↓ (.) that's what I↑ want
 .
 .
 .
 13 Joy: If you do have a humidifier it will help↓ ((undecipherable))
 14 you breath in moisture↓
 15 []
 16 Clay: I have one↓ (.) I bought one whenever I was in How I Learned

17 to Drive↓ (.)
 18 Mindy: A humidifier↑
 19 Clay: I bought a really↑ good one↓
 20 Joy: Did we have the same discussion at that point↑
 21 Clay: Well I ha:d walking pneumonia at that time↓
 22 Joy: Yeah↓ okay I remember↓
 23 Clay: I was rea:l sick
 24 Mindy: walking pneumonia↓
 25 Joy: Yeah↓ it-it breaths in-you c-can inhale↓ the moisture=
 26 Clay: Does it matter where in the room it is↑
 27 Joy: The closer it is to you the better (.) like I would just put it
 28 two feet from the bed↓
 .
 .
 .
 29 Amy: ((as Martha)) Y-you know what I'm doing George↑
 30 Clay: ((as George)) No Martha what are you doing↓
 31 Amy: I'm entertaining↓ (.) I'm entertaining one of the
 32 guests↓ I'm necking with one of the guests↓
 33 Clay: Ohh that's nice-which one↑ (1.0)
 34 Amy: ((laughter)) MY↑ God↓ your funny↑(.)
 35 Clay: °There's someone at the door↑ Martha↑°
 36 Amy: ((as Amy)) °How do I how do I what am I↑°=
 37 Joy: =Yeah I think yeah n-you'll just b-kind of push away
 38 from Nick↑ and move↑
 39 Amy: °okay° (1.0)
 40 Joy: So maybe↑ nothing happens play it further up so that you can
 41 (.) don't have to upstage to hit the chimes but rather hit them
 42 but rather (.) hit them on the way down↓ (.) like if you guys
 43 are just ((undecipherable voices all at once))
 44 Amy: So we need to be here↓
 45 Joy: Or it just-you can be leaning against the record player↑ er (.)
 46 whatever↓ (3.0)
 47 Clay: Act two is lo:ng↓ (.)
 48 Joy: Which act is short↓ (.) That's what Ihh wahhnt tohhhh knohhhw↓
 49 Clay: Act three's pretty short↓
 50 Amy: But it's horrid↓
 51 Aaron: But it's what↑
 .
 .
 .
 52 Amy: ((as Martha)) You:: mother↓ (.) ((as Amy)) I hate that line↓ ps↑
 53 Joy: Mother↑ you mother↑
 54 Amy: I'm assuming it's like mother fucker↑

55 Joy: Right↓
 56 Amy: Why doesn't she why=
 57 Joy: =just say fucker↑
 58 Clay: You've never heard of mother↑ (.) like (.) mother's-I still say it
 59 and hear it sometimes↓
 60 Aaron: Usually it's like as in "that's a real mother"↓ (.) but people don't
 61 usually (.) like when they're
 62 ((laughter and undecipherable reactions))
 63 Clay: You almost say it↑ you're not gonna s-like even if you don't
 64 mean to say fucker at the end of it↑ you always say it as if-I
 65 always say and hear it as if like "mother↑" like if you were
 66 going to finish the phrase↓ fucker (.) like no matter how it's
 67 used like↑ (.)
 68 Amy: >I would understand that if there were ellipses< but its↑ not↓
 69 it's an exclamahtiohn mahrk↓
 .
 .
 .
 70 Joy: And (.) let's have you land (.) in the window seat↓ (4.0)
 71 okay↓ how many↑ um↓ (3.0)
 72 Beth: Can I-can I ask↑ how the bells went (.) the first time↑how-
 73 how they went the first time↑
 74 Joy: She falls against them twice↓ (.) and then-so it's like those are
 75 the two things you are responding to↓ like it's taken you
 76 that long to get out↓
 77 Beth: °great°↓
 78 Joy: Um ohhh↓ (8.0) let's try you↓ kind of coming in↓ getting to
 79 the couch↓ and then in the course of the scene George will
 79 come over and (.) mess with you and frighten you↓ and (.)
 80 um (1.0) maybe you'll make it all the way back to the stair
 81 maybe you'll just end up in this area but I (.) kind of
 82 imagined that she'd would be trying to escape him↑ and
 83 kind of crawling along↑ the floor the floor will be your
 84 friend↓ (.) so you can really explohre this level down
 85 here↓ in this ending part just trying to get away from him↓ (.)
 86 um (.) okay↓ so you've thrown the book↓
 88 Clay: ((makes object hurling through sound noise))
 89 Mandy: chime ((clears throat)) (1.0)
 90 Beth: ((as Honey)) Bells ringing (.) I've been hearing bells↓
 .
 .
 .
 90 ((as Beth)) I have a question↓
 92 Joy: Yeah↓ mmmm↑ (1.0)

93 Beth: Um (.) am I talking↑ to↑ him↑ (.) or am I (.) in a (.)
 94 dream↑ (.) cause it says later she kinda wakes up↑ (.)
 93 and I guess I don't really know↑ (.) um
 96 Joy: You definitely-you definitely have (.) someone else you're
 97 talking to and I think sometimes it's yourself↓
 98 Beth: °okay°↓=
 99 Joy: =like uh hh you see yourself
 100 []
 101 Beth: ho-how↑ aware (.) am-am I of George↓
 102 Joy: HE's kind of embodying↑ the thing that's pushing you to
 103 to get to the point of ((undecipherable)) the thing that you're
 104 []
 105 Beth: ohhh
 106 Joy: terrified of in yourself↓
 107 Beth: alright↓ (.) So ALL that screaming kind of direct that towards
 108 him↓=
 109 Joy: =Yeah↓=
 110 Beth: =Okay↓=
 111 Joy: =um (.) cause his-the awfullness of this time↓ and the
 112 horribleness of this evening (.) is making you-is bringing
 113 you to a realization that he's kind of embodying all those
 114 forces that are bringing you to that↓
 115 Beth: okay=
 116 Joy: =even though there's not a clear connect (.) that (.) you
 117 know he's not saying "do you want to have children or
 117 don't you"↓ but-it-it's not that sort of exchange↓
 119 Beth: right↓=
 120 Joy: =um (.) but that's what's going on in your own head↓
 121 Beth: alright↓=
 122 Joy: =and he kind a pushes squishes it out of you↓
 123 Beth: Okay↓ (.)
 124 Joy: So ((clears throat)) Clay↑ you can (.) kinda tower over her:
 125 as that intensifies↑ up on that landing↑
 126 Clay: Okay↓
 127 Joy: Just holler over at her↓ (.) just get to her cause (.) your
 128 presence has got to propel her this way↓
 129 Clay: Okay↓
 130 Joy: Okay um↑ (.) back to "and it was so cold"↓
 131 Beth: ((as Honey)) And it was so↑ cold↓
 .
 .
 .
 132 Clay: ((as George)) You're dilu:ded↓
 133 Amy: ((as Martha)) It's not↑ what I wanted↓ ((slam))

134 Clay: I thought at least you were o:n to yourself↓
 135 Amy: huhgh On-I'm on↑m-((dropping out of Martha)) (1.5)
 136 Clay: ((as Clay)) Oh man I th-I'm↑ sorry↓
 137 Joy: It's okay↓
 138 Clay: I didn't write the correction (.) of staying↓
 139 []
 140 Joy: okay (6.0) ((Clay marks script))
 141 Clay: Okay
 142 Amy: °okay°
 143 Clay: Can we take it back just a bit↑
 144 Joy: "You can stand it"↓ (2.0)
 145 Clay: Well do I-I stay here↑(.) the whole time=
 146 Joy: =Yeah↓
 147 Clay: And she crosses↓
 148 Joy: Uhhuh↑
 149 Clay: "You've really screwed up George↑" (.) is that when
 150 you take the drink↑

1/15 Blocking Rehearsal

1 Joy: Kay so↓ (.) some of this scheduling information is new↑
 2 so let's not panic about it↓ (.) right now↓ we can panic
 3 about it after rehearsal (.) cause there are some changes↓
 4 Clay: What are the changes↓
 5 Joy: I added some rehearsals (.) I doubled s-some days-and we↑
 6 might not↑ use them↑ but I just wanted to have=
 7 Clay: =Like Saturdays or something↑
 8 Joy: Yeah↑the >Sunday performances are at two I think↓
 9 Beth: Both↑
 10 Joy: Uhhuh↑
 11 Beth: They're both at two↑
 12 Amy: No >the first one's at eight the second one's at two<↓
 13 Joy: So did I do it backwards↑
 14 Amy: Uhhhh yeah↓
 15 Clay: Don't w-don't we have Monday off↑(.) or don't↑-do the
 16 []
 17 Joy: yes↓
 18 Clay: students have Monday off↑
 .
 .
 .
 19 Aaron: So we have (.) three and half weeks right now↑
 20 Joy: Yeah↑

21 Aaron: basically↑
 22 Joy: like we have less than two weeks before crew view↓
 23 Clay: You're kidding↓
 24 Joy: Right↑ or does-no↑ I-I lied↓ (.) just a little over two weeks↓
 25 Aaron: (7.0) We have two weeks and three days↓
 26 Joy: kay↓ (.) so I totally lied↓
 27 Amy: >it's gonna work out it'll be just fine↑<
 .
 .
 .
 28 Amy: Do I just talk over him↑
 29 Joy: Yeah↓ I think there's a lot of overlappage there↓
 30 Amy: So I don't have to stop and wait for him
 31 Joy: Right right=
 32 Amy: Greahhht↑
 33 Joy: So you guys can just glue those together for yourselves↓
 34 Clay: okay↓
 35 Amy: kick ass↓ (1.0) okay↓
 .
 .
 .
 36 Amy: ((as Martha)) I carried the child having fashioned a sling
 37 .hhh and across the great fields↓
 38 Joy: Okayy↓ >can we hang on a second↑< okay I-I'm sorry Clay
 39 >I don't exactly where you went to↓< (.) um (.) I think↑ that
 40 we've gotta (.) keep the "poor lamb" "et lucas in eterna" in
 41 tact↓ (1.0) bottom of one o two↑
 42 Clay: mhmm↑
 43 Joy: CsI think↑ those do need to be (.) in order↓
 44 Amy: ((as Amy)) so he needs to wait for "et lucas enterna↑"=
 45 Joy: =Yeah↓=
 46 Amy: =aft-until after↑
 47 []
 48 Clay: okay yea-yeah I'm-s-I'm sorry↓ I was afraid he might
 49 Mandy: dheh heh heh heh
 50 Clay: ((undecipherable))=
 51 Joy: =Yeah↓ °that's okay°↓
 52 Clay: Sorry I wasn't payin' attention↓ (.) OKay↓
 53 Joy: uh uh uh uh=
 54 Clay: =Actually now that I-it might be easier to yeah↓ ta >never mind<
 55 Amy: Got it↑
 56 Clay: Yeah↓ ready↓
 57 Amy: nkay
 58 Clay: >where we at<↓

59 Amy: "he mooed at it"↑
 60 Joy: Sure↑
 61 Amy: ((as Martha)) He mooed at it↓
 .
 .
 62 Clay: ((as George)) On principle↑ ((as Clay)) Okay↓ >What in the
 63 hell does that mean<↓ (1.0)
 64 Beth: °Oh (.) crap I skipped too°↓
 65 Clay: On principle↑
 66 Beth: ((as Honey)) I want a child↓ (.) I want a baby↓
 67 Amy: "on principle"↓ (.) like uhhm=
 68 Aaron: =in theory↑ or in practice↓
 69 Beth: ((as Beth)) °I thoughhht wehhe wehere gohing ohhhn° heh huhhh
 70 Joy: Do you wanta do it↑
 71 []
 72 Amy: ((undecipheable)) to do↑ or ((undecipherable))↓
 73 []
 74 Aaron: do you want a child↑ (.) do you want a baby to be imagined↓
 75 Joy: Or do you just like the idea↑ of it↓ (1.0)
 76 Aaron: On principle being um (.) just the idea
 77 Clay: So why does she tell us-why does she want a baby now↓ (.)
 78 []
 79 Amy: ((undecipherable))
 80 []
 81 Joy: ((undecipherable)) Well I think she's a↑lways wanted
 82 one↓ (.) but she couldn't have one↑ (.) in that marriage↓ (.) cause
 83 Nick is such a fucker↓ (.)
 84 Clay: O:kay↓
 85 Joy: >She doesn't wanta< (.) she doesn't want↑ ta celebrate their
 86 marriage↓ with a child she doesn't trust having a child in that
 87 []
 88 Clay: ↑Okay
 89 Joy: marriage in that relationship↓ (.) so she's struggled with it
 90 []
 91 Clay: ALright↑ that helps↓
 92 Joy: >on and on and on and on< specially in this period↑
 93 Clay: yeah↓
 94 Joy: Ya get married you don't have a kid within five years there's
 95 som'n real freaky about ya↓
 96 Clay: right
 97 Joy: Um and so they probably↓ (.) heard it a million times "do you
 98 have a kid do you have a baby"↑ and uhm (.) where do you think
 99 Nick stands on it↓

100 Aaron: °on having kids°↑
 101 Joy: mhmm↑ (2.0)
 102 Aaron: I hadn't thought about it up until now↓
 103 Clay: So=
 104 Aaron: =basically I think he's uh (.) neutral↓ (.) which kinda fucked
 105 up in itself↓
 106 Joy: Yeah cause she↑=
 107 Aaron: =Cause a lot of men are or use to be like that↓
 108 Joy: =Yeah=
 109 Aaron: =It's not there (.) deal↓=
 110 Joy: =right right↓ and she knows that↓
 .
 .
 .
 111 Clay: Uh real quick if I may backtrack↓
 112 Joy: Uhhuh↑
 113 Clay: to the: act before this one↑ uhm (1.0) when he sayin'house does
 114 uh-how do you compose these murders↓ that uh "blondie
 115 doesn't know about"↓ .hhh (2.0) how is that bein-cause now
 116 I-(1.0) do I know↑ that she doesn't wanta have children
 117 because of him↑ (.) or (.) am I flat out just (.) really wanting
 118 to know (.)
 119 Joy: I think↑=
 120 Clay: >IN Other words< do I have so-do I feel sorry for her↑ at that
 121 point or AM I kind of like "you bitch"↓ (.)
 122 Joy: Yeah↓ I don't think=
 123 Clay: =Cause I've definitely been playin' "you bitch"↓
 124 Joy: Yeah I don't think you're having sy-a lot of sympathies for these
 125 people↓ (.) I think you're in too much pain↓ (.) Yeah↓
 126 Clay: okay↓ okay↓
 127 Amy: You've figured out that she's like (.) given herself abortions↓
 128 (.) it's-it's he doesn't know that-I mean he I would think that
 129 he would assume at that point that she just doesn't wanta have
 130 kids↓
 131 Joy: right↓
 132 Amy: Whe-regardless of the fact that she doesn't wanta have them with
 133 him↓ (.) I don't think she's figured that out↓
 134 []
 135 Aaron: ((undecipherable)) your subtext of the line uh "on
 136 principle" .hh could be (.) uh (.) then why did you if you if you
 137 want have kid-why did you why do you keep aborting them↓
 138 (.) basically↓ (1.0)
 139 Clay: kay (.) ↑alright (.) I think we're good to go↑ (3.0)
 140 so well look (.) so you're saying "on prin"- "on principle" is the

141 []
 142 ((quiet laughter from us all))
 143 second part of it or (1.0) what did you say again what did-
 144 what did everybody say it was↑ (.) "on principle"↑=
 145 Joy: =did you really wanta do it↑ or did you just like the idea of it↓
 146 Clay: So-or "did you just like the idea of it"↓ >is not included in
 147 that "on principle"<↓=
 148 Aaron: ="on principle" IS the idea of it "on principle" means↓
 149 the-there's the like the principle of it↓ which is like the IDEA
 150 of it (.) .hhh >and then there's< actually doing it↓
 151 Clay: Okay↓ I got it↓ (.) wohow just two words and we're (.)
 152 talkin↑ through it↓
 .
 .
 .
 153 Joy: Great let's have you take a chair anywhere you want↓
 154 there or there or the desk or the window seat↑ (.) that's
 155 kind of now an unexplored space for us↓
 156 Clay: ((as George)) How did I try Martha↑
 157 Amy: ((as Martha)) how did you (.) WHAt↑
 .
 .
 .
 158 Joy: Except >now you're all sitting in line<↓
 159 Clay: ((as Clay)) so now do you want me to move up here↑
 160 Joy: No you're fine↓ It's just-it's the↓ (.) chorus line of
 161 sitting in bulk↓ um↑
 162 Clay: Oh↓
 163 Joy: ↑How bout-how bout you take this chair↓
 164 Amy: ((as Amy)) this one↑
 165 Joy: Yeah↓=
 166 Clay: ((as George)) How did I try Martha HOW did I try↓
 .
 .
 .
 167 Amy: ((as Martha)) A son who spends his summers away
 168 from his family ON ANY PRETEXT=
 169 Joy: =Okay↓ .hh let's say that um↓ hhhh George↑
 170 Clay: See >at this point I think I would<↓ (.) Yeah you
 171 go ahead↓ >with what you were going to say↓<
 172 Joy: Okay hhhh th-at the end of your last big chunk↑
 173 Clay: yeah↓
 174 Joy: Like (.) take it around here so that you're kinda in

175 front of the hickeydo↑ and then Martha↑
 176 []
 177 Clay: Is that↑-is that really
 178 what that's called↑er=
 179 Joy: =Well it depends what state your from↑ some people
 180 call it a hickeydo some people call it a curio↓
 181 Clay: okay↓
 182 Joy: Um↓ and then you just push this way↑
 183 Amy: mhmm
 184 Joy: and (.) and then you guys are gonna move into this space here
 185 Clay: OKay↓
 186 Amy: kay↓
 187 Joy: Try to get off of their plane
 .
 .
 .
 188 Joy: So Martha hhhh I think↑hhh
 189 Amy: Where do I go with this↓
 190 Joy: Yeah↓ (.) ha-um (.) what about this chair↓
 191 Amy: Do I sit↑
 192 Joy: Yeah you might end up sitting↓ but at first you just use it to-
 193 (.) I think you've got nothing left so↓
 194 Amy: kay
 195 Joy: yeah↓ you need it↓ (4.0) George↑
 196 Clay: Yeah↓ (3.0)
 197 Joy: yeah↓
 198 Amy: S'get the lighter↓ >OH I'm sorry you were still talkin'<
 199 Joy: No:↓ I don't have anything to say↓
 200 []
 201 Clay: Real quick↓ this will really help me out↓
 202 Joy: Okay
 203 Clay: If it ends in an "a"↓ it'll have that a-
 204 Amy: It'll be an ah
 .
 .
 .
 205 Joy: ((interrupting overalpping dialogue between M & G)) Okay
 206 okay uh let us have you guys not get so down on that (.)
 207 so that water thing happens just down of the record player↑
 208 nkay
 209 Amy: mhmm mhmm↑
 210 Joy: And Amy your blocking (.) can stay the same↓ but George
 211 I think we gotta send you the other way↓ (2.0)
 212 Clay: Quando↓ (.) Quando celi meundi↓
 213 Joy: Uhm and George↑ maybe we can just have you cli:mb those

214 stairs and sit down on them↓ (.) once she's off and running (.)
 215 Clay: Okay↓
 216 Amy: On "I have tried and tried"↑
 217 Joy: °mhmm°↑
 218 Amy: So here from "liar"↑
 219 Joy: Yep ((coughs)) (5.0)
 220 Clay: Uh
 221 Amy: °ready°↑ (1.0) ((as Martha)) LIar↑
 .
 .
 .
 222 Joy: Clay↑ think about this being like truly like underscoring↓
 223 um (.) in a movie↓ okay so >and what I mean by that is<
 224 (1.0) her↑ (.) her language and her sound must dominate
 225 this moment↓ kay↑ so your this is a resi-a resignation
 226 um but peaceless almost like you're not-you're not
 227 battling↓ for your sound (2.0) cause you know she's
 228 []
 229 Clay: ((undecipherable Latin, trying to underscore))
 230 Joy: finishing it↓ (.) she's just cou-this is the final push
 231 Amy: kay↓
 232 Joy: So you're just kinda of putting a blessing on that↓
 233 Amy: °ready°↑
 234 Joy: Nick and Honey are you guys okay↑
 235 Beth: I'm great thanks↓ ((laughter))
 236 Amy: ((as Martha)) LIAR↑
 237 Clay: ((as George)) LIAR↑
 .
 .
 .
 238 Clay: ((as George)) I:::'m running this show↑
 239 Joy: Okay↓ so I think um Honey lying across there is gonna
 240 activate you Nick↓ um (.) so maybe you cross: to the
 241 right side of the couch↑ and just stay up so that you
 242 can refer both to Honey and to Martha↓ (.) in your
 243 concern↓ (.) So that↑-I think all of that will be much
 244 more overlappy↑ with you two↑
 245 Beth: Yeah
 246 Joy: The (.) from "stop it" to-all the way down to "who said"↓
 247 Beth: °kay°
 248 Clay: Um can I ask you something↑
 249 Joy: Yeah↓
 250 Clay: Uh (.) on this whole part about the child↑ (.) telegrams↑
 251 Joy: The part that we're-

252 Clay: That we're getting ready to do↑
 253 Joy: Uhhuh↑ (4.0)
 254 Clay: I↑ I don't know↓ (.) I was wanting to be somewhere by
 255 myself↓ (1.0)
 256 Joy: Okay↓ (2.0) we-we can (.) arrange for that↓ (.) okay um couwe↑
 257 go back to↓ "I was trying to protect↓"
 .
 .
 .
 258 Clay: ((as George)) Martha↑ (.) I'm afraid our boy isn't coming home
 259 for his birthday↓
 260 Amy: ((as Martha)) Course he is↓
 261 Clay: No Martha↓
 262 []
 263 Joy: Okay↓ can you scooch closer on that one↑
 264 Clay: ((as George)) alright then (.) well Martha↑ (.) I'm afraid our boy
 265 isn't coming home for his birthday↓
 266 Amy: Of course he is↓
 267 Clay: °No Martha°↓
 268 Amy: OF COURSe he is I SAY he is↓
 269 Clay: °He (.) can't°
 270 Amy: He IS I say so↓
 271 Clay: Martha↑ (2.0) °Our son is dead°↓
 272 Joy: Okay↓ so wha-uhhh let's have you take her hand or somehow
 273 connect to her↓ >can you reach her<↑ (1.0)
 274 Clay: ((as George)) °Our son (.) is dead°↓
 275 Amy: ((as Amy)) take my hand away↑
 276 Joy: Not yet↓
 277 Amy: °kay°
 278 Clay: ((as George)) He was (.) hit (.) late in the afternoon↓ (1.0)
 279 ((Amy and Beth laugh)) on a-country road with his learner's
 280 permit in his pocket (.) he swerved to avoid a porcupine and
 281 drove straight into a ↓=
 282 Amy: ((as Martha))=you can't do that↓ (.)
 283 Clay: large tree↓
 284 Amy: You cannot↑ do that↓
 285 Aaron: ((as Nick)) °oh my God°
 286 Clay: I thought you should know↑
 287 Joy: Okay so↓ can we have the-the first one↑ yank your hand
 288 away↓ and then move on the second one↓ (2.0) Uh from
 289 (.) sorry "he was killed"
 .
 .
 .

290 Joy: How bout instead of this way you go to that chair↓
 291 (.) >I don't know what this chair looks like but< maybe
 292 (.) sort of tuck into it this way↑ (.) cause I think it's
 293 gonna be kind of like that chair↑
 294 Amy: okay↓
 295 Joy: Um so-so you're kind of protected this way↑ and then
 296 George will come out here↓ (.) for the (.) you know
 297 >matters of identification< and so this thing'll
 298 happen dead center↓
 299 Amy: okay↓
 300 Joy: Whatever it is↓
 301 Amy: okay↓

1/16 Stumble Through Rehearsal

1 Aaron: ((as Nick)) Not all the time but uhm (.) regularly↓
 2 Clay: Can I ask you a question↑ (.) Why do I give him these
 3 cards at all↑↓ because I don't even have time to grab
 4 them put them down and do anything with↑ them↓
 5 before I say "drink"↑
 6 Joy: So maybe we need to start sooner↑
 7 Clay: Yeah↓ (4.0)
 8 Joy: "An impressive things"↑ shwe start there↑ (.) or before
 9 Clay: Yeah that seems right↓ (3.0)
 10 Joy: What page is it-uhhh=
 11 Clay: >Do you wanna go back<↑
 12 Joy: Yeah↑
 13 Clay: ((as George)) Why you smug self righteous little=
 14 Aaron: ((as Nick)) =Just CAN it mister↓
 .
 .
 .
 15 Aaron: ((as Nick)) I'm a guest you go right ahead↓
 16 []
 17 Joy: mmmm↑
 18 Clay: ((as George)) Ah↑ Well↓
 19 Joy: ((whispering to Clay)) hey I think you're still down↓
 20 Clay: ((as Clay)) ((sniff)) I am↑
 21 Mandy: Uhhuh↑
 22 Clay: For some reason I thought that was in this chair though↓
 23 Mandy: Uhuh↓ left on sofa↓
 24 Clay: Okay↓ ((Joy cough)) (2.0) I think I keep in my head the: things

25 that we did when we uhh (.) read through it and just walked
 26 around (.) mentally I've kept some of that shit I my head↓
 27 (5.0) okay↓ haahhhh ((as George)) Well I MEANT↑ to I know
 28 you don't like to become involved I know you like to preserve
 29 your scientific detachment in the face of >for lack of a better
 30 word<↑ (.) Life↑
 .
 .
 .
 31 Mandy: Member when we had the question about when you say
 32 um "what-despite what they say about Chinese women"↑
 33 (.) and we wondered what h-what he meant by that↑(.) and
 34 it-it's talking about how their subservient↓ (.) Chinese women↓
 35 Clay: What is subservient↓ ((Mandy clears throat))
 36 Joy: Do you know about Geisha women↑like you can r-did you read
 37 M. Butterfly↑ (2.0) ((laughter from all))
 38 Amy: LIKE A WHORE↑↓ They'll do a↑nything↓ for you↓
 39 Clay: OKay↓ ((undecipherable))
 40 Joy: Well↑ but
 41 Amy: But not a whore↓
 42 Joy: Like Madame Butterfly the whole opera's about like this
 43 white male fantasy
 44 []
 45 Clay: It's a male prostitute dressed as a woman↑
 46 []
 47 Joy: no no (.) like the opera is
 48 ((laughter)) about the white male fantasy toohhheh (.) .hhh
 49 um to have this Eastern woman be completely at beck and call
 50 service him in every way↓ (.)
 51 Clay: >I got it I totally<↓ (.) So what would have to be what the
 52 discovery↓
 53 Joy: ((laughing))WHAT↑ ((Amy and Beth laughing))
 54 Mandy: Because he says um (.)
 55 Clay: ((as George)) Well certainly no surprise no earthshaking
 56 discoveries after doctor and all everything's all pretty much
 57 the same in anyways ((as Clay)) despite what they say about
 58 Chinese women↓
 59 Aaron: So↓
 60 Joy: Yeah I don't think "discovery"'s really a direct connect there↓
 61 (.) I mean you're talking about (.) women and the hole are all the
 62 same EXcept for (.)
 63 Clay: OHkay↓
 64 Joy: >Except for what they say about Chinese women<-so it might↑
 65 be some wacko blend of all the things we've talked about (.) plus
 66 this↓

67 Clay: I gotcha↓

1/17 Working Rehearsal

1 Amy: ((as Martha)) Daddy↑ Da-((as Amy)) uhh okay maybe this isn't
2 the time but this is weird↓
3 Joy: .hhh No this is the time↑
4 Amy: nkay↓ why:↑ wh:y:↑ >°does she all of a sudden start asking for
5 her Dad°<↓ hhhh.hh.hhhhh Is she just SO drunk that that makes
6 just makes sense to her↑
7 Joy: Well I think↑ um she's abandoned by George↓
8 Amy: And her father=
9 Joy: =AND her father↓ so I think there's some parallels there↓ (.)
10 um↑
11 Amy: °kay°
12 Joy: Like she's never been what he wanted (.) and she loved him a lot
13 more than he loved her
14 Amy: Right
15 Joy: Um (.) So I think it-it's (.) she's kind of going-ticking through
16 her list of failures↓ and that's another one↓ (.)
17 Amy: okay
18 Joy: Even though HE's the one that's really failed you >you feel like
19 you've failed him<↓
20 Amy: right↓ (.) OKay↓
21 Joy: >That's ↑why you're so mad at George↓< because he couldn't
22 cement that relationship with your dad↓ (.)
23 Amy: Okay↓ (.) Yeah okay okay↓ .hhhhhh ((as Martha)) Martha↑ is
24 abandone:d↓ left to her own vices at uhhh (.) somethin' oclock
25 in the old a.m.↑
26 Joy: Let's decide where the clock is↓ (.) Cuhz thahht's↑=
27 Amy: =We're gonna have one↑
28 Joy: We're gonna have one↓
29 Amy: Okay
30 Joy: And it won't work↓ (.) Um (.) Any-anyone have any dibs↑
31 Amy: A-are there books over there↑
32 Clay: Is there anybody else-uh does anybody else make reference to it↑
33 Mandy: mhmm
34 Clay: who↓
35 Amy: "It's past two thirty↓" you say uhh we say "it's almost dawn"
36 Joy: Where are you when you say "its past two thirty"↓
37 Clay: I just walk through the door↓ (1.0)
38 Joy: I guess it sort of depends what clock it is↓ but um↑ so maybe

39 could put it on the curio cabinet↑ how about that↑
 40 Amy: Okay goohhd Excellent

1/18 Working Rehearsal

1 Beth: You know what's hard to say↑ intercollegiate state middleweight
 2 champion↓
 3 Amy: You know what's also hard to say↑ (.) croup tent↓ ((laughter))
 4 it's not croupe net↓
 5 Clay: Do you have any sign of uhm dyslexia↑ (.) cause I do↓
 6 ((laughter)) that's-everytime you would say net↓ or whatever↓
 7 that's what I thought you were sayin↓ (.) I do fairly well with
 8 a slight case of dyslexia↓
 .
 .
 .
 9 Joy: Which Sonic↓ ((laughter))
 10 Beth: The one that we were at↓ when you were
 11 Amy: When you were at the other one↓
 12 Mandy: Ho heeehh huhhh did you all meet at the Sonic↑
 13 Joy: Yeah it was the first Drive In rehearsal↑
 14 Beth: Johhy↑ wehnt to the wrohng one heh he he heh↓
 15 Clay: It was like a c-cast meeting ta=
 16 Joy: =Yeah↓
 17 Beth: And then↑ the Sonic people came out↓ and they were like↓
 18 "are you↑ the cast of Drive-In America↑" ((laughter))
 19 and they brought the phone out↓
 20 Joy: Which Sonic are you at↑
 .
 .
 .
 21 Mandy: Yeah↓ you give↑ it to him↓ (.) at the bottom of the page
 22 but you GET it at the beginning of that paragraph↓ (.)
 23 you go and GET it↑ (.) and he crosses down here and
 24 looks at the books↓ and you .hhh stay up there and
 25 mix his drink↓ and then after that you cross down↓
 26 and give it to him↓
 27 Clay: Are you sure↑ (.) cause
 28 Mandy: A-e-tha-I have it written in my script↓
 29 Clay: You ha-have the go-go up to the bar twice↑
 30 Mandy: Uhuh↑
 31 Clay: When's the first time I go↑

32 Mandy: The beginning of that paragraph↑ “Martha’s father the staff”↑
 33 and then (.) you get-you get his drink↑ and then you go up to
 34 the bar you get-you give him his drink↓ at the bottom of the
 35 page↓ and you go back↑ up to the bar↓ ((sniff)) at the top
 36 of twenty three↓
 37 Clay: Ohhhh↓ what the hell happened↓ (.) okay↓
 38 Mandy: And you’re back up at the bar for Ho-Honey’s entrance↓
 39 Clay: Where’s your drink dude↑
 40 Aaron: Ahhhh↓
 41 Mandy: They’re ALL of there right now but I don’t know whehhhre↓
 42 Clay: Okay uhhhh (.) So:
 .
 .
 .
 43 But I-okay here’s what I’m still confused-I’m so sorry that
 44 this is=
 45 Mandy: =No not at all↓
 46 Clay: But why do I say “have a drink” to him again↓
 47 Mandy: I-I just-oh-cause that’s when you go down and (.) give it
 48 to him (.) have a drink↓
 49 Aaron: I think↑=
 50 Mandy: You take it and refill it before then↓ and then you give it
 51 back to him and say “here have a drink”
 52 Aaron: I think this maybe like (.) I’ve left it on the on the table there↑
 53 and so you just kinda take it and refill it without asking me and
 54 then s::pring it on me↓ .hhhh I think
 55 Clay: Kay (.) you guys are the boss not me↓
 56 Aaron: I-I’m not totally sure I’m just kinda pullin’ this out of my ass↓
 57 Clay: Okay okay I’ll get a drink and I’ll bring it to him then I go
 58 straight back to the bar so I can say “well there’s one of your
 59 muses”
 60 Mandy: uhuh↑
 61 Clay: okay↓ (1.0) Ihhm sorry I don’t know why I missed that↓
 .
 .
 .
 62 Clay: ((as George)) MARTHA↑
 63 Joy: Okay↓ uhjh just two things going back↓ um (1.0) the whole
 64 “micronesian tortoise” that last chunk I think uhhm (.) Nick
 65 and George keep sort of flip flopping back and forth between
 66 (.) feigned connection and uhm intense competition and so
 67 I think we need to kind of lift those moments up and I think
 68 this is one of them where (.) tha-the feigned connection is
 69 happening↑ and then (.) that question of how many kids
 70 are you going to have is not really a good question to ask

71 somebody↓ (.) especially when it's (.) already been asked
 72 (.) in some different ways and it's-it's sort of a weird thing
 73 to ask-discomforting thing to ask↓ so (.) I think there has to
 74 be a-a switch there between (.) I don't know you're kind of
 75 buying into his story and listening and he's seeing that you're
 76 listening and so there's kind of this rapport going and then
 77 (.) you drop that on him and it's (.) it's kind of like getting
 78 hit in the face↓ (1.0) uhh so (.) if we could showcase that
 79 change a little bit more↓ .hhhh and then um↑ George↑ I
 80 wonder if there's some way we can get you↓ (.) to almost
 81 have not a-not smash into Honey but more of a (.) so that
 82 you're not already there↑ (.) you're not right there maybe
 83 you're pouring a drink out in space↑ (.) and then you turn
 84 and she's BAM she's there↑
 85 Clay: kay
 86 Joy: so that tskind of a surprise element↑
 87 Clay: nkay↓
 88 Aaron: Do you care if I smoke two cigarettes during our scene↑
 89 Joy: hmmm↓
 90 Aaron: nkay (.) I wanta be smokin' when she comes back in
 91 Joy: Okay
 92 Aaron: Because I don't know if she's=
 93 Joy: =Right↓ Okay um so↑ (.) Could you do that whole big chunk
 94 again first Clay↑ "well don't let that"
 95 Clay: kay
 96 Joy: Just building that rapport↑ ((walking across stage)) ((7.0)
 97 Clay: ((as George)) Well: don't let that get bandied about↑
 .
 .
 .
 98 Clay: ((as George)) There are rumors=
 99 Joy: =>It can even overlap<
 100 Clay: There are rumors which >you must not breath a word of in
 101 front of< Martha for she foams at the mouth↑ (.) that the old
 102 man is over two: hundred yea:rs old↓ (.) there's probably an
 103 irony involved in this but I am not drunk enough yet to find
 104 out what it is↓ (1.0) how many kids↑ are you going to have↓
 105 Aaron: ((as Nick)) (.) I don't know↓ my wife is↑=
 106 Clay: =Slim hippped↑
 107 Aaron: Yes↓
 .
 .
 .
 108 Clay: ((as George)) Martha's not chaning for me↑ (.) Martha
 109 hasn't changed for me in years↓

110 Joy: Good Nick↑ could you try touching her a little bit on that↓
 111 Aaron: On
 112 Joy: Um Maybe on both things like when you check if she's pale and
 113 when you come back cause it's like c-clear to you that she needs
 115 to go >but you're not gonna go<↓ so that's the trade off↓ like
 116 you give personal affection (.) in order (.) for her to agree↓
 117 Aaron: Okay↓ (.) wait did you say that (.) I↑'m not↑going to go↑ (.)
 118 Joy: Right↓
 119 Aaron: Like as in I want her to take off↑
 120 Joy: NO no↓ you-you wanta stay there↓ as a team you're not done↓
 121 Aaron: Sh:e does.
 122 Joy: She doesn't.
 123 Aaron: She doesn't.
 124 Joy: She doesn't. She doesn't-she doesn't want to stay↓ (.) she does
 125 not want to stay↓ (.) I think that's the message she's
 126 she's sending↓ you in this part here and you're trying to contain
 127 her↑so I think that can happen with some contact↓
 128 Aaron: kay↑
 129 Joy: Some physical contact↓
 130 Aaron: I had thought she was trying to do the opposite because she's (.)
 131 wanting more to drink↑
 132 Joy: Well (.) I think in some ways that ((clears throat)) (.) she knows
 133 she's gonna be in for the haul↓ (.) she knows that you're not
 134 wanting to go↓ (.) um (.) slike this-this constant↑ .hhh it's not
 135 like you guys are just an audience↓ you are constantly
 136 negotiating (.) you're relationship↑and your awkwardness and
 137 the fact that your in this space and it's totally not her agenda but
 138 it's totally your agenda↓ (.) ((clears throat))
 139 Aaron: kay↓
 140 Joy: So you're kind of containing her I-she would never like say "I
 141 I wanta go↓ could we get the fuck out of here↑" she would
 142 never say↑ that↓ um (.) but she would say things like .hhh um
 143 "what time is it" or um "I guess I'll have a little more brandy
 144 because their not gonna leave and I can't sit here unless I'm
 145 drunk"↓ (2.0) Uhhhh (.) okay um (.) from (.) could we go
 146 from "she told you about him"↑ the first question↑
 147 Clay: ((as George)) She told you about him↑
 .
 .
 .
 148 Clay: ((as George)) And that °as they say° is that↑
 149 Amy: ((as Martha)) °Jesus° (1.0) Hey ((as Amy)) heh heh heh heh
 150 heh heh heh heh heh heh it's really hard cause I'm right here↓
 151 should I get UP on Jesus↑ (.)
 152 Joy: Um hey what if we try it so that he has-so that he IS looking at

153 you↓(.)
 154 Amy: Ohhhhhh↓ he's just not listening to me↓
 155 Joy: Right(.) or he's not with you on it he's-but he's looking the other
 156 way↓
 157 Amy: Right↓
 158 Joy: Are you okay↑
 159 Aaron: Yeah I'm just trying to think about what I'm thinking about↓
 160 ((laughter))
 161 Joy: Okay heh heh um (3.0) Yeah(.) um (3.0) Um we could also
 162 aehhhhhh we can't light a cigarette um (3.0) could you wait
 163 until that moment to put you lighter↑ up↓
 164 Aaron: Yeah↓ yeah(.) I can do that↓ (2.0)
 165 Joy: I don't know if that's enough for ya though↓
 166 Amy: Or you could just be like(.) you know(.)
 167 Joy: Just checked out (1.0) you could be thinking about what he just
 168 said↓

1/19 Working Rehearsal

1 Clay: JAzz is the first period of the whole fuckin' thing↓
 2 Joy: Right↓.hhh but that's how we talk↓(.) we rarely(.) talk
 3 in well packaged crafted sentences↓(.) so make those
 4 commas more weighty if that will help you clarify=
 5 Clay: =weighty as in wait or weighty
 6 Joy: Um hhhh weighty like(.) end of-okay this is indicating(.)
 7 so-an end of a thought(.) this comma gets more power(.)
 8 in my head than it does in my sound↓
 9 Clay: nkay↓(.) okay↓
 10 Joy: Yeah and jus-I think you feel like you gotta push truck through
 11 this thing↓(.) and you don't have to I mean can really take your
 12 time because this is an engaged moment↓(.) like there're lots of
 13 funny things in here that Nick will find funny↓(.) and you guys
 14 are(.) you know connecting on this one(.) any-anytime one of
 15 you's telling a story↑ that's not assaultive↑ we need ta(.)
 16 herald it as a moment of connection↓ (2.0)
 17 Clay: nkay but there're still a lot of fucked up sentences↓
 .
 .
 .
 18 Joy: Spend some time looking at this I mean I think YOU get
 19 caught up in the telling of it too↓(.) and like the parts that
 20 are really fun and big and uhm(.) but there really y-you
 21 kinda go there too↓(.) and you take Nick with you↓

22 Clay: nkay↓
 23 Joy: So that when you juxtapose it with this HORRIBLE shit at
 24 the end↓ (.) he-it's sort of like you've done a microversion
 25 of screwing him over↓ because you've told him this really
 26 delightful tale and then like hit him in the face with a board↓
 27 (.) that's what your doing↓ that's what's happening there↓
 28 Clay: Alright↓ (7.0) ((as George)) And while she was Up you
 29 married her↓
 .
 .
 .
 30 Clay: ((as George)) And when he was recovered from his injuries
 31 enough so that he c-((as Clay)) okay↓ what the fuck does this
 32 mean↑ >and when he was recovered from his injuries enough
 33 so that he could not be moved without damage should he struggle
 34 Joy: It's just that (.) he could be moved not NOT could be moved (.)
 35 believe it or not↓ so that's "he could be moved without damage
 36 >should he struggle<↓" (3.0) so when he was in a good enough
 37 shape (.) ta move↓ without getting hurt if he freaked out on
 38 them↓ (.) he was put into an asylum↓ (1.5)
 39 Clay: Cause I feel like ">when he recovered enough from his
 40 injuries<" meaning the injuries from the wreck↓
 41 Joy: Right↓ exactly↓
 42 []
 43 Mandy: Yeah
 44 Clay: "So that he could be moved without damage should he struggle"
 45 why would he struggle↓
 46 Joy: Um cause he's gone ape shit cause he's killed his father↓ (.5)
 47 a-and his mothehr↓ (.) yeah yeah↓ ((laughter)) (2.0) he'd lost↑
 48 his mind↓
 49 Clay: Okay↓ ((as George)) And when he was recovered from his
 50 injuries enough so that he could be removed↑ without
 51 damage should he struggle↓ (.) he was put in an asylum↓
 .
 .
 .
 52 Joy: Um (.) it needs to be clear that (.) you are messing with him↑
 53 after you're serious at first (.) so that he has a reason to say ">if
 54 you're gonna start in on that kind of stuff again<" it's the
 55 SAME↑ (.) uhm twisting that you do with that painting↓ (.)
 56 Clay: okay↓
 57 Joy: So he gets sucked in and then he's trapped and then he gets (.)
 58 offended↓
 59 Clay: You bet↓
 60 Joy: ((glottle fry)) okay↓ uhm (.) "Well I want to↓I"=

61 Clay: Real fast real fast↑.hhh we've never gone over the pronunciation
 62 of uh these three four words

1/21 Working Rehearsal

1 Amy: It's only fun when we travel together↓
 2 Joy: I know↓ I KNOW↓
 3 Amy: Yeah↓
 4 Joy: I'm only suppose to be in the Atlanta airport with you↓
 5 Amy: Yeah And I thought↑ about you because right about the time that
 6 you were in the airport↑ I was in the WalMart↑ and people were
 7 like asking all kinds of things like ↑“where do find the
 8 ((undecipherable))”↓ heh heh heh hhhh.hh I'm like “I don't
 9 work here but I bet it's on aisle eight↓
 10 Joy: I bet it's with the kitchen stuff↓
 11 Amy: Yeaheh heh heh
 12 Clay: Hey where'dya get↑ these things↓
 13 Amy: .hhh I got em at WalMart↓
 14 Clay: Wal↑mart eh↑
 15 Joy: Thank you so much ((full mouth))
 16 Amy: Your so we↑lcome↓
 17 Clay: WalMart have a pretty lengthy candy collection↑
 18 Amy: We-EhI suppose↑ so↓
 .
 .
 .
 19 Joy: Kay so sanyone have any striking insights about this play↓ (1.0)
 20 in your day your day off↓ (5.0)
 21 Aaron: I had several smaller insights ((chewing candy))
 22 Clay: It's easier to memorized my lines when I'm smokin' a pipe↓ (.)
 23 Joy: Hmm
 24 Amy: ((peel of laughter))
 25 Clay: So that's somewhat striking↓
 26 Joy: Tha-that Is somewhat striking↓ ((clears throat)) What were your
 27 small ones Aaron↑ (2.0)
 28 Aaron: They were just like little tidbit things like↑
 29 Joy: Mhmm↑ (4.0) ((candy wrappers rattling)) they're private↑
 30 Aaron: Some of em↓ (2.0)
 31 Clay: For tactic reasons and to surprise our (.) others↓
 32 Joy: Nkay↓ Mhmm↑ (2.0)
 33 Clay: Tobacco gives you uhh (.) kinda (.) funky colored hands (.) til
 34 you get to wash em↓ (.) I don't think that's fair

35 Joy: It's a solid↓ ((clears throat)) Even in the smoke form it's a solid↓
 36 Clay: Is it really↑
 37 Joy: That's why it stinks↓ (.) that's why it-cause it rests (.) in the
 38 fabric of the world
 39 Clay: It's a solid↑ smoke is a solid↑
 40 Joy: The particles↓
 41 Clay: I thought it was like a-a gas
 .
 .
 .
 42 Joy: One big one that I had was that uhm (.) maybe it's less about
 43 marriage and more about the loss of your parents↓ (.) and that
 44 you are trying to find-there are ↑some theories that say that like
 45 people get married to replace their parents↑ (.) and that they get
 46 ((undecipherable)) yeah ((clears throat))
 47 Amy: °That's interesting°↑
 48 Aaron: Um (.) one of mine was in regard to uh (.) what you said
 49 about Nick by the of the play (.) and the whole (2.0)
 50 Joy: What did I say about the end of the play
 51 Aaron: That nobody would feel sorry for me↑
 52 Joy: Yeah↓ (1.0)
 53 Aaron: Uhm (.) the point where she throws up the second time↑ (.)
 54 there's like (.) six pages↓ that I'm off stage and between that and
 55 >like when I come back on stage<↑ and when we were making
 56 out↑ (.) and I had thought that the whole thing was sort of
 57 teetering on (.) you know (.) on wanting to basically do the
 58 least work possible↑ and then that just sort of goes over the
 59 edge but .hhh because of the conversation with George right
 60 before (.) I leave stage↑ I think maybe it's just from that point
 61 on I'm acting on call er-or I mean I know I am mad he has my
 62 attention↓
 63 Joy: So you're talking about when you say "no no this is about me
 64 you're hurting me"↑ (.) okay↓ mmmm↑ (3.0) It's kinda like
 65 an avalanche ((undecipherable)) (3.0)
 66 Beth: °I really can't understand that°
 .
 .
 .
 67 Clay: ((as George)) The way to man's heart is through his wife's
 68 belly >everybody knows that<↑
 69 Joy: C'we go back to uhh "you realize of course that I've been"
 70 (.) can you play under↑ with this (.) uhm this is an agreed
 71 upon game↓ they've entered into like this agreed upon
 72 okay we're stepping out of uhh (.) we're stepping out of
 73 primary frame into secondary frame↓ (.) so (.) it's like uhh

74 two dogs↓ like biting the shit out of each other↓ and
 75 agreeing to bite (.) each other really hard
 76 Clay: Okay↑
 77 Joy: And then when we get to the end of it we'll know it and
 78 we'll realize that the biting (.) is very close to what it feels like
 79 really be bitten↓
 80 Clay: Okay
 81 Aaron: °I have to write primary and secondary frame down so I can
 82 do some spinning on it later°↓ (.) There's a good book I
 83 don't know if you=
 84 Joy: =I'm gonna bring you guys something tomorrow also on
 85 that↓ that I think you need to read too (.) will help with this
 86 section here (.) also I think the rhythm changes here↑ (.)
 87 uhm .hhh one thing that you guys will need to watch↓ (.) in
 88 the first act and also in this act is that uhm (.) we're gonna
 89 have to be careful to not lose momentum↓ (.) because you've
 90 got these lohnhg chunks of drunken discussion and um we
 91 gotta keep the pace and we've gotta keep the pace in check↓
 92 uhm (.) specially (.) somehow find a way to do that in the
 93 midst of great inebriation↓
 94 Aaron: °yeah°
 95 Joy: Um and I think we can take advantage of this particular beat↓
 96 (.) in in terms of the playfullness (.) to push through move
 97 through it
 98 Clay: Okay
 99 Joy: With some rapidity↓ (.) Uhh Okay (1.0) Let's go right before
 100 we get into this↓ (.) fun and games with uhm with uh "he's not
 101 a priest (.) he's a man of God"

1/23 Working Rehearsal

1 Joy: It's kind of a Western male fantasy↓ (.) to be with Eastern
 2 women for that reason
 3 Clay: Well he says "no earthshaking discoveries after doctor (.)
 4 and all"↓
 5 Joy: Uhhuh↑
 6 Clay: So I was assuming that it was some sort of a physical (.) uh
 7 Aaron: A-actually that's what I thought that's that's what I was kind
 8 of thinking↓ the first time but I mean↓
 9 Joy: We talked to-I talked to you↑ Clay about↓ like the-the lack of
 10 body hair↑
 11 Clay: Yeah yeah I remember that (.) I totally remember that↓
 12 Joy: Yeahhh heheh heh (.) Yeahhhh this uhhh heh heh um

13 Aaron: Really↑
 14 Joy: Yeah like Asian (.) adults don't (.) really have body hair↓ (.)
 15 and so we thought that that might be (.) uh huh a feature too
 16 Aaron: °I did NOT know that°↓
 17 Joy: Yeah so-whatever it is↓ (.) you know you can make your
 18 decision whatever you think it is but why do you think he (.)
 19 doesn't pursue that why do you think he doesn't respond=
 20 Clay: =Well the body hair makes more sense↓
 21 Joy: Okay↓ if that makes more sense=
 22 Clay: =Because=
 23 Aaron: =Or that it's just something basic and physical
 .
 .
 .
 24 Joy: Okay but in either case he doesn't get it↓
 25 Clay: Okay↓
 26 Joy: Why does he release that line of (.) kind of disgusting
 27 discussion with him (.) and go for the drink↓ (.)
 28 Clay: Cause I think he's joshin' him and he doesn't get the joke
 29 and he's just like not even gonna go over it=
 30 Joy: =Yes TOTally okay so (.) let's see that happen
 31 Clay: Okay↓
 32 Joy: You're just runnin' back and forth to the bar during the
 33 whole show because no one gets your shi:t↑ (.) nobody
 34 gets it↓ you've these ↑tiny patches where you overlap
 35 with people but the are NOT sustaining↓ (.) °this is another
 36 one°
 37 Clay: Okay↓
 38 Joy: So Nick again looses↓ (.) he looses in that move (.) cause you
 39 were whoever is doing all the topic controlling is perceived as
 40 the more powerful (.) in the conversation
 .
 .
 .
 41 Aaron: ((as Nick)) My father-in-law (.) uhh was
 42 Joy: >Okay< (.) that's when you move↓
 43 Aaron: Was a aman of the lord and he was very rich↓
 44 Joy: But I want you to move during the pause (.) so that's the thing
 45 Aaron: ((as Aaron)) Is it cool for me to overlap on the "he"↑ (.) that
 46 one↑ cause that was my-that's the way it's been written and I
 47 just haven't done it↓
 48 Joy: Mhmm↑ (.) Like that he=
 49 Aaron: =He and then like yeah cause I'm about to continue but he's
 50 talking so I have (.) to wait and then decide continue with my
 51 train of thought instead of (.) answering his question↓

52 Joy: Okay↑ mmmm↑
53 Aaron: Okay↓
.
.
.
54 Joy: Before that though↓ I think to help you actually say it↑ (.)
55 is his presence↓
56 Aaron: Yeah that's fine
57 Joy: See that Clay↑(.) You gotta like have some contact there↓ (.)
58 Um (.) "Very well Martha's father does not"
59 Clay: ((as George)) Very well↑
.
.
.
60 Aaron: ((as Nick)) And (.) my wife wasn't pumped up (.) she blew up↓
61 Clay: ((as George)) Yes yes
62 Aaron: Get it straight↓
63 Clay: I'm-sorry I will↓ (.) I'm sorry (1.5)
64 Joy: Okay so tho:se one two three four five↓ those lines↓ (.) ((clears
65 throat)) "and my wife wasn't pumped up" clear on through to
66 Nick's "Okay"↑ (.) right before (.) you beginning on the "you
67 realize" thing↓
68 Aaron: That's like (.) a pretty rapid thing↓ right↑
69 Joy: Ts pretty rapid and it's like (.) it's the presequence↓ to this (.)
70 horrible (.) uhm (.) reference to fucking (.) basically↓ (.) so that's
71 i-it's needs ta-you need to that's the keying↓ you know↑
72 Clay: Uhhuh↑
73 Joy: That key's the shift into it
.
.
.
74 Joy: Okay so (.) wha-what do you think of that Aaron↑ that line that
75 "your wife never mentioned a step mother"↑
76 Aaron: Uhm part of um (.) basically he says he's full a shit↓ (.) I mean
76 a le-a lea-at least a lot of time↑ and uhh↓ (.) it's sort of like his
77 key or strategy to winning the battle which is if he can call him
78 on it↓
80 Joy: Okay okay (.) so you're kinda trying to catch him
81 Aaron: Even if even if (.) yeah
82 Joy: Do you think that Nick registers the fact that the whole the
83 laughter (.) he wasn't really laughing with you↑ (.) he was
84 laughing at youhhhh↑
85 Aaron: Earlier I (.) di:d for some reas->I don't know<↓ this time I don't
86 know this time we were both laughing (.) laughing↓ but the
87 last time↓ .hhh uhh er er maybe the first time we did it we

88 talked about it .hhh it was like he was laughing to indulge
 89 me and I (.) was just gonna sort of chuckle at my: joke and
 90 I was sort of offended by the fact the he: (.) turned it into
 91 something bigger
 92 Joy: Okay↓ that you realized it was=
 93 Aaron: =False (.) this time not so much↓ (.) yeah whichever↓ (.)
 94 Joy: Let's go with that first thing↓

1/24 Working Rehearsal

1 Amy: ((as Martha)) OOOOHHH ya poor little BASTard↓
 2 Aaron: ((as Nick)) Just↑ uhh Hit out at everything↓
 3 Joy: Okay so-we lost it we lost that rythm↓
 4 Aaron: Yeah (.) I don't-
 5 Joy: It's GOOD when it's there↓
 6 Amy: Kay↓
 7 Joy: It's REal good↓ (.) um ((clears throat)) cwe↑ go back to uhm
 8 (.) "oh little boy you got yourself hunched over"↑
 9 Amy: ((as Martha)) OOOH little boy↓ (.) You got yourself hunched
 10 over that MICroscope of yours↓
 .
 .
 .
 11 Amy: ((as Amy)) I↑-that's the most↓ that's the most hurtful line
 12 in the whole play I think↓'m saying that its totally over↓
 13 Joy: Cause there's nothing (.) left to come together with↓
 .
 .
 .
 14 Aaron: I left it over here (.) I can set it down here (.) A-that just
 15 gets me (.) here basically (.) I found that this is also the
 16 safest place to (.) set my drink because (.) he can recover
 17 it easily↓=
 18 Joy: =What if↑ it's like um (.) a standoff↑
 19 Aaron: Alright↑
 20 Joy: The way you're using the drink↑ and the way she's trying to
 21 get you to go there↑
 22 Aaron: Okay↑
 23 Joy: Like you-you're gonna ((clears throat)) hold your ground by
 24 drinking↑ rather just standing there and drinking↑
 25 Aaron: Kay (1.0) I know that I can stay in the seat until (.) uhh
 26 "aimless wanton"
 27 Joy: Mhmm↑

28 Aaron: "pointless" so should we go from there↑ to see if I can stall↑=
 29 Joy: =Yeah=
 30 Aaron: =Through the rest of it↑=
 31 Joy: Okay how bout from "no baby go answer the door"↓
 32 Clay: I still don't understand↓ (.) why they would both just randomly
 33 think that ((singing)) No:w: I'm no:body's houseboy no:w↓=
 34 Joy: =They've been married for twenty three years
 35 Clay: Yeah but why-why would just all of a sudden out of "nobody's
 36 house boy" both brains go DING↑ ((laughter))
 37 Joy: They've been MAR↑ried for twenty three years↓ (.) you DO↑
 38 weird stuff like that↓ (.) when you're married↓ (.) REAL weird
 39 stuff↓
 .
 .
 .
 40 Joy: I think you're pleading with him (.) to not be (.) part of
 41 this story↓
 42 Beth: Right↓ (2.0) But I mean they're gonna hear me (.) right?
 43 Joy: OHHHH (.) um (.) No:: I don't think you worry about them
 44 hearing you↓
 45 Beth: °okay°
 46 Joy: I don't think you've got that (.) cognitive ability at this point
 47 in the evening↓
 .
 .
 .
 48 Clay: ((as George)) HERE we go↓ LAST game↓ ALL:::sit↓
 49 Joy: Yeah↓ and Beth↑ okay tell me what you think of
 50 this (.) like I can see right into your crotch right now↑
 51 ((laughter)) but I think that would be okay
 52 Beth: Oh↓
 53 Joy: Cause the audience would see
 54 Beth: °Let me see how long my dress is°↓
 55 Aaron: If you want (.)
 56 Joy: >I mean it would mean you wanta talk< to Diana about your
 57 underwear so that (.) you feel totoally solid in your
 58 underwear↓
 59 Beth: Yeah=
 60 Amy: =Yeah
 .
 .
 .
 61 Joy: I think it actually happens: probably (.) in the previous act
 62 as well↓ (.) that you-you're you've lost tra-I mean that's
 63 a child's thing to do is to have no awareness of (.) crotch

64 shots↑
 65 Clay: Mhmm
 66 Beth: Right↑
 67 Joy: And I think if she shifts into that place that that would be
 68 part of it↓
 .
 .
 .
 69 Beth: ((as Beth))Well (.) ↑that seems really sad to me↓ (.) that
 70 “don’t remember can’t remember”↓ that yeah don’t
 71 remember not can’t↑
 72 Joy: Yeah↓
 73 Beth: I don’t see how I can↓ (1.0) it’s-it’s because I-I can run

 74 around and say “hello dear” again like five million times↓
 75 []
 76 Joy: You’re convicted↓ (1.0) If you DOn’t
 77 remember you’ve got a better chance at engaging this
 78 relationship than if- you’ve kinda know it’s there but
 79 can’t remebmber↓ (.) it’s totally locking it out I mean
 80 it’s like .hhh Albee set up this total juxtaposition in
 80 those series of lines↓
 81 []
 83 Beth: Yeah (.) No↑ I-I understand it↓ (.) um (.) I mean like
 84 (2.0) I don’t know↓ (.) I-I-I feel like I’m (.) having a
 85 really so-serious conversation with George↓=
 86 Joy: =You are yeah=
 87 Beth: =And I’m being silly↑ to Nick↑
 88 Joy: YES mhmm↑
 89 Beth: So it’s like (1.0)
 90 Joy: °That’s why you’re fallin’ apart°↑
 91 Beth: Yeah that’s what I feel like I’m doing I feel like I’m like
 92 “yeah no ha ha” .hhhh
 93 Joy: YES and it needs to go further in both directions↓
 94 Beth: Okay °okay°
 .
 .
 .
 95 Joy: You just don’t wanta go there (.) you just wanta maintain↓
 96 Beth: Got it↓

1/25 Working Rehearsal

1 Beth: Can I wait until after his little speech↑ (.) Like after his big
 2 speech and her scream↑ (.) and then just come in a little bit
 3 early (.) there↑
 4 Joy: uhhhh I think we need to hear it↓ (.) boy hhh (.) um (.)
 5 wha-George what were you saying about fixing it↑
 6 Clay: Oh I w-I was just asking how do I get into ch-where do you
 7 want me to put it “because it’s her baby poo” cause I
 8 can’t really hear her↓
 9 Joy: Yeah↓
 10 Clay: Through all that commotion↓
 11 Joy: Uhhhhhm ↑maybe it’s a blocking issue↓ um↑=
 12 Amy: I think I can fix it if I cross to the window right after↓ “that’s
 13 enough”↑
 14 Joy: Okay↓
 15 Amy: And then I can come back in↓
 16 Beth: >Let’s try that<↑
 17 Amy: I think we can fix it↓
 18 Clay: Yeah (.) it’s easily fixed↓
 19 Amy: Kay↓ ready↑

1/26 Working Rehearsal

1 Amy: ((as Martha)) I wasn’t talking about your potential↓
 2 Joy: Okay↓ (.) let’s-let’s go back and (.) um (.) I think there’s
 3 some points Nick when there is (.) a shift like when he
 4 asks where George is↑ but (.) let’s try and pick up the
 5 the space between the lines the rapport >specially
 6 when you start talking about this stuff<↑ (.) um I think
 7 he’s you know defending full on and so I think those would
 8 be tighter↓ (.) the exchanges would be tighter↓ when they
 9 really start talking about this stuff↓ (.) >let’s go back your
 10 entrance<↓
 11 Amy: ((as Amy)) Hey ↑how was that “hey hey” monologue↓
 12 Joy: Good↑
 .
 .
 .
 13 Aaron: ((as Nick)) You hit out at Everything↓
 14 Mandy: ((as doorbell)) ding↑ dong↓
 15 Amy: ((as Martha)) °Go answer the door°↓=

16 Joy: =What would you think of standing up in the middle↓ I-as it
 17 gets more frenzied↓ Nick↑
 18 Aaron: ((as Aaron))It works for that moment but then like (.) uh once
 19 I'm sort of suppose to be meandering towards the door↑=
 20 Joy: =And it gets you further than you need to be↑=
 21 Aaron: =Yeah↓
 22 Joy: What↑ if you just stand and lean against the bookshelf and stay
 23 Aaron: Okay that's fine
 24 Joy: Like you're getting your (.) gloves on↓
 25 Mandy: Mhmmmmhhh
 26 Amy: ((as Martha)) AA WWW You Poor little bastard↓
 27 Clay: ((as Clay)) What page are we on↑

1/27 Working Rehearsal

1 Joy: The rhythm is like crashing to a halt like after "I think
 2 maybe"↑ (1.0) silence but there's already silence (.) >so
 3 there's no reason to be a ↑silence< um (.) and then
 4 George I think you move right into "you be quiet" (.)
 5 uh and you don't puzzle very long↓ y-you ((snap)) it's
 6 just we've gotta push through it or else (.) we fall out of
 7 what's happening↓ (.) we need to tighten this moment
 8 up um so can we go from the top of sixty seven↑ (.) Clay↑
 9 Clay: Yes you bet↓ (.) ((as George)) So:↓ I'll know what we'll
 10 play↑
 .
 .
 .
 11 Joy: And then we're doing-are we still doing the breast grab↑
 12 Amy: Yeah↑ (.)
 13 Joy: N'use the downstage hand↓
 14 Aaron: °downstage hand°
 15 Joy: Yeah and ↑that makes sense too cause then it's like you can
 16 do the invitation and then he likes WHHHOOOOO ((air))
 17 Amy: Right↓ okay↓
 18 Joy: Then you can↓
 19 Amy: Okay↓ (1.0) Okay↑
 20 Joy: Uhhh ((glottle fry))
 21 Amy: Where you want to go from↑ (3.0)
 22 Joy: The first kiss↓
 23 Amy: Okay↓ (.) uhhhhhh ((as Martha)) Well nob-ell nobody else↑
 24 is gonna ((as Amy)) are you okay↑
 25 Aaron: °I:m↓ okay°↓

26 Amy: ((Peels of laughter)) I'm sorry↓ are you alright↑
 .
 .
 .
 27 Clay: ((as George)) It's just a little archaic like you↓
 28 Amy: ((as Martha)) ↑What are you so cheerful about↓
 29 Joy: ((undecipherable)) like you're playing with him↓
 30 Amy: Okay↓
 31 Joy: Instead of shocked by what he's (.)
 32 Amy: Okay↓ Got it↓
 33 Clay: Um can I go ahead and do that that's the first time I've been
 34 able to do that Manchurian monologue (.) and I'd like to do
 35 it again↓
 36 Amy: heh heh Hey did that ending look better↑
 37 Mandy: Mhhmm↑
 38 Joy: Getting to it and I liked tha-the height difference much better↓
 39 Amy: Okay↓
 40 Joy: Than the (.) I mean your height difference↓
 41 Amy: Okay↓ Well I'm not at his crotch level so↓ heh heh heh
 42 Joy: Yeah well it looks↑((undecipherable))
 43 Amy: Um (.) is it the invitation thing that needs to be better↑
 44 Joy: ((coughs)) No (.) it's the end of it↓
 45 Amy: Okay↓
 46 Joy: But we'll work on it (.) another time
 47 Amy: Okay↓
 48 Clay: ((as George)) HERE WE ARE

1/28 Full Work Run Rehearsal

1 Joy: Okay↓ I want you to think about your primary action your main
 2 action in Act I (.) and then tell me about it↓ all at the same time↓
 3 (2.0) has everyone got it↑
 4 Amy: Kay mhhmm↑
 5 Beth: °No°
 6 Clay: I gotta think about it↓
 7 Amy: Okay I mean it's more than one thing↓ right↑
 8 Joy: Probably↓
 9 Aaron: In terms of intent or in terms of what you actually physically do↓
 10 Joy: Intent↓
 11 Aaron: Okay↓
 12 Clay: Like a generalization of our intent↑ for the act not sort of
 13 []

14 ((peels of laughter from Amy/Beth))
 15 Clay: moments of the act↑ (.) like in general for the act or at various
 16 points in the act↓
 17 Joy: Well (.) there're probably key points in the act that are the
 18 MAIN primary events that you are responsible for↓
 19 Clay: Okay↓
 .
 .
 .
 20 Joy: I need you guys to (.) this is so exhausting↓ (.) I'm just gonna say
 21 it this whole show's exhausting↓ so we need to give each other as
 22 much as we can to help each other not get exhausted in the
 23 playing of it↓ (.) um (.) not just as actor but as character because
 24 hhhhh .hhh I think they've got so: so so much energy↓ in those
 25 first two acts I really do↓ (.) um specially as guests you guys are
 26 giving each other a whole lot↑ and then also↓ you-you're trying
 27 to-your GUESTS and trying to work >within the structure that's
 22 been established within the house< so .hhhh George gets to set
 23 (.) the rhythms (.) Martha gets to set the rhythms↓ and you guys
 24 (.) get pulled along with it and you've gotta maintain whatever
 25 they establish↓ (.) so make sure you give (.) everything you
 26 can↓ um since there's so: many gaps where you guys don't have
 27 lines↑ .hhhh you gotta do that ninety percent nonverbal stuff and
 28 give (.) whatever you can give↓
 32 Clay: Um (.) I have a-a-a request just that I've been thinking↓ uh this
 33 is for vocal health reasons↓ .hhh I'd like to be able to dra-a-a-
 34 I don't care if I'm drinking water technically in the play↓ or .hh
 35 I will be (.) but I'd like to be able to drink a lot more
 36 specifically to keep me lubricated↓

1/29 Full Run Work Rehearsal

1 Clay: So were you guys serious though about that a (.) vodka gargle↑
 2 Mandy: Yeah honestly that-that's what↑ (.) well I don't know what
 3 Joy thinks of that↑ but
 4 Joy: °I don't know what I think of that°
 5 Mandy: That's what I was always told (1.0)
 6 Joy: It might be harsh too-that might be too harsh↓
 7 Clay: A-tell me more about this thymus↓ (.) do you think that would
 8 really be a good thing to get↑=
 9 Joy: =Yeah .hhh (2.0)
 10 Clay: =I just want anything to give me strength there↓
 11 Joy: =Yeah↓ I know↓ I-I don't think it could hurt ya↑ (.)

12 I don't think it could hurt anything at this point↑
 13 Clay: Also is it bad to take two zins↑ (1.0)
 14 Joy: ↑I think you take it like four times a day↓
 .
 .
 .
 15 Clay↑ the best thing you can do is just (.) is rest and go to
 16 sleep because really all you can do is (.) worry and rest is
 17 the best reparative thing you can do↓ (.) sleeping is the best
 18 repair at this point

1/30 Run Rehearsal

1 Amy: ((as Martha)) But she gets sick ((as Amy)) .hhhhh fuck I don't
 2 know what to do it comes n the middle of the line↓
 3 Joy: What about "in love with he actor" kiss↓
 4 Amy: Kay↑ so >°"Joseph Cotton somebody somebody↓ and she wants
 5 to go to Chicago all the time but she's in< LO:::ve↓ with an actor
 6 with a scar ((kiss sound)) and she gets sick and she sits down in
 7 front of her dressing table°" okay
 8 Joy: It's just we're inserting that whole unit of action right there↓
 9 Amy: Okay↓
 10 Clay: Right↓
 .
 .
 .
 11 Amy: ((as Martha)) Cause she's in love with that actor with the scar↓
 12 ((kiss)) (1.0)
 13 Joy: Okay↓ can you↑
 14 Amy: She gets sick↓
 15 Joy: As soon as you know she's tried to kiss you↓ just try to get it
 16 over with as quick as you can↓ and push faster
 17 Clay: Okay↓
 18 Joy: Just kinda dig in (.) to it↓
 19 Clay: Okay↓

1/31 Run Rehearsal

1 Joy: Yeah there's some↑thing↑-I'm not quite clear on where I want
 2 that line to go↓ the "yes wonderful" but it's (.) it's in the world of
 3 (.) covering for Honey↑ instead of abandoning her with it↑ (.) or

4 (.) maybe↑ .hhh if you=
 5 Aaron: =It says placate or something like that in the in the script↓
 6 Joy: =Yeah: (.) instead of it being (.) to shut her up I think it's be-it's
 7 more integrated into the (.) the whole social scene↓
 8 Aaron: nkay↓
 9 Joy: Um (.) yeah (.) let's try that one and see what that's like (.)
 10 M↑artha↓ (.) lean in MORE over (.) Honey when you're talking
 11 about your eye color↑ (.)
 12 Amy: Okay↓
 13 Joy: Almost like you're smashing her head↓ (.) and her head will be
 14 down (.) anyway↓ (.) cause she's looking at the eye color n
 15 Honey y- (.) your not too into it↓=
 16 Amy: =So I'm at-to Honey↑ or to him↓
 17 Joy: You're leaning Over Honey
 18 Amy: To get to him↓
 19 Joy: Uhhuh mhhmh↑ (.) and that (.) yeahhh that eye color thing might
 20 be a little more playful since Honey's (.) checking out↓ (.) it's
 21 not a real↓ (.) test-test of but "no this is brown and this is green"↓
 22 it's more I think there might be some more play in that↓
 23 Amy: Okay↓ (1.0)
 24 Joy: Your exit intention needs to be way more clear when you go for
 25 the booze↓ so you might need to not go upstage quite as soon↑
 26 (.) you know so that you got a rea:l↓ (.) kinda like pulling (.)
 27 blast of energy ↑ going that direction so that when she says
 28 "where are you going" we actually believe you're going
 29 somewhere↓
 .
 .
 .
 30 Joy: Yeah (.) your neck is strong↓ and straig=
 31 Beth: =like this↑=
 32 Joy: =Yeah uhhuh↑ yeah like a spinal role gone real wrong↓
 33 Beth: Okahahhhy↓
 34 Joy: But it-it is like this-there's like a forty pound weight right here↓
 35 and you just ca:n't (.) or you'll support yourself but this part
 36 will still be (.) ((undecipherable)) (3.0) Um N-Nick and Martha
 37 ((clear throat)) (2.0) Yeah↓ we're still missing th:e↓ (1.0)
 37 magnetic connection when you invite him over here↓
 38 Amy: °Okay°↓
 39 Joy: And I don't know quite what to do about that↓ (1.0)
 40 Amy: I tried that thing-I tried something different with-"yes yes
 41 how would you know↓" (.) it (.) didn't work↑
 42 Joy: I don't think I noticed it↓ I wasn't↑ (.) Yeah I didn't catch that↓
 43 Amy: It's okay-but other than that I mean I go from "what do you mean

44 yes yes how would you know↓” a sense of er-an (.)
 45 something about daddy↓ and then I say “>a sense of history and
 46 continuation<↓” and then he comes up with LOU↓((slap))
 47 Joy: I know↓ (1.0) I guess we just gotta build it in (.) build it in earlier
 48 and bigger Nick when you’re (.) receiving↑ that infor-er giving
 49 (.) giving her that other message as a listener↓ (2.0) So: (.) by
 50 the end of one Beth you can never cross your legs again you can
 51 never cross your ankles again you can never keep your legs
 52 together again↓ (.) I know that breaks every rule we know↓
 .
 .
 .
 53 Aaron: You know the line that I say “it’s a conspiracy”↑
 54 Joy: Uh huh↑
 55 Aaron: It’s like↓ (.) the women giggle something (.) line something
 56 the women giggle (.) it’s a conspiracy↑ (.) .hhh and the way
 57 it’s playing right now is just like↓ (.) it’s a conspiracy↓ (.)
 58 like there’s no: .hhhh
 59 Joy: What I’m getting from that moment right now is that you’re
 60 trying to connect with George on that↑ like “these women they’re
 61 against us↓ gosh darn it” and he totally disengages↓ that (.) that’s
 62 what I’m getting right now↓ (5.0) What are you-what are you
 63 saying=
 64 Aaron: =I’m-I’m just saying that I think it’s written as a stimulus and a
 65 response to the stimulus↓ and there’s no stimulus↓ no no
 66 [Oh and you’re not getting the giggle↑]
 67 Joy: Well a-a little bit from Beth↓
 68 Aaron: Mhhmm↑ (.) nkay↓
 69 Joy: Do you want me to not giggle↑ Wha-
 70 Beth: No I think he’s wanting more giggling↓
 71 Aaron: Oh↓ I↑ mo-more giggle↓
 72 Joy: So he (.) Yeah↓
 73 Amy: ((rushes in)) °I’m sorry°
 74 Joy: Um Amy↑ can you engage the conspiracy↑ patter more↑
 75 Amy: Okay↑
 .
 .
 .
 77 Joy: Hone:::y↓(.) EVEN crawling does not solve (.) the problem↓
 78 of (.) like trying to find where it is that you can finally have
 79 your balance even cra-even laying on the floor↓ does not solve
 80 it↓ (1.0) and that would be called the spins↓ (.) Martha:↓ um (.)
 81 okay↑ I liked do you usually get that bottle↑

82 Amy: No I just did that cause we were TOTally out of liguour↓
 83 Joy: I liked that↓ keep↑ that↓
 .
 .
 .
 84 Joy: Any↑-any concerns you guys have↓ (4.0)
 85 Amy: Are we gonna try it with Clay talking tomorrow↑
 86 Joy: I don't know↓ (.) we'll see↑ what the doctor↑ says↑ and see how
 87 he feels tomorrow nite (.) I know it's crew view and all but (.) if I
 88 were to not speak that would give me tonite all tomorrow and
 89 Saturday and Sunday vocal rest↓ (.) >we'll see how you're doing
 90 we'll see what the doctor says<↓ (2.0) Kay↓ thanks a lot↑ guys
 91 Amy: Do you wanna speak a little tomorrow↑ (.) okay↓ so
 92 Clay: I'd like to be able to do "get the guests" and "Martha eats them
 93 for breakfast" speech thing in-in Act I .hhhh and then I'd like to
 94 do uhh (1.0) in Act three the uh: (.) the child stuff↓ (4.0)
 95 Joy: Will you uhm (.) call me tomorrow morning after the doctor's
 96 appointment↑
 97 Clay: Yeah↓ (3.0)
 98 Amy: Don't talk at all tomorrow↓

2/01 Full Run Rehearsal

1 Aaron: What I'm sayin' is if-if it's gonna be three or four days before we
 2 ever get (.) back to (.) running it with Clay's voice↓ then I would
 3 say just axe it now that way we'd have that many days where he
 4 doesn't have to talk and we can rememorize↓ (3.0) If-if we don't
 5 I mean but it's possibly gonna be sooner than that then we might
 6 actually get to take a look at it↓
 7 Joy: Mhmm↓ (3.0) hhhhh hokay↓=
 8 Aaron: =I just feel like (.) a lot of that is-is li-(.) riding momentum of
 9 something that we're not really experience-experiencing right
 10 now↓ .hhh and so like (1.0) I'm no-I'm not trying to tell you to
 11 rush or anything↓ we-like (.) because I understand↓ but (.) I
 12 just↑ (.) it's-it's just totally freakish trying to do this and it's
 13 [I know↑ I know↑]
 14 Joy: like-it's like starting over again (.) basically↓
 15 Aaron: °It's not that bad↑ (.) it's just a new challenge↓° (.)
 16 Amy: This is newness it's a whole bunch of newness↓ (.) totally I-I
 17 agree↓
 18 []
 19 Aaron: And then when you switch back to like the ol-it doesn't feel↑

21 right anymore↓ because you got
 .
 .
 .
 22 Joy: ((strained tone)) God bless ALL of US↓ in this time um (.) okay↓
 23 we-we'll come back to that consideration↓ um (.) okay↑
 .
 .
 .
 24 Joy: We need to also: Clay refer to your pain (.) continually↓
 25 (.) throughout the whole prep for the next game↓
 26 Clay: But↑ (.) I thought you said that I was more↑emotionally hurt
 26 than physically hurt↓
 28 Joy: Yeah=
 29 Aaron: =Yeah but you're REALLY emotionally hurt↓
 30 Joy: Yeah I think you've GOTta refer to that pain↓ I mean it only
 31 makes sense↓=
 32 Clay: =Like throughout the entire "get the guests" stuff↑
 33 Joy: NO↓ not↑ throughout the whole thing but as you head into:
 34 setting it up↓
 35 Clay: You bet↓
 36 Joy: Cause right now you just you get up you brush yourself off↓
 37 (.) and then you go on↓ (.) but I think↑there'd be some
 38 residual↓ (1.0) yeah↓
 39 Clay: Okay↓ (2.0)
 40 Joy: Um the faux sex sounds↑ with you guys (.) need to happen
 41 actually from the kitchen NOT from the green room (.) cause
 42 the sound's comin' around↓
 43 Amy: ↑Okay behind that wall↑
 44 Joy: Yeah yeah e-so quieter and I-I could have your voice integrated
 45 as well↓
 .
 .
 .
 46 Can I keep going Clay↑
 47 Clay: Yeah I'm sorry you just really got me all bummed↓
 48 Joy: Honey↑ um (.) that when you take off to puke I don't think
 49 you would be able to run that fast down that hall (.) I think
 50 you would make it to the hall and then kind of (.) peel
 51 your way (.) along the wallpaper↓ (1.0) Martha and George↓
 52 I really liked "total war" (.) that was GREAT ((in a whisper))
 53 Amy: That was so: fun↓
 54 Joy: Yeah↓ It as really nice it was a really great example of (.) how
 55 air can help us out↓

2/02 Wet Tech Rehearsal

1 Joy: Overall↑ I have to say I'm just slightly disappointed just because
 2 (.) like we kinda made special arrangements (.) with the whole
 3 tech team to do this as a (.) like a committed working tech↓ (.)
 4 kind of blending the environmental stuff (.) in with the acting
 5 stuff↑ (.) and I feel like you guys marked it primarily (.) and I
 6 know that we're dealing with issues which complicate things↑
 7 .hhh but it's-ts sort of our job to like (.) override that and take
 8 the s-the moments the seconds the minutes we have .hhh to work
 9 on stuff from the night before↓ so .hhh I just kind of gave up on
 10 moments cause there were just (.) very few committed to .hhh
 11 um (3.0) we've got one two three four five six: hhh major
 12 problem areas↑ that (.) we have to look at↓ um (.) so: (.) we gotta
 13 find time to do that↓ before tomorrow's run↓ (.) we can work
 14 ANY time in here tomorrow↓ (.) before five (.) thirty is it Mandy
 15 before five thirty that we can work in here↑
 .
 .
 .

16 Clay: It is especially a concern for me for two because .hh I guess I
 17 do have some sort of hearing loss .hh I don't know↑ (.) but
 18 too because of my vocal condition↓ I was I-I literally had to
 19 compete with that↓ and they're .hh and they're like "oh it's
 20 okay I can do it it's just a bit"-nI was like "my God it's this
 21 entire play↓ we've got this music going↓

22 Joy: Well it's really just the first act↓ (.) It's the first act and your
 23 scene with Aaron↓ (.) Yeah

24 Clay: Yeah you're right you're right↓

25 Joy: Mhmm↑ and it's so that the design is that it starts=

26 Clay: They eventually turned it down I r-I realized later it seemed
 27 like they did eventually slowly turn it down

28 Joy: Well it's the=

29 Clay: And at the one point it got to a perfect perfect=

30 Joy: Yeah the different pieces are m-volume wise modulated
 31 differently↓ because they have different instruments↑
 .
 .
 .

32 Clay: And I felt bad when he was like can we c-I-cause I thought he
 33 was getting offended by my (.) gesture of (.) of complaint and I
 34 didn't mean anything uh specifically damaging to his design↓
 .
 .
 .

35 If we can take three minutes off of it I-I can assURE you that
 36 we can take even more off↓ and still keep that in (.) and tha-
 37 an' I'm talking about I'll have full mental and phy-vocal energy↓
 38 .hhh ta ta=
 39 Joy: =Yeah you probably won't have full vocal energy though Clay↑
 40 (.) °you know°↑ (1.0) You can't (.) you can't blow it this week↓
 41 (.) you neehhhd to save it for next week↓ (.) right↑
 42 Clay: °Mhmm°
 .
 .
 .
 43 Okay↓ I mean I j-I mean I'm just still having a hard time
 44 understanding why just that one minute is the key to making
 45 everything just run smoother↓ (.) .hhh mean it's your↑ choice
 46 and all of that but I'm still just not understanding why that
 47 one minute is making the difference↓ .hh I-I just feel like
 48 there's more that the two actors myself and him could do .hh
 49 ta: make up for what's lacking↓ (.) rather than cutting it↓

2/03 Technical Dress Rehearsal

1 Joy: ((in the house of the theatre with people coming in and out))
 2 I need to talk with you right now↓
 3 Clay: Why↓
 4 Joy: Because you were at a party last nite↓ (.) vocalizing and smoking
 5 and I don't know what else↓ ((undecipherable)) by having you
 6 not talk during rehearsal↓ (.) what the fuck what's going on↑
 7 (3.0) the whole production's wrapped around↑ you↓
 8 Clay: Who↑
 9 Joy: This whole↑ ensemble↓ ((undecipherable)) these people
 10 everybody connected with this production↓ people going out
 11 on a limb (.) like trying to deal with people like Rena what
 12 the fuck↑ (3.0) Wh->what are you think↑ing↓<
 13 Clay: Well I'm feelin' pretty good↓
 14 Joy: I hope so↓ I really hope so↓ (.) because if you blow your
 15 voice on this↓ (.) it's probably not because of this↓ (.) It's
 16 probably because of other things↓ (1.0) I don't get it Clay
 17 I don't get it↓ it's like hugely hugely (.) compromising
 18 everything↓ that's already compromised↓ (7.0) I don't
 19 understand↓
 20 Clay: °C'mon°
 21 Joy: No let's stay↑ in here↓
 22 Clay: I'd rather be out in the hallway to talk about this=

23 Joy: =It's everybody's issue↓ (1.0) has it not been everybody's
 24 issue↑ (1.0)
 25 Clay: Okay look↓ (3.0) Yeah↓ it's everybody's issue but I also feel
 26 that↓ (.) if-if-if-if rest is that much of an issue↓ (.) then why why
 27 were we here yesterday↓ why are we here at four oclock today
 28 why are we coming back at seven oclock tonite↑ (.) .hh if rest
 29 is that much of an issue then why are we=
 30 Joy: =EXPLAIN to me how those priorities work↓
 31 Clay: What do you mean by=
 32 Joy: =If you're exhausted you're going out you're screaming
 33 you're smoking >you're doing all that stuff< .hhh and then
 34 y-you should have energy whether it's vocal or not I don't
 35 care if you don't TALK↑ in here (.) but I care that you're
 36 present and that you're going through going through
 37 everything even if you can't talk↑ (1.0) We're doing this
 38 cause we're not ready cause we're fucked up cause we're
 39 behind↓ because we've got problem areas↓ (.) that's why
 40 we're doing this (.) rest is important that's why we rest
 41 around rehearsal time↓

2/04 Dress Rehearsal

1 Joy: Okay George↑um (.) let's say that (.) the methodology at the desk
 2 (.) is that there is that there are (.) the set isn't dressed yet↓
 3 Clay: Okay okay↓ if if if it's gonna be↓ then I-I that won't be
 4 a problem↓((undecipherable))
 5 []
 6 Joy: But what will be your methodology though when we the
 7 dressing=
 8 Clay: =Stack papers put em in drawers >just real quick you told me it
 9 wasn't gonna last long<
 10 Joy: No↓ it won't (.) >I'm wondering↑ (.) if maybe something's in the
 11 chair and you move it from the chair to the-like you were=
 12 Clay: =That's fine↑ anything↓
 13 Joy: Yeah↓ I think that's
 14 Clay: I just don't wanta hafta mess with the bottles↑ and I don't wanta
 15 hafta (.) uh (.) I don't wanta hafta mess with the bottles↓ .hh
 16 >and I don't wanta rearrange the books↓< just simply cause that↑
 17 bit goes on later too
 18 Joy: Yeah↓ so let's just move stuff out of the seat↓
 .
 .
 .

19 Clay: The number of them that I have↓ (.) is (.) is really awesome to the
 20 point to where (.) even if I could get them all done I don't feel
 21 like .hhh like we've established these technical aspects of
 22 flipping over record players at certain times this needs to be done
 23 here↓ and there and that to where it's like clock work (.) I don't
 24 feel like I've been through that process yet↓
 25 Joy: Yeah ya have↓
 26 Clay: At what point
 27 Joy: The last three days↓
 28 Clay: I'm saying it's still never been ex-e-e=
 29 Joy: =An-and actually the last three weeks
 30 Clay: But there's still record stuff that's been happening since Saturday
 31 that I did not know was going to be happening↓
 32 Joy: That's in:correct↓
 33 Mandy: I got it written down in my script↓ and we blocked it (.) I'm sorry
 34 you didn't get the blocking↓
 35 Clay: hhhhhhhhhh
 36 Joy: I mean Clay (.) >what are we suppose to do<↓ this is George's
 37 space↓ this is his ((undecipherable))
 38 Clay: I know that and I don't-I ((undecipherable)) and I'm just
 39 specifically expressing my thoughts as the actor here (.)
 40 because believe me↓ I want to achieve the same goal that
 41 you do .hhh I don't believe that the actual technical
 42 process .hhh with the technical work of the people in the
 43 booth the designer .hh you and myself has been very
 44 finely adusted to where it works out fine so that it's not a cluster
 45 fuck every time

2/06 Final Dress Rehearsal

1 Joy: Yeah so Honey↑ um stick around by the corner of the couch↑
 2 (.) can you face them↑ (.) can you sit on the corner of the
 3 couch↑ oh (.) yeah and George can you lean on the bar↑(.)
 4 well just with one hand or whatever (.) yeah okay and then
 5 you guys all toast each other↑ (.) yeah okay and then just
 6 come down right like you are Aaron↑ Beth (.) yeah (.) and
 7 then bow↑ ((clapping in audience)) (4.0)
 8 Clay: Toast the audience
 9 Amy: We could↑ toast the audience↓=
 10 Joy: You guys wanta toast the audience↑
 11 Beth: Drive-In hehh heh
 12 Clay: Do we all have glasses↑ do we all have glasses↑
 13 Joy: Yeah they'll all have glasses↓

14 Clay: I think we should
 15 Amy: ((laughing))

2/16 Pre-Show Dressing Room Chatter

1 Joy: I feel↑ bad that I still (.) am picking at the show↓ but not
 2 bad enough to not do it↓
 3 Amy: Did you take any notes last nite↑
 4 Joy: No I didn't ((undecipherable)) ((hairsray)) I talked to him
 5 specifically about that chunk (.) he's like ((whisper)) "yeah
 6 yeah totally I see what you're saying" (2.0) hhhhh it's a lot
 7 better in that area when you don't have a voice↓ because
 8 you can't go there (.) you can't go where you want to go↓
 .
 .
 .
 9 Clay: If you eat candy after you brush your teeth↑ (.) it tastes nasty↓
 10 Joy: Yeah
 11 Amy: So does drinking orange juice↓
 12 Beth: Oh that's the worst↓
 13 Joy: Or have you ever had milk after you've had a grapefruit↑ (.)
 14 Amy: No: but I can imagine that'd be terrible↓=
 15 Joy: =It curdles in your mouth↓
 16 Beth: .HHHHHHHH↑ Sihhhck
 17 []
 18 Amy: Oohooohhhh
 19 []
 20 Clay: Does it really↑
 21 Beth: S've you done that↑
 22 Joy: Once ((laughter from Amy))
 23 Clay: I-never would have thought ta (.) drink milk↓ after a
 24 grapefruit↑
 25 Joy: Well it's a breakfast event↓ you know
 26 Amy: Right↓ I totally understand how it could happen
 27 []
 28 Joy: could happen
 29 Clay: I love milk I love grapefruit↓ but (.) Wow↓ how long do
 30 ya have to wait↑ (.) >Tsobviously not a permanent thing<↓=
 31 Joy: =↑I would say↓ you know (.) probably a good five minutes↓

2/17 Pre-Show Dressing Room Chatter

1 Clay: So what's the scoop on the bottle↓
 2 Joy: Okay (.) if you sit down I'll tell you in a minute↓ (2.0)
 3 Clay: Okay↓
 4 Joy: Okay↓ uhhh .hhh there's gonna be a box with some
 5 bricks in it in the kitchen↓ hallway that the crew members
 6 []
 7 Clay: mhmm↓ okay
 8 Joy: will run↓
 9 Clay: Okay↑
 10 Joy: They're gonna throw a brick onto a bottle (.) in the box↓
 11 Clay: And what do I physically do↓=
 12 Joy: =Okay you↑ physically um (.) make the motion↑ kind of more
 13 in front of your body↑ and then we see the-theh
 14 Clay: the broken↓
 15 Joy: The end of that movement when you hold it up but at the same
 16 time you're gonna dump the glass↑ of glass chips from last
 17 night's breakaway onto the floor↓ (.) so that there's
 18 something=
 19 Amy: So we need to practice that right↑
 20 Joy: Yes↓ we're gonna practice that several times↓ (.)
 21 Clay: Okay↓