

UC Santa Cruz

UC Santa Cruz Electronic Theses and Dissertations

Title

Researching the Actor's Process Through Performance

Permalink

<https://escholarship.org/uc/item/2bh6d3zt>

Author

Chang, Kenneth

Publication Date

2014

Copyright Information

This work is made available under the terms of a Creative Commons Attribution-NonCommercial-NoDerivatives License, available at <https://creativecommons.org/licenses/by-nc-nd/4.0/>

Peer reviewed|Thesis/dissertation

UNIVERSITY OF CALIFORNIA

SANTA CRUZ

RESEARCHING THE ACTOR'S PROCESS THROUGH PERFORMANCE

A thesis submitted in partial satisfaction
of the requirements for the degree of

MASTER OF ARTS

in

THEATRE ARTS

by

Kenneth Chang

June 2014

The Thesis of Kenneth Chang
is approved:

Professor Daniel Scheie, Chair

Professor Patricia Gallagher

Professor Brandin Baron

Tyrus Miller
Vice Provost and Dean of Graduate Studies

Copyright © by Kenneth Chang 2014

Table of Contents

1. **List of Figures/Tables** – page v
2. **Abstract** – page vi
3. **Acknowledgements/Dedication** – page viii
4. **Note to Readers** – page 1
5. **Researching the Actor’s Process Through Performance** – page 2
 1. **Stanislavski** – page 3
 2. **Action** – page 4
 3. **Valley of the Heart** – page 14
 4. **Mughal Miniatures** – page 18
 5. **Machinal** page 31
 6. **Hamlet** – page 38
 7. **LoveDream** – page 50
 8. **Closing Thoughts** – page 58
6. **Appendix** – page 60
 1. Appendix A - Stanislavski - Historical Context – page 61
 2. Appendix B - Script of Action – page 66
 3. Appendix C - Detailed Character Analysis for Jeep in Action – page 89
 4. Appendix D - Task Breakdown & Cues List for the Kurogo from Valley of the Heart – page 104
 5. Appendix E - Mughal Miniature script – page 106

6. Appendix F - Rehearsal Journal for Mughal Miniatures – page 130
7. Appendix G - Machinal - Physical Score – page 143
8. Appendix H - Set, Props, and Costume Breakdown for Machinal – page 154
9. Appendix I – Scansion and Performance Journal for Shakespeare To Go’s Hamlet – page 156
10. Appendix J - Script of LoveDream – page 172
11. Appendix K - Press Materials of LoveDream – page 183
7. **Bibliography and Works Cited** – page 184

List of Figures/Tables

Pictures

1. Action
 - Page 7, 8, 9, 11, 12
2. Valley of the Heart
 - Page 16
3. Mughal Miniatures
 - Page 20, 21, 22, 23, 24, 26, 28, 29, 30
4. Machinal
 - Page 34, 35
5. Hamlet
 - Page 39, 45, 46, 47, 49
6. LoveDream
 - Page 52, 53, 54, 55, 56

Researching the Actor's Process through Performance by Kenneth Chang

Abstract

For my thesis, I exercised the holistic practice as research approach. As a Master's candidate, with an emphasis in acting, I documented various approaches to the actor's process. Since theatre is the only art medium to happen in time and space, the ephemeral nature of acting demands that the live performances become the thesis; therefore, my performances are the final products of my research.

In total, beginning in June 2013 to May 2014, I secured and accumulated six different roles. The spectrum of each of the six roles range in vastness and dynamism: a highly stylized play which was a part of the 2013 Santa Cruz Fringe Festival; a play at El Teatro Campesino that deals with an often neglected part of California history; an adaptation of three ancient love stories from the Middle East with the incorporation of puppetry, song, dance, and live music; a highly theatrical, and children-friendly Shakespearean touring troupe presenting a extremely concise version of one of the world's most well-known plays; a darker, feminist play based on the infamous 1927 murder trial of Ruth Snyder; and a world premiere image theatre play about the entirety of humanity. Each of these performances demands a different and unique approach from the actor.

What you have in front of you are artifacts from each of these performances. These artifacts depict a multitude of methods to track the actor's process. In this plethora of artifacts we have:

1. Fully detailed character analysis of Action
2. Task break down cues list of Valley of the Heart
3. Journal of the rehearsal process of Mughal Miniature
4. Physical Score and Set, Props, and Costume Breakdown for Machinal
5. Scansion and Performance journal of Shakespeare's Hamlet
6. Publicity and Press of LoveDream

Acknowledgements/Thank you

Professor Daniel Scheie

Professor Patricia Gallagher

Professor Brandin Baron

Professor Gail Dartez

Camella Cooper

Neiry Rojo

Wendy Burr

Anna Fairehrenreich

Dorothy Atkinson, Luis Valdez, and Kathy Foley

Kirsten Brandt, Kimberley Jannarone, and Manuel Montez.

*All of the individuals stated have impacted my thesis in their unique ways

Dedicated to:

My Family.

Because they still do not understand what I am going to school for and they are unable to read English; I hope one day they will read this and realize the passion I have for theatre and how that passion lives within me. Once they read this, I hope they are able to realize their passions and use their realizations to pursue their dreams.

To all those who came before me and will come after me.

Stay true to yourself and everything else will fall into place.

Roles as Cast in Relationship to Each Play

1. Jeep in *Action* by Sam Shepard at Santa Cruz Fringe Festival 2013
2. Kurogo in *Valley of the Heart* by Luis Valdez at El Teatro Campesino
3. Krishna, Ibn Adham, Ibn Salam, Chorus Leader in *Mughal Miniatures* by Kathy Foley at UCSC's Second Stage
4. Lawyer of Defense, Filing Clerk, Young Boy, Guard, Bartender in *Machinal* by Sophie Treadwell at UCSC's Mainstage
5. Player Queen, Servant, Priest, Ensemble in *Hamlet* by Shakespeare as a Touring Troupe
6. Green in *LoveDream* by Manuel Montez at Broadway Playhouse

Note to Readers

Before you begin, feel free to use the Table of Contents to familiarize yourself with this thesis and to guide you through each of the different topics. The Roles as Cast document is a supplementary resource that provides, in a nutshell, the basics: the role, play, playwright, and venue--this may be helpful when the conversation switches between play and venue interchangeably. So without further adieu, here is

“Researching the Actor’s Process through Performance.”

Researching the Actor's Process through Performance

This journey of researching the actor's process through performance began when I found out that I was accepted into the Master of Theatre Arts program here at UC Santa Cruz. Upon acceptance, I spoke with my community college professor, who also served as a mentor, Gail Dartez. She completed her graduate studies at Yale and received her MFA with an Acting Emphasis. I asked her about her experience at Yale and inquired what her thesis topic was. She replied, "There is no thesis requirement at Yale for the MFA in Acting. Once accepted into the program, you perform in a variety of shows and at the end, you receive your MFA." Unbeknownst to me, the seed of researching the actor's process through performance was planted. This was in June of 2013.

Several weeks later, I spoke with my faculty adviser, Daniel Scheie. After our conversation in his office, we agreed that documenting the actor's process for each of the role I already had, Jeep in Action¹ and Kurogo in Valley of the Heart,² would be beneficial towards the final product of my thesis.

¹ This Obie Award-winning play takes you right into the living room of a post-apocalyptic holiday. Liza, Lupe, Jeep and Shooter are trapped in a cold, isolated cabin after a mysterious "crisis." Time has passed since the days of mass-media and indoor plumbing and they are struggling to pull off a holiday meal. Limited food, an uncertain future and overwhelming boredom begin to take their toll with disturbing and absurd results (*Action*).

² *Valley of the Heart* is a love story, the dramatic interaction of two sharecropping families – the Yamaguchis and the Montaños - during the trying days of World War II. From the foothills of Northern California's Santa Clara Valley, "the Valley of Heart's Delight," in 1941 to Heart Mountain Internment Camp in Wyoming in 1945, this "memory play" is about the marriage and ultimate survival of Teruko "Thelma" Yamaguchi and Benjamin Montaña, and birth of their son in camp (*Valley of the Heart*).

Like many performers, my first introduction to acting was through the lens of a late 19th century system that was developed by Konstantin Stanislavski³ called the Stanislavski system,⁴ which is a series of to do's that aids an actor in analyzing a play with respect to the characters and dramatic actions(Constantin Stanislavski).⁵ Prior to my knowledge of the Stanislavski system, I was full of questions on how other actors convey characters clearly and what tools they are using; therefore, I was asking myself: how do I effectively use my mouth, ears, eyes, nose, and hands to convey my character correctly; do my movements seem natural; where do I begin, and etc. In short, I needed a structure and a frame to paint my picture; the Stanislavski system provided this structure and frame. Think of it like this: the Stanislavski system was my ABC's for performance. Just as an individual who is learning how to read needs to learn their ABCs first in order to then form words, I needed to learn my ABC's for performance first before I could further develop my craft in performance--I needed to expand and deepen the actor's process; my actor's process.

In July of 2013, I had an opportunity to increase my knowledge of acting through the luxury of working with Dorothy Cosby Atkinson. I first met Dor in a

³ Born in 1863 in Moscow, Russia, Constantin Stanislavski started working in theater as a teen, going on to become an acclaimed thespian and director of stage productions. He co-founded the Moscow Art Theatre in 1897 and developed a performance process known as method acting, allowing actors to use their personal histories to express authentic emotion and create rich characters. He died in Moscow in 1938 (Constantin Stanislavski).

⁴ Stanislavsky method, also called The Method, or Stanislavsky system, highly influential system of dramatic training developed over years of trial and error by the Russian actor, producer, and theoretician Konstantin Stanislavsky. He began with attempts to find a style of acting more appropriate to the greater realism of 20th-century drama than the histrionic acting styles of the 19th century. He never intended, however, to develop a new style of acting but rather meant to codify in teaching and performing regimens the ways in which great actors always have achieved success in their work, regardless of prevailing acting styles (Stanislavsky Method).

⁵ Please reference Appendix A for a more detailed explanation

physicality studio I took at UCSC; she was the associate lecturer at the time. In the studio, we learned about Viewpoints⁶ by Anne Bogart⁷ and Biomechanics⁸ by Vsevolod Meyerhold⁹. Both of these methods were foreign to me, introducing me to new terrains and languages. I was forced to use my body, my instrument, in ways I haven't thought of before. Even though these methods were novel, I felt a sense of naturalness in the movements. As I continued to explore these new movements, the boundaries of my skill set were pushed and expanded; I learned a different language to communicate my ABC's. Biomechanics, an approach to developing characters from the outside-in through physical intensity and rigor, combined with Viewpoints, a vocabulary oriented technique that is used to widen creativity during improvisations,

⁶ Viewpoints were a technique of improvisation that grew out of the postmodern dance world. It was first articulated by choreographer Mary Overlie, who broke down the two dominant issues performers deal with—time and space—into six categories. She called her approach the Six Viewpoints. SITI's Anne Bogart and our company members have expanded Overlie's notions and adapted them for actors. The Viewpoints allows a group of actors to function together spontaneously and intuitively, and to generate bold, theatrical work quickly. It develops flexibility, articulation, and strength in movement and makes ensemble playing really possible (Training).

⁷ Anne Bogart is the Artistic Director of SITI Company, which she founded with Japanese director Tadashi Suzuki in 1992. She is a Professor at Columbia University where she runs the Graduate Directing Program (Anne Bogart).

⁸ Antirealistic system of dramatic production developed in the Soviet Union in the early 1920s by the avant-garde director Vsevolod Meyerhold. Meyerhold drew on the traditions of the commedia dell'arte and kabuki and on the writings of Edward Gordon Craig for his system, in which the actor's own personality was eliminated and he was entirely subordinated to the director's will. Coached as gymnasts and acrobats and emphasizing pantomime rather than words, the actors threw themselves about in puppet like attitudes at the director's discretion (Biomechanics).

⁹ Vsevolod Meyerhold was a Russian and Soviet actor and theater director, and the creator of a new acting system called "biomechanics". It is hard to overestimate his role in the development of the Russian theater.

⁹In 1920, Meyerhold founded a theater named "RSFSR-1" to use as his own laboratory. This theater changed names many times, until in 1926 it finally became the State Meyerhold Theater. To work there, the actors had to study "biomechanics", Meyerhold's new acting system based on body movements. Meyerhold considered that the art of acting is the art of moving, and that to understand the character the actor has to begin with his mobility. Poses and gestures, according to Meyerhold, represented thoughts and feelings more clearly than words (Pigareva, Olga).

offered another two additional routes in the understanding of the actor's process. Then a light bulb went off in my head: what would happen if we combined the Stanislavski system with Biomechanics and Viewpoints--the psychological inside-out approach of the Stanislavski system integrated with the physical magnitude of Biomechanics' outside-in approach topped with the creative vocabulary of Viewpoints; is this possible? The answer is yes! The amalgamation of the three method was Action, the first play I will discuss in details with respect to the actor's process.

Action,¹⁰ by Sam Shepard,¹¹ was chosen as one of the shows to be apart of the 2013 Santa Cruz Fringe Festival¹². The play Action was one of Sam Shepard's earlier works, something you would see in an acting studio. This meant that the "action" that took place in this play resembled a studio intensive, usually a ten week journey, of discovering who you are as a performer by playing a character. That being said, *Action* is not your typical play that follows the path of Aristotle's linear

¹⁰ See footnote 1

¹¹ Sam Shepard ranks as one of America's most celebrated dramatists. He has written nearly 50 plays and has seen his work produced across the nation, in venues ranging from Greenwich Village coffee shops to regional professional and community theatres, from college campuses to commercial Broadway houses. His plays are regularly anthologized, and theatre professors teach Sam Shepard as a canonical American author. Outside of his stage work, he has achieved fame as an actor, writer, and director in the film industry. With a career that now spans nearly 40 years, Sam Shepard has gained the critical regard, media attention, and iconic status enjoyed by only a rare few in American theatre (About Sam).

¹² Santa Cruz Fringe Festival is a performing arts festival that will bring about 150 performances by roughly 35 different acts to several downtown venues over the 10-day period. There will literally be something for everyone--theater, dance, comedy, performance art, spoken word, circus, musical theater, puppetry, kids shows, burlesque...just to name a few. You can expect to see shows that are avant-garde, edgy and out of the box, but you will also find shows that are traditional and from a variety of cultures. Fringe performances are short, ticket prices are cheap, and this combination allows spectators to easily see several shows in one day (What is the Santa Cruz Fringe Festival?).

plot.¹³ Instead, Action is a play stripped down to its bare essence, revealing bits of information that are not readily identifiable in relationship to the context of the entire play--this is important to keep in mind when discussing the artifact of Action.

The style of directing¹⁴ was crucial to our understanding of the play. Dor, our director,¹⁵ allowed us to discover things on our own instead of demonstrating what we, the performers, should do. She asked many questions to allow for the freedom to explore and discover our characters. When the cast would ask her a question about our respective characters, she seldom answered. When she did answer, it was never definitive and always open ended. This style of directing, combined with the ensemble approach, conditioned me as an actor to constantly seek for answers through my own discoveries. This was helpful for Jeep, the character I was cast as.

In addition to the discoveries made by our characters, the Biomechanics and Viewpoints used in this show gave us permission to follow our impulses. By following our impulses, the Biomechanics shaped our movements; and the

¹³ The classic linear plot has a beginning, middle, and ending. In a novel, they're structured as three acts. If you were to draw a diagram of this plot line, it will look like a diagonal line starting at the left, building toward a climax which ends on the right. The line is divided into thirds, one third for each of the three acts. At the bottom left at the very beginning of Act One is your opening scene. Your ending scene will be at the top of the incline on the far right. In the middle of your incline is your midpoint scene, the first great turning point of your novel (or short story), or as Aristotle called it, the reversal (Aristotle and Plot Line).

¹⁴ The act of communicating an idea to the rest of the team to ensure the end result is the result desired; guiding an actor through an artistic process to convey the director's interpretation or vision

¹⁵ A theatre director is a person who directs the making of the theatre. Generally, a theatre director controls the theatre's artistic and dramatic aspects, and visualizes the script while guiding the technical crew and actors in the fulfillment of that vision. The director has a key role in choosing the cast members, production design, and the creative aspects of theatre.

Viewpoints, specifically Compositions,¹⁶ provided the guidelines in which we were to move in. Here are some pictures from Action's Compositions.



-This image depicts the rehearsal process that is required of performers working on Action. When following their impulses, Performers are occasionally asked to hold their body in space to test their control of balance and momentum.

-Note the use of balance and how the body shifts and compensates.

-Pictured, from left to right: Ken Chang, Neiry Rojo, Olivia Lehrman

*Copyright Turning Bone Theatre, All Rights Reserved

¹⁶ Composition is an assignment given to an ensemble so that it can create short, specific theater pieces addressing a particular aspect of the work. Composition is to the creator (whether director, writer, performer, designer, etc.) what Viewpoints is to the actor: a method for practicing the art (Bogart, Anne, and Tina Landau).



-This image captured the performers rehearsing. Performers are asked to pick up their script, read their lines in the order it is written, and to follow their first impulse. “Don’t think; just do” was the mantra.

-Pictured, from left to right: Olivia Lehrman, Kevin LaBrie, Neiry Rojo, and
Kenneth Chang

*Copyright Turning Bone Theatre, All Rights Reserved



-This image portrays the performers exploring their impulses during rehearsals. Performers are warmed up with Viewpoints and Biomechanics before the “follow your impulse” segment begins.

-Note the difference in levels, off balance of the foot, and engagement of the entire body

-Pictured, from left to right: Olivia Lehrman, Neiry Rojo, Kevin LaBrie

*Copyright Turning Bone Theatre, All Rights Reserved

By exploring with Compositions, the information we discovered by “following our impulses” as an ensemble was key to our blocking.¹⁷ After an extensive Viewpoint’s Composition session, we were asked to think back and remember what we did within the session and to jot it down. This novel and improvisational approach was useful for me as a performer because it allowed me to follow my impulses to create specific blocking choices, which was eventually used in the performances; therefore, I felt invested in the show because my contribution was acknowledged and utilized. Even with this tool, I still lacked the psychological knowledge within my character.

The set,¹⁸ lighting, and costumes of this production of the show were minimal. Here are some pictures illustrating the set, lighting, and costumes of Action.

¹⁷ Blocking is the process of planning where, when, and how actors will move about the stage during a performance. A term coined by W.S. Gilbert, who used small wooden blocks to represent actors, moving these about on a miniature of a set of a planned work (Caggiano, Chris).

¹⁸ All the scenery, furniture and props the audience sees at a production of a play make up the set design (Set Designer).



-This image captures a moment when the ladies are laughing while the lads are engrossed in their own interests. There is a large disconnection; the only connection is the ladies laughing hysterically.

-Notice the overall colors and lighting textures and how that conveys a dark mood. Observe the lack of eye contact between performers. Be aware of the juxtaposition between the ladies laughing and the stillness and isolation of the lads. Also, the spatial relationship of the ladies laughing and their seated positions communicates the severing of any opportunity of connection for the lads.

-Pictured, from left to right: Jeep, Liza, Lupe, and Shooter as Ken Chang, Oliva Lehrman, Neiry Rojo, and Kevin LaBrie respectively.

*Copyright Turning Bone Theatre, All Rights Reserved



-This image reveals yet another moment where the ladies are connected through excitement, while the lads are disconnected due to their individual fascination with the materials in front of them. It seems as if Liza is ecstatic about the turkey on the plate in front of her, Jeep pondering about the broken chair on the ground, and Shooter engrossed in the novel in his hand; it is unclear what Lupe is smiling about.

-Take a look at the minimal set; what does it convey about this world? Notice the color red; what does red represent?

-Pictured, from left to right: Jeep, Liza, Lupe, and Shooter as Ken Chang, Oliva Lehrman, Neiry Rojo, and Kevin LaBrie respectively.

*Copyright Turning Bone Theatre, All Rights Reserved

Because the set, lighting, and costumes were minimal, it forced me, as a performer, to paint the world of the play¹⁹ with my character--which brings me to my next topic, Jeep.

I was cast as Jeep with only a few morsels of information, if that, from the playwright Sam Shepard. If you turn to the first page of Appendix B, page 169 of the script, Jeep is described as “late twenties to early thirties, men, dressed in long, dark overcoats, jeans, lumberjack shirts, and heavy boots. Head(s) shaved.” That is all. The information specified from the playwright provides little insight but not much. Because of the lack of information from the playwright, a performer is free to create his or her character in a variety of different directions. This is where the artifact comes in handy.

The first artifact, Detailed Character Analysis-Appendix C, was essential to unlocking my character from the inside-out. Because Action is not specific on the background stories of the character, I had to rely on my artifact to help me build up my character with the little description I am given from the playwright. The information provided via the playwright is a small dot on a blank canvas. The Detailed Character Analysis was like a microscope, allowing one to zoom in on a small dot. After zooming in, I am then able to analyze the size of stroke marks, spaces between the stroke marks, and symmetrical orientation of the entire dot. As you can see, the Detailed Character Analysis forces the performer to act as a scholar with a heightened sense of awareness and observation.

¹⁹ A term that is used when describe elements within a concept of a play; what is acceptable in the specific “world” of a particular play

As you read the Detailed Character Analysis, you will begin to understand the character of Jeep and what it means to unlock the character from the inside-out approach. The artifact is straight-forward and self-explanatory, in a question and answer format. Appendix B, an extension of the Detailed Character Analysis, is the original script from the performances with the marking of intentions,²⁰ objectives,²¹ operative words,²² and questions along side discoveries. The combination of Biomechanics, Viewpoints, and the tools of the Detailed Character Analysis deepened the character Jeep. The next step was to combine all of the analysis and development on Jeep and embodying him every second of the rehearsals and thereafter, while simultaneously being present in order to react to the various technical elements and most importantly, the other actors on stage. Once completed, the performance follows.

After all of the performances of Action were over, the Santa Cruz Fringe Festival came to an end. However, on the last performance of Action, I received confirmation, via email, that I was cast as a Kurogo²³ in Luis Valdez's²⁴ new play within the last 13 years: Valley of the Heart.

²⁰ Intention - from the performer's perspective, what do you want to do to another character; transitive verbs; i.e. crush, belittle, smack, praise, etc; I want to crush Jack so that he will confess his sins to me.

²¹ Objectives - as the character, what do you want over all; i.e. I want to sale my house so I can receive money to buy the piano, etc.

²² Operative Words - the words that are necessary to convey the meaning of the sentence; in this example: words, necessary, convey, meaning, sentence.

²³ Stage assistants; dressed in all black; aids with costume changes, set changes, props, etc. (Kurogo).

²⁴ Considered the father of Chicano theater, Luis Valdez uses drama to tell the stories of America's roots. He explores the human spirit in the face of social injustice through award-winning stage, film, and television productions. The son of migrant farm workers, Valdez joined Chavez' grape boycott and strike in 1965, creating El Teatro Campesino, a traveling

According to the Miriam Powel at Los Angeles Times:

Valley of the Heart is a quintessentially California play, written by a master of the genre. It is a history lesson wrapped in a love story, with themes that could not be more contemporary: struggling immigrants, xenophobia and racism, cultural confusion and identity.

Luis Valdez has drawn on his own childhood to craft what he calls a "memory play": A Mexican American sharecropper family takes over a ranch whose Japanese American owners are interned in 1942, just as Valdez's parents took over a Japanese grower's farm when he was 2 years old. The play showcases Valdez's gift for making people care about experiences far outside their own ambit. Humor defuses tension; moral outrage provokes tears. Simple motions convey complex emotions.

"Valley of the Heart" premiered in the tiny mission town of San Juan Bautista, 300 miles north of L.A., ran for four weeks to sold-out crowds, and then closed (Pawel, Miriam).

Valley of the Heart is a love story spanning across sixty five years. In order to truthfully convey the story, a gamut of characters are needed because of the expansive time frame. This is where the Kurogo comes in. The concept of Kurogos comes from the Japanese dramatic puppet form, Bunraku.²⁵ Typically dressed in black,

theater troupe that entertained and educated striking workers, while drawing public attention to their struggle (Luis Valdez) .

²⁵ Bunraku is the traditional puppet theatre of Japan, a high-level stage art of which Japan can be very proud. Bunraku was originally the name of the theatre in which this puppet drama

Kurogos were puppet handlers and on-stage attendances. Their entire body is covered, revealing no skins--not even the hands. The headpiece or mask is made of see through mesh like material granting the Kurogo visibility, while concealing their identity from the audience. "The black costume indicates invisibility, and the covering of the face with a black gauze hood allows the audience's gaze to focus on the main action (Kurogo). Here is a picture from Valley of the Heart with Kurogos on standby.



-In this image, the Yamaguchis: Ichiro and Thelma pose with the Son of Montañós:

Benjamin. Kurogos standby on each side

-Pictured, from left to right: Hannah Woehrmann, Andres Ortiz, Randal Nakano,

Carolyn Henderson, and Ken Chang as Kurogo, Benjamin, Ichiro, Thelma, and

Kurogo respectively

was performed, but gradually it came to be used as the name of the art itself and is today used as the official name of the puppet theatre (What is Bunraku?).

As a performer, I have never participated as a Kurogo, let alone worked on any play that involved a Kurogo; this would be my first. On the first day of rehearsal, I stated, “I have no experience as a Kurogo but I have a positive attitude and a willingness to learn.” Looking back on it now, it is because of this mindset that I have learned a great deal of knowledge during my research throughout this year. Participating as a Kurogo, I had an extensive list to do’s. From playing small characters to transforming the set during intermission, the list of to do’s was always changing during the rehearsal process. This is the main reason why the original script is not included in the appendix section; there were tons of post-it notes attached to the script, each post-it note indicates a different task I was to complete. Looking at Appendix D, the artifact for this role is a compilation of to-do’s outlined in Task Breakdown & Cues List for the Kurogo. I was not required, to create this list nor was this an example that was given to me as a starting basis for performing as a Kurogo. This artifact was created because I had developed the mindset of an ensemble approach during Action, which means playing the part you are given to ensure the success of the team and ultimately, the show. Therefore, it would not be wise or efficient of me, or anyone for that matter, to flip through the script as the performance was taking place. With this artifact, I knew what my tasks were and when I would execute them during the performance. This artifact allowed me to focus my energy on the task at hand; instead of fumbling through the them in my head and risk forgetting

or dropping a task. Valley of the Heart wrapped up the end of summer; and before I knew it, fall came, which is when Mughal Miniatures took place.

Mughal Miniatures was adapted and directed by Kathy Foley, a Professor at the UC Santa Cruz's Theatre Arts Department. Mughal Miniatures was an adaptation of three ancient love stories from the Iran and Indian subcontinent told throughout history in folk tales, songs, pictures, and epic stories (Mughal Miniatures: Tales of Love). The stories included: two stories from Persia, "Majnun and Layla" and "Shirin and Khosrow," and an individual story from India, "Radha and Krishna."

In retrospect, Mughal Miniatures was the most unique production during my entire research process because of the array of new mediums being introduced: Shadow puppets,²⁶ Thai head puppets,²⁷ and Marionettes²⁸ were used in ways that were not aligned with their original way of manipulation: Marionettes were manipulated Bunraku style. In addition, elaborate story cloths²⁹ from Amy Trompeter,³⁰ live Gamelan³¹ music from UCSC's Music Department Lecturer

²⁶ A Puppet style that is generally viewed as silhouettes; manipulates and incorporates shadows and lighting

²⁷ A cross between Thailand Puppets (usually manipulated from a bamboo stick) and Head Puppets (incorporating the head as the mask and the body as the rest of the puppet)

²⁸ A Puppet controlled by strings or wires from above

²⁹ Large cloths that are painted on that depicts a story

³⁰ Faculty at Barnard College; Worked with Bread & Puppet Theatre; from New York (Jakarta Theater Travel Project).

³¹ Gamelan is the music of Indonesia (pronounced Gah-Meh-Lahn). Gamelan orchestras are usually percussion oriented, but some varieties may feature flutes, bowed and plucked strings, or vocalists in a prominent role. Many different islands, or regions within islands, have their own unique Gamelan instruments and traditions. The most common types of Gamelan use bronze, iron, bamboo, or wood bars, as well as bronze and iron gongs, gong chimes, cymbals, bells, and two headed drums. Gamelan-like instruments are found in Malaysia, the Philippines, Thailand, and other Southeast Asian nations (What is Gamelan?).

Undang Sumarna,³² and detailed classical and contemporary Indian dances from UCSC's Theatre Department Dance Lecturer Mythili Kumar.³³ These exceptional elements added depth, flavor, and intrigue to the storytelling process and the production as a whole. Here are three pictures: one is depicting shadow puppetry; one is depicting Thai head puppets, and one is depicting marionettes.

³² Undang Sumarna's life has been devoted to the study of gamelan performance. Born in a family that included numerous famous musicians, he was fortunate to be instructed in the Priangan style by one of Sunda's greatest drummers, his grandfather Pak Kyat. He subsequently studied other music, dance, and theater traditions of his Sundanese homeland and of Cirebon, Central Java, and Bali (Faculty: Undang Sumarna).

³² Although Sumarna plays all West Javanese gamelan and folk instruments, most of his performances are with kendang (the conducting drum for gamelan) or in the tembang Sunda ensemble (embellished singing accompanied by kacapi suling, zither, and flute).

³³ Endowed with abundant grace and a commanding stage presence, Mythili Kumar performed extensively in India before moving to the U.S in 1978. Trained in three different Indian classical dance forms – Bharatanatyam, Kuchipudi and Odissi, Mythili gained recognition for her versatility when she performed all three styles in a single performance. A dedicated and committed teacher, Mythili has nurtured dancers to appreciate the intricacies of the art form, respect its integrity and strive for excellence in their performances. Over a hundred dancers have been trained and presented in their solo debut performance (arangetram). Since 1992, Mythili and the company have performed in India and other parts of the U.S. (Artistic Director/Founder: Mythili Kumar).



-This image captures Farhad, left, who is willing to do anything for Shirin, right. The shadow puppets are upstage, mirroring the two performers on stage.

-Pictured, from left to right: Kristopher Bumanglag, Sunee Kiernan, and Amitis Rochouku as Farhad, Shapur, and Shirin respectively

*Copyright David Murakami, All Rights Reserved



-This image captures three performers embodying the Thai head puppets: notice the use of the head as the mask and how the body follows. In this scene, Majnun is sleeping with the animals in the woods.

-Pictured, from left to right: Anthony Aguilar, Ari Gillam, Justin Barnett, and Scott Sweet as Tiger, Deer, Raven, and Majnun respectively

*Copyright David Murakami, All Rights Reserved



-This image captures the Marionette puppets being manipulated Bunraku style. In this scene, both Majnun and Layla are represented by Marionette, left and right respectively. The Marionettes are representative of the two in elementary school.

-Notice how it takes two to manipulate the Marionettes: one for the upper body and one for the lower. The spines of the handler match the body part they are manipulating accordingly.

-Pictured, left to right: Scott Sweet, Sage Hoffee, Taelen Robertson, Justin Barnett, and Ashley Tran all as ensemble

*Copyright David Murakami, All Rights Reserved

Here are some pictures of the dances with the story cloths in the background;

Undang's live Gamelan was not photographed.



-This image captured the Gopi dance that took place before the Radha and Krishna scene. This particular dance composed of four females.

-Note the story cloths in the background created by Amy Trompetter. In order of appearance from left to right: Majnun and Layla, Radha and Krishna, Shirin and Khosrow

-Pictured, from left to right: Paige Phillips, Sage Hoffee, and Isabella Estorage as Gopi Girls

*Copyright David Murakami, All Rights Reserved



-This photograph captures the wedding scene dance that took place during the Layla and Majnun story.

-Notice the balance on one foot for all the dancers. Also, there are two parallel lines that are running opposite to each other.

-Pictured, from left to right: Entire Cast

*Copyright David Murakami, All Rights Reserved

Of the three stories, I participated in “Majnun and Layla” as Chorus Leader, Ibn Adham, and Ibn Salam and in “Radha and Krishna” as Krishna. For all of the characters, with the exception of the Chorus Leader, I had to learn a particular type of stylization from Kathy Foley in order to portray the characters correctly within the world of the play. Therefore, I will talk about the Chorus Leader first. The key difference between the Chorus Leader and the rest of the characters is that I incorporated Biomechanics for the Chorus Leader. The Chorus Leader’s key purpose was bullying, which can be perceived as an animalistic behavior. Because bullying is a normal occurrence in real life, I decided to exaggerate the cruelty of bullying with grotesque.³⁴ Here is a picture of the bullying scene.

³⁴ When something is fantastically ugly or absurd; bizarre; odd or unnatural in shape, appearance, or character.



-In this image, Majnun and Layla are being teased by the rest of the school children through a chorus like chant.

-This is the closest image I found of the bullying scene; the actual grotesqueness of the bullying follows immediately after this moment.

-Pictured, from left to right: Ken Chang, Sunee Kiernan, Sage Hoffee, Scott Sweet, Taelen Robertson, Ashley Tran, Nikki Fathi, Amitis Rossoukh, Raney Wilds,

and Justin Barnett. All pictured are ensemble except for Scott, Taelen, and Ashley who is in the center portraying Majnun, Teacher, and Layla respectively.

*Copyright David Murakami, All Rights Reserved

As for the other characters, they all followed a similar stylization that Kathy Foley shared with the entire cast. Here are the ideas and guidelines this play was centered around:

- Focus on the stylization and stage picture versus the individual acting;
- Don't walk and talk at the same time, incorporate the pauses and Gamelan music to add depth to the character and scenes;
- Plie, turn out the hips(this is mainly for Krishna);
- When walking, pay attention to the tempo/beat of the footsteps--this conveys character information such as class or deity;
- Because the play will be done in be barefoot, be aware of how the foot contacts the ground and any noise that may be created;
- Spine of the puppet handler matches the spine of the puppet;
- Mudras³⁵ are used to communicate with the hand, which is similar to ASL³⁶

³⁵ Mudras are positions of the body that have some kind of influence on the energies of the body, or your mood. Mostly the hands and fingers are held in some position, but the whole body may be part of the mudra as well.

³⁶The most well-known mudras are probably the ones performed while meditating. One sits in lotus position (or with crossed legs) and either puts one's hands on the knees, the tips of the thumb and index finger joining, or in the lap, the fingers of the right hand resting on the left palm. But also the Christian crossing of the fingers for prayer is a mudra, as is the "Namaste"

- Engage in the duality of tension and flexibility--how you can hold tension but be flexible at the same time;
- More space between ribs and arms is more interesting--this is also for Krishna.

For more information on Mudras in relationship to the script, please see Appendix E, Krishna and Radha section. Here are three pictures of me incorporating the stylization and portraying Krishna.



Indian greeting gesture (that is also used while praying), where the hands are held in front of the chest, the palms touching (Introduction to Mudras).

³⁶ American Sign Language (ASL) is a complete, complex language that employs signs made by moving the hands combined with facial expressions and postures of the body. It is the primary language of many North Americans who are deaf and is one of several communication options used by people who are deaf or hard-of-hearing (What is American Sign Language?).

-This picture captures Krishna as he is searching for Radha to ask for forgiveness.

-Notice the turnout, plie and tension yet flexibility in the legs, space between the ribs and the elbows and arms. These were all part of the stylization that I had to learn in order to properly portray this role.

Pictured: Ken Chang as Krishna

*Copyright David Murakami, All Rights Reserved



-This portrait invites us to a day in the life of Krishna as he is seducing three Gopi
Girls.

-Krishna's mudra is the flute, which can be seen here.

-Pictured from left to right: Amitis Rochouku, Ken Chang, and Sage Hoffee as Gopi
Girls and Krishna.

*Copyright David Murakami, All Rights Reserved



-This portrait encapsulates the relationship between Radha, left, and Krishna,
right. After searching for Radha, Krishna finally finds her and begs for forgiveness.

-Look at the plie and tension and flexibility of the legs, shifted weight on the
foot, and space between arms and ribs

-Pictured, from left to right: Ari Gilliam as Radha and Ken Chang as Krishna

*Copyright David Murakami, All Rights Reserved

Since there was a lot of information to learn, a rehearsal journal was used, which is the artifact for this production.

Due to the enormous amount of information taught at each rehearsal, a rehearsal journal was vital in order to document the production process. Please reference Appendix F for the full rehearsal journal. During each rehearsal, we were prearranged with something new to work on; it felt like we were running from an avalanche--the plethora of new and exciting information is in front of us and the avalanche represents the time that we have before our performances. All through each rehearsal, we were introduced to fresh ideas. The rehearsal journal was perfect for this production because it allowed me to record my daily minutes, which provided a guidebook of new knowledge to reflect on the learned techniques to try on my own until I mastered the techniques. The rehearsal journal also developed further questions that I would ask at the next rehearsal. For a production like this, previous acting experience did not matter much because it was new terrain. I was forced to learn an entirely new stylization with each rehearsal, no other document would be as useful as the rehearsal journal (please reference Appendix F).

During winter quarter, I secured a role in Machinal on the UCSC's Mainstage. According to the Theater Arts website, Machinal was first produced on Broadway in the fall of 1928. Machinal is a gripping drama inspired by the infamous 1927 murder

trial of Ruth Snyder, a New York housewife accused, with her lover, of killing her husband. The pair were convicted and executed by electric chair in January 1928, with Snyder becoming the first woman executed in New York State in the twentieth century (Machinal).

Machinal was directed by our associate lecturer and professional director, Kirsten Brandt.³⁷ She played with the idea of German Expressionism³⁸ for the stylization on this play. In addition, she created an ensemble with the cast by layering Viewpoints³⁹ and Suzuki.⁴⁰ Her style of direction was assertive, playful, and nurturing. An analogy I like to use when describing her directing style is this: her input outlines where the perimeter of your sandbox is; then she allows you, the performer, to explore and play. This was empowering and liberating; it reinforced the

³⁷ Kirsten Brandt is an award winning director, playwright and producer. She is the Associate Artistic Director of San Jose Repertory Theatre. From 1999-2005 she served as the Executive Artistic Director of San Diego's leading alternative theatre Sledgehammer. She is a lecturer in the Theatre Arts Department at the University of California, Santa Cruz, and a member of Stage Directors and Choreographers Society (SDC) (Kirsten Brandt).

³⁸ Twentieth century expressionism in Germany emerged during the mid-1900s in Dresden and Munich. Broadly speaking, up until the beginning of World War I, the expressionist movement in Germany remained an aesthetic development of the Saxon Worpswede Group and the Parisian Fauvist movement. It was also influenced by Van Gogh's pioneering expressionist paintings like *Wheatfield with Crows*, and *Starry, Starry Night*. Unlike Impressionists, who sought merely to imitate nature, German expressionist painters typically distorted color, scale and space to convey their subjective feelings about what they saw. However, war scarred many of these artists for good. As a result, from 1915 onwards, German expressionism became a bitter protest movement as well as a style of art. The centre for much of this avant-garde art was Sturm Gallery, in Berlin (German Expressionism History, Characteristics of Expressionist Art in Germany).

³⁹ See footnote 6

⁴⁰ Developed by internationally acclaimed director Tadashi Suzuki and the Suzuki Company of Toga, the Suzuki Method's principal concern is with restoring the wholeness of the human body to the theatrical context and uncovering the actor's innate expressive abilities. A rigorous physical discipline drawn from such diverse influences as ballet, traditional Japanese and Greek theater, and martial arts, the training seeks to heighten the actor's emotional and physical power and commitment to each moment on the stage. Attention is on the lower body and a vocabulary of footwork, sharpening the actor's breath control and concentration (Training).

idea of collaboration and revitalized a sense of respect and trust between the actor and director that is not always present.

Out of the many characters I was fortunate enough to portray within Machinal, the Lawyer of Defense was my favorite--mainly because the role had more spoken dialogue than the other characters. And with more dialogue, the more canvas space I had for my portrait of these characters.

During the layering phase of the portraits, I incorporated Biomechanics, which I learned from Action, to each of my characters, specifically the Lawyer of Defense. For the Lawyer of Defense, the Biomechanics can be seen (in the pictures below) when I reconstructed the story of the Young Woman for the jury. During my reconstruction, I maximized the image the audience saw by increasing the space of my limbs and applying tension to all movements. This allowed me to move efficiently and express my intentions throughout my body. The Biomechanics enhanced the story by electrifying the movements and created a more engaging production. Here are some pictures of the Lawyer of Defense I portrayed.



-This photograph captures the Young Woman, Lawyer of Defense, Reporters, and Bailiff in the courtroom (episode 8). Four narratives are happening here: Lawyer of Defense questioning the Young Woman, Young Woman claiming her innocence, Reporters are jotting down every word, and the Bailiff listening to it all.

-Notice the gaze and of the characters and how it relates to the rest of the mask. Also, notice the lighting difference from the foreground to the background; what does it mean?

--Pictured, from left to right: Katie Burris, Patrick Denney, Ken Chang, Daniel Hoisch, Zoe Agapinan, and Tanner Oertel as Young Woman, Bailiff, Lawyer of Defense, and Reporters respectively.

*Photographed by Steve DiBartolomeo, Westside Studio Images. Copyright

2014 Westside Studio Images



-This is another image from Episode 8: As Lawyer of Defense, I am campaigning for the Young Woman's innocence as the bailiff and reporters are standing by waiting on each word

-Notice the use of mask, tension and flexibility in the arms, gaze of the eyes

-Pictured, from left to right: Katie Burris, Ken Chang, Patrick Denney, Daniel Hoisch, Zoe Agapinan, and Tanner Oertel as Young Woman, Lawyer of Defense, Bailiff, and Reporters respectively.

*Photographed by Steve DiBartolomeo, Westside Studio Images. Copyright
2014 Westside Studio Images

The documentation I used for Machinal was a physical score,⁴¹ also known as a prompt book⁴² or mise en scene.⁴³ Please reference Appendix G for the physical score artifact. By having this artifact, I had to know exactly what I was doing during any moment in the play. This forced me to discover and evaluate my physical choices so that each of the choices I made did not take away from the scene, but rather added on a visual layer for the audience that improved the communication happening between those on stage and those in the house.⁴⁴

⁴¹ Similar to a music score but instead of musical, it is physical; a document that outlines the physical choices, organized in an easy to read, chronological and instructional manner.

⁴² The Prompt Book is the master copy of the script or score, containing all the actor moves and technical cues, and is used by the deputy stage manager to run rehearsals and later, control the performance. It's sometimes known as the 'book', Prompt Copy or Prompt Script. The member of stage management cueing the show is said to be 'On the Book'. (e.g. 'Clare's on the book for the next show'). As well as the script and/or score of the show, the prompt book also contains contact lists for all concerned with the production, information about the venue(s), show reports, local amenities, emergency procedures and any other information that may be needed during the run of the show. It's rightly known as the production 'bible' (Stage Management - Prompt Book).

⁴³ The arrangement of everything that appears in the framing – actors, lighting, décor, props, costume – is called mise-en-scène, a French term that means “placing on stage” (Mise-en-Scène).

⁴⁴ A term used interchangeably when referencing the front of the theater, particularly the audience area; i.e. “the house is open” means audience are now able to enter the theater to find a seat

In addition to the physical score, I also created a document breaking down the set, props, and costume changes. Please reference Appendix H. Aside from being in charge of our characters, the performers were also in charge of the task of moving set pieces, the handling of props, and the costume changes. This artifact--Set, Props, and Costume Breakdown--ensured that, if needed, I could refer to this at any given time and figure out exactly who, what, when, where, and why in regards to the set, props, and costumes. This was especially handy the first weekend of performances when the performers were still getting into the hang of things because it could easily become confusing since this show consisted of multiple actors who portrayed multiple characters and were also responsible for set, props, and costumes changes.

For example, the costume break down list that was provided for us was not organized efficiently. If you take a look at Appendix H, you can see how the costume changes are better organized. If the costume piece is still being used in the next scene, logically, it should be on the same line across the chart instead of on a different line; the original costume sheet provided was hard to follow because it was on a different line. Mind you, the costume changes happen quickly between scenes, so time is of the essence. Let us continue further along on the breakdown. If you take a look at the costume breakdown, you will see a blank space that separates the common costume pieces and the specialty pieces for that particular scene. The blank space of separation between the common pieces and the specialty pieces creates ease on the

⁴⁴House is also used as a term of reference for directions; i.e. "please walk towards house left" which is from the audience point of view versus stage left which is from actor's point of view; ergo, house left and stage right are equal.

eyes and allows for a quick reference between scenes. Lastly, the top half of the breakdown is for the set and prop pieces being moved between scenes. The reason this is on the same page as the costume changes is to ensure that both the tasks of the machine/run crew are being fulfilled; whilst having time to change into the costumes efficiently. Prior to creating this document, my mind was overwhelmed with too many tasks to remember and juggle simultaneously. Participating in Machinal, I learned a new tool to efficiently help with the organization of the set, props, and costume changes.

During the rehearsal process for Machinal, I was simultaneously rehearsing for Shakespeare To Go's⁴⁵ Hamlet.⁴⁶ The concept behind Hamlet was this: we are live actors portraying a distinct character of an Elizabethan performer in a touring troupe, who then portrays the various characters in Hamlet. The set⁴⁷ consists of a makeshift proscenium frame with red velvet curtains that open in half from the middle. There are eight wooden stools total, four on each side angled and opened

⁴⁵ Shakespeare to Go started in 1988 as a collaborative partnership between Shakespeare Santa Cruz and the UCSC Theater Arts Department. Shakespeare To Go is now supported by the Theater Arts Department and the UCSC Arts Division. Each year, a Theater Arts faculty member creates a 50-minute adaptation of a Shakespeare play, and assembles a cast comprised of UCSC students. This program has proven very successful at engaging students of all ages in the works of Shakespeare and the art of live theatre, and can serve as an excellent springboard for additional classroom work in arts or literature (Shakespeare To Go).

⁴⁵

⁴⁶ *Hamlet*, the first in Shakespeare's series of great tragedies, was initially classified as a problem play when the term became fashionable in the nineteenth century. Like Shakespeare's other problem plays -- *All's Well that Ends Well*, *Troilus and Cressida* and *Measure for Measure* -- *Hamlet* focuses on the complications arising from love, death, and betrayal, without offering the audience a decisive and positive resolution to these complications. This is due in part to the simple fact that for *Hamlet*, there can be no definitive answers to life's most daunting questions (Introduction to *Hamlet*).

⁴⁷ See footnote 18

towards the audience like French windows. The costume design approach was predominately modern with a hint of Elizabethan period. An example of this is the Queen's coat, which is at knee length with a zipper on the front running up and down the middle. The hint of Elizabethan period can be seen on the collar of the Queen's coat, which is elaborate, big, and curvaceous, thus resembling the collars during the Elizabethan era. Here is a picture of the Queen's costume.



-In this picture, King Claudius and Queen Gertrude finds out Polonius (not pictured) was just stabbed to death by Hamlet (not pictured).

-Note that the Elizabethan collar is not erect in this picture. However, one can still see the mixture of modern and period within the costumes.

-Pictured, from left to right: Brandon Blum and Julia Finch as King Claudius and Queen Gertrude

*Copyright 2014 Steve DiBartolomeo, Westside Studio Images, All Rights Reserved

Another concept of this version of Hamlet was live music. The show incorporated live instruments such as guitar, trumpet, and kazoo to add depth to the specific moments, which required an awareness and sense of music. My sensitivity to reacting to musical cues, while I am simultaneously moving, was developed during Mughal Miniature. Lastly, the script itself has been manipulated by conjoining two separate monologues through juxtaposition to clearly cultivate the ideas in both speeches. An example of this is using Hamlet's speech to the players⁴⁸ in order to direct Hamlet in his "To Be or Not To Be" speech.⁴⁹ That being said, the concept of

⁴⁸ "Speak the Speech" is a famous speech from Shakespeare's *Hamlet*. In it, Hamlet offers directions and advice to a group of actors whom he has enlisted to play for the court of Denmark. The speech itself has played two important roles independent of the play. It has been analyzed as a historical document for clues about the nature of early modern acting practices and it has also been used as a contemporary guide to the performance of Shakespearean drama.

⁴⁸

⁴⁹ "To be or not to be..." is the opening phrase of a soliloquy in the "Nunnery Scene" of *Hamlet*. In the speech, a despondent or feigning Prince Hamlet contemplates death and suicide. He bemoans the pains and unfairness of life but acknowledges the alternative might be still worse. The speech functions within the play to explain Hamlet's hesitation to directly

Hamlet is like an extra large vinaigrette garden salad mixed with an extra large Asian chicken noodle salad: there is a lot going on. With that established, let us keep that in the back of our mind and shift our focus to the rehearsal process for Hamlet.

In this version of Hamlet, the script run time was cut down to fifty minutes, a quarter of the original runtime of the play, which is approximately four hours. That being said, the rehearsal process for Hamlet was interesting because unlike Machinal, where I was aware of the beginning, middle, and end; the scenes in this version of Hamlet jumped like young boys and girls on a trampoline, which was all over the place. As an actor, I find it helpful to sit in on the rehearsal process, regardless of my role in a particular scene because there is a huge amount of information to be learned from watching the rehearsal of another scene in the play. On the most basic level, I can gain a better understanding of what is happening in a particular part of the play; this is useful for a deeper comprehension of the entire play, which influences my choices as an artist as I sketch my character or characters; the deeper comprehension of the play will aid in the cohesiveness and clarity of the character or characters I portray in performance. Hamlet did not take on this structure of rehearsal. Instead, the actors were all called but we were split into different groups depending on what scenes were being worked on, which means I did not have any chance to sit in on my fellow cast mates' rehearsals. This was difficult at first because I was portraying multiple characters in Hamlet, but I felt a lack of purpose that tied each character

and immediately avenge his father's murder (discovered in Act I) on his uncle, stepfather, and new king Claudius.

49

from the beginning to the middle to the end. Initially, it felt as if the characters were there only to help drive the plot forward. In the early phase of creating each of my characters for Hamlet, I refrained from making any specific choices unless it was supported by the text or informed through rehearsals. Since the actors were split into groups during rehearsals, my characters were not clearly and distinctly defined until we ran through the entire show for the first time. Before our first run through, I remember I had no comprehension of the order of the scenes; many of the scenes I watched during this run through was the first time I had ever seen these scenes. As a result, there was a sense of delay in my character discoveries because the run through was the first time I was able to witness the other scenes. Because there was this delay, a majority of my discoveries happened during our technical week⁵⁰ and all throughout the run of the show. For that reason, the artifact for Hamlet was a performance journal. Please see Appendix I.

The performance journal artifact is essential in documenting the research for this particular performance because of the nature of the lengthy run of this show: twenty four performances. Because this specific show is allotted twenty four performances, it can easily get mundane and repetitive. Performers can go through the motions and simply repeat the movement. This is what we do not want. Instead, in my opinion, performers should discover each moment under the mindset that this is the first time they have encountered this moment, even though in actuality this is the

⁵⁰ Traditionally, a week before the any public audience is allowed to watch the show. All technical elements, sound, lights, media, props, costumes, etc., are layered on, tried, and tested to the liking of the director. Once the show is layered, the latter part of technical week is usually full of multiple run through before the show opens.

eighteenth time this scene has been repeated since its inception. This is where the performance journal comes in. The way the performance journal works is like this: from the moment the performer is called for the show to the moment that performer departs at the end of day, the performance journal is a tool for the performer to record their thoughts, observations, discoveries, suggestions, questions, and etc. for that day. Even though the performance journal's entries are specific to each day, the journal entries as a whole are interrelated. Likewise, performances are unique to each night but the entire run of the performances are interrelated. In both the journal entries and the performances, the previous journal entry or performance influences the next entry and performance thereafter. This is why the performance journal is such an effective tool for longer runs as opposed to shorter runs. I discovered that in longer runs, the ability to deepen and shape the characters into three-dimensional beings is more likely to occur than shorter runs. In addition, it is simple mathematics why longer runs are more conducive to deeper characters: the longer you are able to run a show the more opportunity and time, a rare commodity in performance, you have to develop and shape your character.

By using the performance journal in Hamlet, I found myself, at times, repeating the motions of the characters but not truthfully discovering each moment as if it was the first time. Because I had access to the tool of the performance journal, I was able to honestly identify when I was repeating the motions and when I was truthfully discovering each moment; the performance journal was a way for me to be honest with myself by preserving the integrity of the show without my personal

defaults and habits. See Appendix I. If you take a look at the show # 23 on June 4th, 2014 at Westlake Preschool, it is noted that I made a discovery during that performance. This discovery was made aware to me while I was writing in my performance journal. At the next show, which was unfortunately our last show, I was able to reexamine and play with my discovery. In doing so, not only did I learn to identify a discovery but I also learned how to continue to develop discoveries to help color in some of my characters that I am portraying, which brings us to our next topic: the characters I was cast as and how the knowledge gained from earlier research in the previous roles are influencing the research for this role.

I was just lucky enough to portray four characters: Ensemble (an Elizabethan Troupe Performer), Servant, Player Queen, and Priest. In each of my portrayal of these characters, it is clear that I was influenced by the Biomechanics from Action, the tension flexibility from Mughal Miniature, and the ensemble awareness from Machinal. All of these influences allowed me to adapt quickly during rehearsals, and at the same time, provided me with the resources to efficiently develop dynamic renderings of each of the characters. Here are some from the last show on June 6th, 2014 at UC Santa Cruz's Second Stage.



-This moment takes place before the show begins. This Elizabethan ensemble character is introducing the show, thanking donors, and notifying the audience about the question and answer following the show.

-Notice the tension and flexibility in the thighs, semi plie, incorporation of the mask, and tension in the palms. If you turn to page 28 and compare the Krishna stance to this stance, there is a bit of resemblance

-Pictured: Ken Chang as Ensemble Character

*Copyright 2014 Steve DiBartolomeo, Westside Studio Images, All Rights

Reserved



-This photograph is capturing the moment when all the ensemble characters are using the “Speak the Speech” speech to advise Hamlet on how to do the “To Be or Not To Be” speech.

-Notice the communication of the mask, use of tension to hold in a semi push up positions mixed with the flexibility of the arched lower back.

-Pictured, from left to right: Brandon Blum, Julia Finch, Conor Murphy, Ken Chang, Jacob Eneberg, Daniella Zuccolotto, Anthony Aguilar, and Lucas Brandt--all as ensemble characters

*Copyright 2014 Steve DiBartolomeo, Westside Studio Images, All Rights Reserved



-This photograph captures the play within the play or dumb-show in Hamlet. Here, the Poisoner is sharing the poison with the audience before he pours it into the Player King, who is currently sleeping. Horatio is on the kazoo. Ophelia and Hamlet

are watching the show alongside King Claudius, Queen Gertrude, and Polonius (who are not pictured in this frame)

-Notice the grotesqueness of the fingers on the hand that is holding the green poison, the flexibility yet tension in both legs, tension in the arm holding the poison, and use of the mask to convey intention

-Pictured, from left to right: Lucas Brandt, Ken Chang, Anthony Aguilar, Daniella Zuccolotto, and Conor Murphy as Horatio, Player Queen, Player King, Ophelia, and Hamlet respectively

*Copyright 2014 Steve DiBartolomeo, Westside Studio Images, All Rights Reserved



-In this image, Hamlet and Laertes are dueling with their rapiers. The Queen is watching with the poisoned cup in her hand. The King and Servant are watching as well.

-Notice the Servant's dynamic use of the mask, engagement in the arms, space between the arms and ribs (influenced from Krishna), and position of the legs in relationship to the stance.

-Pictured, from left to right: Julia Finch, Conor Murphy, Anthony Aguilar, Ken Chang, and Brandon Blum as Queen, Hamlet, Laertes, Servant, and King respectively.

*Copyright 2014 Steve DiBartolomeo, Westside Studio Images, All Rights Reserved

If you flip to the pictures from the earlier shows and compare it to the pictures of Hamlet, it is evident that the stylization learned from earlier productions are revitalized in this production of Hamlet.

The last performance I used for my holistic research was LoveDream,⁵¹ which was a world premiere image theater⁵² piece by Manuel Montez.⁵³ Because LoveDream is an image theater piece, LoveDream is extremely subjective and relative to each individual. My interpretation of LoveDream is in two folds: in the beginning of the piece, LoveDream explores humanity and its early humble beginnings as a primal animalistic species; by the middle of the piece, time has elapsed and the scenes are transformed to a futuristic society where humanity is exploited by one another. When humanity was primal and animalistic, the love that nourishes humanity was abundant; but as time progressed, humanity moved towards a

⁵¹Lovedream, by Manuel Montez, is a powerful image theater work that explores a day in the lives of a group of timeless humans going through the infinite routine of their day. It's also about how the expression of love, at times, is interrupted, severed and shamed ("Lovedream" an image theater work by Manuel Montez).

⁵² Image Theater is a theatrical form created by Manuel Montez. It incorporates gibberish, dreamscape, imagery, fractured sound and lighting, movement/choreography and expressionistic costume design ("Lovedream" an image theater work by Manuel Montez).

⁵³ Manuel Montez is a co-founder and current artistic director of Chicano Theatreworks. He has been creating his original theater work with the company since its inception in 1993 ("Lovedream" an image theater work by Manuel Montez).

more civilized species and the more civilized humanity became, the less love there was, therefore the nourishment humanity receives from love is almost obsolete.

The director Manuel Montez, who was also the playwright, directed specifically. Because the actual script, see Appendix J, has no actual text, LoveDream communicated to the audience in images, which required extreme specificity during the entire piece. The specificity in direction and detail in the movements being asked of me reminded me of how Robert Wilson⁵⁴ directs. The movements are not the only thing was directed with great detail. The minimal set, which included a horizon line, galaxy, and milky way--all three were light fixtures--were all controlled to the millisecond when it came to the fading in and out. Likewise, the sound was also controlled to the millisecond. Both the lights and sounds were manipulated and orchestrated to highlight, deepen, exaggerate, and reveal certain moments or messages in the piece. Lastly, there were only two sets of costumes total. The costumes were simple yet detailed: during one of the scenes, the entire cast dressed in a thin fabric that is similar to pantyhose material. And on the pantyhose-like material, controllable LED lights were attached and organized in a particular fashion so when the stage is dark, the audience can make out the shape of the body in space without actually seeing the face of performer. Here are some pictures that show the costume, lighting, and set.

⁵⁴The New York Times described Robert Wilson as “a towering figure in the world of experimental theater and an explorer in the uses of time and space on stage.” Born in Waco, Texas, Wilson is among the world’s foremost theater and visual artists. His works for the stage unconventionally integrate a wide variety of artistic media, including dance, movement, lighting, sculpture, music and text. His images are aesthetically striking and emotionally charged, and his productions have earned the acclaim of audiences and critics worldwide (Robert Wilson).



-This image captures the last moment of LoveDream. Blue has just gone through a traumatic experience and the rest of the colors are trying to console her even though they realize they cannot.

-Notice the milky colored tunic-like costumes. The stripe of color on the costumes represents the different colors.

-Pictured, from left to right: Ken Chang, Leonor Pereda, Natalia Delgado, Duncan Sison, and Oscar Rojas as Green, Blue, Red, Purple, and Yellow respectively.

*Copyright 2014 Ralph Cardoza, All Rights Reserved



-This image captures the horizon line in pink, red planet on the left, and the galaxy on the right, which is not turned on in this image.

-How does the colors influence how you feel or do they evoke any emotion at all?

-Pictured, from left to right: Ken Chang, Natalia Delgado, Duncan Sison, Leonor Pereda, and Oscar Rojas as Green, Red, Purple, Blue, and Yellow respectively

*Copyright 2014 Ralph Cardoza, All Rights Reserved

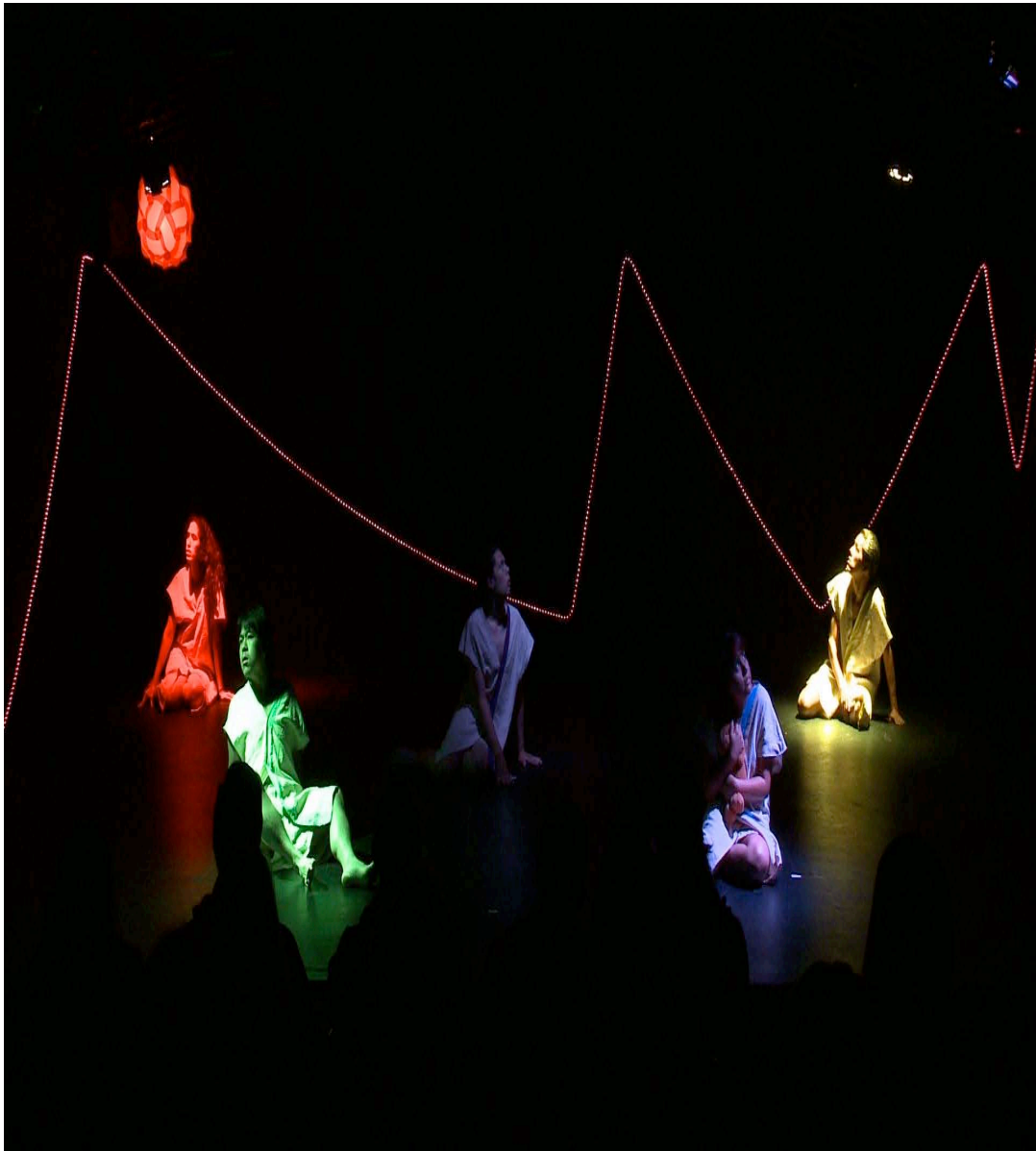


-Image capturing Green, Purple, and Yellow in their respective lights while sitting patiently during tech with the horizon line in the background.

-How does the color on the performers evoke emotion or does it?

Pictured, from left to right: Ken Chang, Duncan Siscan, Oscar Rojas as Green, Purple, and Yellow respectively

*Copyright 2014 Ralph Cardoza, All Rights Reserved



-In this picture, the colors are in their respective pools of color, horizon line in the back, galaxy top right.

Pictured, left to right: Ken Chang, Natalia Delgado, Duncan Sison, Leonor Pereda, and Oscar Rojas as Green, Red, Purple, Blue, and Yellow respectively

*Copyright 2014 Davis Banta, All Rights Reserved



-Here is a exchange between Green and Middle Man. Middle Man is handing Green a towel.

Pictured, from left to right: Ken Chang, Natalia Delgado, Andres Ortiz as Green, Red, and Middle Man respectively.

*Copyright 2014 Davis Banta, All Rights Reserved

In LoveDream, I played the character of Green. Because this was an image theater piece, there was no dialogue to help me convey my character so I was forced to rely on my body language and other non verbal communication to communicate. The starting point for developing my character was researching what the color green represented: rebirth, renewal, spring, and youth. After incorporating these words into my character, I approached the group with a sharp sense of energy detection. This meant that I examined the group dynamic as a whole to receive an overall feel for the energy of the entire group. Once I felt comfortable in understanding the group's dynamic and energy, I went deeper and more specific by observing individuals within the group and took notice of their individual energy and how their energy was incorporated--what does this individual bring to the group? After I identified this, I then began to ask myself where does my character, Green, fit in this group dynamic and what can I bring to the table? With the lack of dialogue, I relied heavily on non verbal communication; the Biomechanics, Tension and Flexibility, and Ensemble work from the previous research became the anchor that grounded me.

The artifacts that remain from LoveDream are the press materials. The press materials included is an article from Hollister Freelance and a poster. Please reference Appendix K. I chose to incorporate the press materials because in the professional world of performers, the press materials are used when performers are up for review or grants; thus, the press artifacts are bringing my research full circle, leaving the next step pointing towards a professional direction.

It goes without saying that each artifact aids the role in a unique way. However, throughout my holistic researching journey, I also found that my eating habits and exercising routines were a large factor in contributing to my success. Without a proper and healthy diet, I would not have the amount of energy required to execute the roles to their full potential. Without training my body or the actor's instrument, I would not be able to physically do certain things; therefore, my physicality in portraying my characters will be limited. I noticed my life taking a change for the better; theatre has made me a better person, which is where I wish to leave you all today: where is theatre headed today?

As an Asian American performer, where can I find representation in theatre? My plans, my goals, and my aspirations encompass playwriting, directing, and performing as well as technical aspects of theater. I want to create vibrant and visible theatre company that educates and raises awareness on Asian American cultures and related topics by having a theatre company as the main representation of Asian Americans through the art of storytelling via live performances. Many of the atrocities that Asian Americans faced are rooted deep within the family and culture. It is time to face those memories buried under the ground in order to heal and grow as a community, as humanity. How can we be the United States of America when the narratives of our neighbors, those who live next door to us, are pushed to the side or brushed under the rug? As the world is becoming smaller and more populated each day, it still puzzles my mind how we are still in the mindset of drawing imaginary boundaries based on our differences. Instead, we should unite in our commonalities

as human beings and celebrate our differences. In this day and age, it would be foolish to think that one will be able to live alone, isolated, from those of a different culture. Do not run away from differences, embrace them. In doing so, not only will you learn to appreciate those who are different from you, but you will learn to appreciate your difference as well.

Appendix List

1. Appendix A - Stanislavski - Historical Context – page 61
2. Appendix B - Script of Action – page 66
3. Appendix C - Detailed Character Analysis for Jeep in Action – page 89
4. Appendix D - Task Breakdown & Cues List for the Kurogo from Valley of the Heart – page 104
5. Appendix E - Mughal Miniature script – page 106
6. Appendix F - Rehearsal Journal for Mughal Miniatures – page 130
7. Appendix G - Machinal - Physical Score – page 143
8. Appendix H - Set, Props, and Costume Breakdown for Machinal – page 154
9. Appendix I – Scansion and Performance Journal for Shakespeare To Go’s Hamlet – page 156
10. Appendix J - Script of LoveDream – page 172
11. Appendix K - Press Materials of LoveDream – page 183

Appendix A - Stanislavski - Historical Context

Constantin Stanislavski

Who was he?

Born January 17th, 1863 - August 7th, 1938, Constantin Stanislavski was a Russian actor and theatre director. He worked at the Moscow Art Theatre (MAT), where he developed most of his work, which is still a major influence in both film and theatre today.

What is he known for?

Stanislavski developed a system to identify specific moments in the actor's process, which served as a checklist for the actors; thus, the system helped cultivate the raw emotions and energies needed for a complete portrayal of any role. Because of the specificity and thoroughness of the Stanislavski system, the system pushed the actors to be more authentic and truthful in portraying the roles; instead of acting or pretending to be the character, the new system invited and engaged the actor to fully transform into the character, thus allowing for an entire embodiment of any character.

In addition, through the commonality in vocabulary that was used to describe the specific moments of the actor's process, the Stanislavski system provided a universal theatre language. Prior to Stanislavski, there was not a set universal theatre language; it was difficult for directors and actors to communicate between each other, let alone themselves. By having specificity in the naming of the different layers of the actor's process, the vocabulary enhanced the collaboration between actors and

directors: the actors could go through the checklist to discuss and share amongst themselves, or with fellow actors, about the actor's process whereas the director could request or describe their interpretation or vision of the piece of work via the universal vocabulary.

In a nutshell, Stanislavski placed into words to describe what the actors are doing, and if not--should do, on stage. Because of Stanislavski and his system, acting, both in films and on stages, have taken on a more naturalistic approach. Stanislavski's system has influenced many famous actors and innovative theatre practitioners, and is still continuing to do so today. The Stanislavski's approach to acting is one of the largest, if not the largest, schools of thought in the Western civilization.

What is his "system"?

In a play a ___ is...

1. Beat - the smallest moment. a morsel. Beats usually have two meanings: a pause or shift in thought. Or a chunk of text that lives under and is housed by the same tactic
2. Tactics - a specific and clear path an actor is taking to overcome an obstacle so that they can arrive and obtain their objective
3. Intention - a transitive action that the actor is constantly playing until the they get what they want
4. Obstacles - anything that is inhibiting the character from obtaining their objective

5. Objectives - what does the character want over all. This is usually in a form of one sentence: I want to (crush) (Jarred) (so that he will respect me).
Action + Who + Desired response. For each scene the character is in, there are smaller objectives called scene or French objectives that the character strives for. These scene objectives all serve the larger “Super Objective.”
6. Physical Score - A specific list detailing what and when the actor is executing a physical action on stage: i.e. movement, gestures, etc.
7. Emotional Memory - A technique to help the actor recall an emotional memory for their personal lives to help trigger the same emotions for their character on stage
8. Magic What If - Hypothetically placing yourself into the position and shoes of a character, thus generating a sense of personalization and investment to the role through the identification of common narratives
9. Motivation - why does the character want this specific objective
10. Subtext - what is actually being communicate underneath the text
11. Inner monologue - what is going on in the head of the character that is not being communicated verbally--the inner monologue never stops
12. Given Circumstances - these are specific pieces of information that the playwright leaves for the actor--they are like gold nuggets--the more the better. The given circumstances can deal with character, setting, relationship, background story, etc.

With that said, I wish you to leave you with this: Stanislavski's goal was to find a universally applicable approach that could be of service to all actors. Yet he said of his system: "Create your own method. Don't depend slavishly on mine. Make up something that will work for you! But keep breaking traditions, I beg you.

Appendix B – Script of Action

To present the American Dream for
 Liza, Jeff, and Sherry in 1940
 to be correct in
 subtle pieces of
 period with the

SCENE: Upstage center, a small Christmas tree on a small table with tiny blinking lights. Downstage center left, a plain board table with four wooden chairs, one each on the four sides. The table is set very simply for four people. Just plates, forks and knives. Four coffee cups and a pot of hot coffee in the middle. Running across the middle of the stage above is a clothesline attached to a pulley at either side of the stage. The light onstage is divided exactly in half, so that upstage is in complete darkness except for the blinking lights of the Christmas tree. Downstage is lit in pale yellow and white light which pulses brighter and dimmer every ten minutes or so, as though the power were very weak.

The characters are all in their late twenties to early thirties. SHOOTER and JEEP, the two men, are dressed in long dark overcoats, jeans, lumberjack shirts, and heavy boots. They both have their heads shaved. LUPE wears a flowered print dress in the 1940s Pearl Harbor style. She wears platform heels. LIZA wears a long, full, Mexican type skirt, plain blouse and an apron. She wears sandals. LUPE sits upstage of the table facing LIZA across from her, LIZA'S back is directly to the audience. JEEP sits stage right at one end of the table across from SHOOTER, who sits at the other end.

The stage is in darkness for a while with just the tree blinking. The lights come up very slowly downstage. Nothing happens for a while except the slight movements of the actors drinking coffee. JEEP rocks slightly in his chair. All the exits and entrances occur upstage into or out of the darkness.

JEEP: (leaning back in his chair and rocking gently) I'm looking forward to my life. I'm looking forward to uh—me. The way I picture

me.

Also 3 erect
 rows of chairs

all the
 chairs

To
 enlarge

Phy
 detail

Jeannie
Pictures
of America
What girl?

Frage: He Turkey
was cooking -
forgot about
Jeep
tailpipe
Snow - Schildkröte
asies

To
Embrace

See room
white hair
corn, floor

SHOOTER: Who're you talking to?

JEEP: (Uh— (pause) I had this room I lived in. Shall I describe this room? (pause as the others take a sip of coffee together) I had a wall with a picture of Walt Whitman in an overcoat. Every time I looked at the picture I thought of Pennsylvania. I had a picture of an antelope on a yellow frame. Every time I looked at this picture I saw him running. I had a picture of the Golden Gate Bridge. Every time I looked at it I saw the water underneath it. I had a picture of me sitting on a Jeep with a gun in one hand.

(He lets the chair come to rest on the floor again. Pause as they all sip coffee. Suddenly LIZA jumps up and makes a big gesture with her hands melodramatically.)

LIZA: Oh my God! The turkey!

(She goes running off upstage and disappears into the darkness.)

LUPE: (to herself) It's funny the way the snow is.

SHOOTER: (pulling a book out from his lap and placing it on the table) Maybe we should read.

LUPE: We'll have to wait for Liza.

SHOOTER: Yeah. But we could be looking for the place. Do you remember where it was?

LUPE: I thought we marked it.

SHOOTER: I lost the place.

LUPE: (taking the book and thumbing through it) Here, let me look.

JEEP: Shooter, can you do a soft shoe?

SHOOTER: Naw. I don't think so.

JEEP: I was wondering if we could both do it sitting down. Without getting up. Just our legs.

SHOOTER: Just like this you mean?

JEEP: Yeah.

LUPE: Was it chapter sixteen?

SHOOTER: Uh—Maybe. (LUPE continues thumbing)

JEEP: Just try. Put your hands on the table.

(They both put their hands on the table.)

JEEP: One, two, three, quatre!

(They both break into an attempt at a soft shoe patter as they stare blankly at each other in their seats. LUPE keeps looking through the book. This lasts for about thirty seconds and ends with LIZA coming back into the light sucking on her fingers and wiping her hands on her apron. She sits back down in her chair.)

LIZA: (noticing LUPE with the book) Oh, Are we gonna' read?

LUPE: I can't find the place.

LIZA: Let me take a look.

(LUPE shows the book across the table to LIZA, who takes it and starts thumbing through it. She keeps sucking on her fingers in between turning the pages.)

LUPE: Shooter lost the place.

JERP: Um— I saw this picture of a dancing bear. Some gypsies had it on a leash. They were all laying by the side of the road and the bear was standing on all fours. Right in the middle of the road. In the background was this fancy house.

(SHOOTER pulls his overcoat over his head and holds his hands up in front of him like bear paws. Slowly he pushes his chair back and rises. He takes short staggering steps like a bear on his hind legs. LIZA keeps looking through the book.)

JERP: (to SHOOTER) Don't act it out.

(SHOOTER keeps on.)

LIZA: (referring to book) Were we past the part where the comet exploded?

JERP: (to SHOOTER) You don't have to act it out.

(SHOOTER pays no attention.)

LUPE: I never saw a dancing bear. That was before my time. I guess they made it illegal. Too cruel or something.

(SHOOTER goes back and forth downstage like a trained bear, looking out at the audience.)

SHOOTER: It doesn't feel cruel. Just humiliating. It's not the rightful position of a bear. You can feel it. It's all off-balance.

LUPE: Well, that's what I mean.

JERP: What?

LUPE: That's cruel. For a bear that's cruel.

SHOOTER: No. It's as though something's expected of me. As though I was human. But it puts me in a different position. A different situation.

JERP: How?

SHOOTER: Performing. Um— Without realizing it. Um— I mean I realize it but the bear doesn't. He just finds himself doing something unusual for him. Awkward.

To entrance
Said she
Why honey books?

To instruct

Walk
Stage

To control

? to Lupe

JEEP: You're not the bear.
 LIZA: I found it! They've returned to earth only to find that things are exactly the same. Nothing's changed.
 JEEP: That's not it. Let me try.
 (JEEP takes the book from LIZA and goes through it. SHOOTER drops his bear routine and pulls his overcoat down on his shoulders. He looks blankly at the audience, then strolls back to his seat and sits. They all sip their coffee. After a long pause.)

SHOOTER: I think I'll take a bath.
 LIZA: The turkey's almost ready.
 SHOOTER: I'm too scared to eat. (not showing it)
 LUPE: (to LIZA) Let him take a bath. It'll calm him down.
 SHOOTER: Is there any hot water left?
 JEEP: (flummoxed through the book) There was the last time I was up there.
 SHOOTER: I don't want to go up there alone.
 LUPE: If you could remember the last time when you got scared it might help you this time.
 SHOOTER: I know. It's the same. It's the snow. Being inside. Everything's so shocking inside. When I look at my hand I get terrified. The sight of my feet in the bathtub. The skin covering me. That's all that's covering me.
 LIZA: (pulling out a hip flask from her apron) You want some rum?

(SHOOTER takes the flask and has a drink.)
 LUPE: I can remember the last time I got scared. I thought I'd poisoned myself. I thought I'd eaten something. I imagined it working its way into me. I went outside in my bare feet and forced myself to throw up. It was that kind of a night.
 LIZA: I remember that night. We were watching the stars.
 (The two girls start laughing, covering their mouths, then stop.)
 SHOOTER: I know I'll get over this. It just sorta' came on me.
 (He hands the flask back to LIZA, who puts it in her apron.)

LIZA: (without giving it back) You can keep it.
 SHOOTER: (blankly) I've got this feeling that females are more generous. I've always felt that.
 JEEP: (pushing the book away from him) OH THIS IS RIDICULOUS!! I CAN'T FIND THE PLACE!!

Carroll's 11/11/11

to look at book

to LIZA

hands over book to

Lupe

Shooter

OH THIS IS RIDICULOUS!! I CAN'T FIND THE PLACE!!

to blow on the coffee so I can find it

How do you SP the words

No coffee maker

Trump in back, Jeep = baby

Scary Date

JEEP: It's hard to have a conversation. *(to remove his sunglasses)*
(He sits down on the floor. LUPE continues dancing for a while after JEEP'S seated. She slowly stops, SHOOTER thumbs through the book. They sip their coffee.)

LUPE: *(to JEEP)* When you're in a position of doing something like that it's hard to talk about it. You know what I mean? I mean while I was doing it—while I was in the middle of actually doing it—I didn't particularly feel like talking about it. I mean it made me feel funny. You know what I mean. It was like somebody was watching me. Judging me. Sort of making an evaluation. Chalking up points. I mean especially the references to all those stars. You know, I mean I know I'm not as good as Judy Garland. But so what? I wasn't trying to be as good as Judy Garland. It started off like it was just for fun you know. And then it turned into murder. It was like being murdered. You know what I mean.

JEEP: Didn't mean to piss you off. *(to put a blanket on her)*

(Pause. LIZA enters from upstage with a new chair in one hand and a broom and dustpan in the other. She sets the chair down. JEEP gets up off the floor and sits in the new chair, folding his arms across his chest. LIZA starts sweeping up the pieces of the old chair. JEEP watches her.)

JEEP: *(to LIZA)* I'm not going to offer to clean it up because you're already doing it. *(to empty Liza's thoughts)*

(LIZA continues sweeping in silence.)

SHOOTER: *(looking up from the book, directed at everyone)* I know that feeling of being out of control. Powerless. You go crazy. In a second you can go crazy. You can almost see it coming. A thunderstorm.

JEEP: *(to SHOOTER)* It's not that. *(to correct himself)*

SHOOTER: Oh.

(SHOOTER goes back to thumbing through the book.) *(to give Shoter a look)*

JEEP: I mean sometimes it's like that but this time it wasn't.

LIZA: *(still sweeping)* Did you find the place yet?

SHOOTER: Nope.

LUPE: I'm starving. *(she licks her lips)*

JEEP: This time it came from something else. I had an idea I wanted to be different. I pictured myself being different than how I was. I couldn't stand how I was. The picture grew in me.

Why me?

What am I saying?

Why is this man different?

to be back
Shooter/advance
on word - actually
to give

LIZA: (to JEEP but looking at the broken chair) You'll have to stop doing that. We've only got one left.

(LIZA picks up the broom. JEEP grabs it. They both hold it together.)

JEEP: I'll do it. *to Liza so she will like me*

LIZA: That's okay.

(A short pause as they look at each other, then JEEP yanks the broom out of LIZA'S hand and starts sweeping up the broken chair. LIZA goes to the table and sits folding her hands in her lap while LUPE continues to carve standing up. SHOOTER sticks with the book.)

LUPE: We're lucky to have a turkey you know.

LIZA: Yes, I know.

LUPE: It was smart thinking to raise our own. To see ahead into the crisis.

LIZA: Whose idea was it anyway?

SHOOTER: (not looking up) Mine.

JEEP: (still sweeping) I think it was mine.

SHOOTER: (not looking up) It was your idea, and then I went and bought it.

JEEP: That's right.

LIZA: That's right.

LUPE: We're sure lucky.

LIZA: Do you know what they say is the best way to prepare a turkey? They say that before you kill it—about two weeks before—you start feeding it a little cornmeal and some sherry. About a teaspoonful of sherry, three times a day. Then in the second week you force a whole walnut down its throat once a day and keep up the sherry dosage. When it comes time for the kill you'll have a turkey with a warm, nutty flavor.

LUPE: Is that what you did?

LIZA: Partly. I started out the first week with the sherry, but by the time the second week rolled around I couldn't bring myself to do it. I mean the walnut thing. I couldn't do that.

JEEP: (as he sits upstage with the broken pieces of the chair) It's not cruel.

LUPE: Who killed it anyway?

LIZA: I did.

SHOOTER: I can't find the place.

(SHOOTER folds the book and puts it on the floor, opens his napkin and tucks it into his shirt, picks up his knife and fork and waits to be served.)

Agreed raised a turkey

Look

to take all to her chair

to stop all to the whole base

Chair

X

Keep Show @ broom brought in floor

SHOOTER: Aren't we going to have any vegetables?
 LIZA: No. We had a late frost remember?
 LUPE: We're lucky to have a turkey.
 SHOOTER: I know we are. I was just wondering about the vegetables.
 The creamed onions and stuff. The candied yams.
 LUPE: (to SHOOTER) Dark or light?
 SHOOTER: White.

(She hands SHOOTER a plate of turkey. He digs in.)

LIZA: No wine either, I suppose?
 LUPE: You were in the kitchen.

(She hands LIZA a plate of turkey. LIZA eats. LUPE serves herself and sits down to eat.)

LIZA: Yes. I've never cooked over an open fire before. I mean a big fire blazing like that. It's hard to keep from cooking yourself. Your arms start roasting. You get afraid the kitchen's going to burn down.

LUPE: I can imagine.

LIZA: The heat is tremendous.

SHOOTER: I thought turkeys were supposed to cook slow.

LIZA: Well, you let the flames die down. It's just the embers you're cooking on. But the heat!

SHOOTER: Yeah, it's hot in here for a change.

(JEEP enters from upstage into the light, shivering and rubbing his arms. LIZA stops him.)

LIZA: Oh Jeep, could you get us all some water?

JEEP: (standing still, shivering) Right now?

LIZA: Yeah, if you don't mind.

JEEP: From the well? It's a lot of work you know. We can't just turn on a tap.

LUPE: We're lucky to have a turkey.

(JEEP turns upstage and exits.)

SHOOTER: It is freezing out there. I don't envy him. Hauling up water. Spilling it on his hands. It's freezing.

LIZA: It's all right.

SHOOTER: In the dark. Feeling your way around. He might fall in.

LIZA: We'll hear him.

LUPE: It's all right, Shooter.

SHOOTER: (standing suddenly) I KNOW IT'S ALL RIGHT!

Late frost
Thanksgiving?

Dark/light
white?

Wine?

Squander?

Jeep enters

Jeep
to get
water?

4x

Sports about
Jeep

(The two women continue eating, paying no attention. SHOOTER sits down after a while.)

SHOOTER: *(quietly to himself; LUPE and LIZA eat quietly)* Just because we're surrounded by four walls and a roof doesn't mean anything. It's still dangerous. The chances of something happening are just as great. Anything could happen. Any move is possible. I've seen it. You go outside. The world's quiet. White. Everything resounding. Not a sound of a motor. Not a light. You see into the house. You see the candles. You watch the people. You can see what it's like inside. The candles draw you. You get a cold feeling being outside. Separated. You have an idea that being inside it's cosier. Friendlier. Warmth. People. Conversation. Everyone using a language. Then you go inside. It's a shock. It's not like how you expected. You lose what you had outside. You forget that there even is an outside. The inside is all you know. You hunt for a way of being with everyone. A way of finding how to behave. You find out what's expected of you. You act yourself out.

(JEEP enters from upstage with a bucketful of water and four cups in the other hand. Each cup dangling from one of his fingers by the handle. He sets the bucket down on the table with the cups. He picks up a cup and dips it into the bucket. He does the same with each cup and serves everyone at the table with a cup of water. Then he sits down on the floor. This all happens in silence, except for the sounds of the others eating and the water.)

LIZA: *(standing)* There's one chair left.

SHOOTER: *(standing and moving upstage)* I'll get it.

(SHOOTER exits. LIZA sits again.)

LUPE: Dark or light, Jeep?

JEEP: White.

(LUPE serves him a plate of turkey. JEEP eats, sitting on the floor.)

JEEP: I was thinking. If things get worse we should get a cow.

LIZA: Nobody's selling.

JEEP: You've asked around?

LIZA: Nobody's selling.

LUPE: I was thinking chickens would be better.

LIZA: Nobody's selling.

JEEP: That's all right.

LUPÉ: A goat might be good.

LIZA: There's no way of actually preparing. We'll have to do the best with what we've got. We're all eating now. At least we're eating. We'll have to gauge our hunger. Find out if we actually need food when we think we need it. Find out how much it takes to stay alive. Find out what it does to us. Find out what's happening to us. Sometimes I think I know, but it's only an idea. Sometimes I have the idea I know what's happening to us. Sometimes I can't see it. I go blind. Other times I don't have any idea. I'm just eating.

(SHOOTER comes back on from upstage empty-handed. They all stop eating and look at him.)

SHOOTER: I forgot what it was I went for. I got out there and forgot.

JEOP: (still on the floor) The chair.

SHOOTER: Oh yeah.

(SHOOTER turns upstage and exits again. They go back to eating.)

JEOP: (to himself) It doesn't really matter. I'm okay on the floor.

LIZA: I made a move to go get it, and then he beat me to it.

JEOP: It doesn't matter.

LUPÉ: Was he being polite?

LIZA: I guess.

LUPÉ: (to LIZA) Just to keep you from going out there?

LIZA: I guess so.

LUPÉ: But he's getting the chair for Jeop, and Jeop doesn't even care.

LIZA: He's all right.

JEOP: (suddenly, to himself) Walt Whitman was a great man. He kissed soldiers. He held their hands. He saw mounds of amputated limbs.

LUPÉ: I don't know anything about him.

(SHOOTER comes on from upstage pulling a very heavy, stuffed red armchair. He hefts and puffs with it, pulling it by inches downstage as the others stay sitting and eat their turkey.)

JEOP: He expected something from America. He had this great expectation.

LUPÉ: I don't know. I never heard about it.

JEOP: He was like what Tolstoy was to Russia.

LIZA: I don't know much about it either.

JEOP: A father. A passionate father, bleeding for his country.

To pick

What production is?

About the

Walt Whitman is important

To blind

LIZA: (staying seated) Do you want some help, Shooter?
SHOOTER: (between heavy breaths) No— I'm uh— okay. It's— not much— further, I'll be all right.

JEEP: Almost a hundred years ago to the day. The same thing happened. Everybody at each other's throats. Walt was there. He could tell you.

LIZA: I thought he was dead.

JEEP: (conversationally) "Manahatta," it was called then. Indian. They had big, open tents on the Bowery with sawdust on the floor. Green beer, juggling acts. Dancing bears. The Civil War was just beginning.

LUPE: When was this?

JEEP: He'd tip his hat to Abe, and Abe would tip his hat back.

LIZA: They liked each other.

JEEP: (in a Walter Cronkite newscaster voice) The poet and the President. The poet all gray and white standing on his feet. The President all dark and somber, glooming down from his horse. The face of war in his eyes. The two of them seeing each other from their respective positions. The entire nation in a jackknife. This all happened on Vermont Avenue near L Street. The street itself was tanning. Blue soldiers were lying wounded in every doorway, some having slept there all night with gaping wounds, soaked through to the bone. Walt was a witness to it.

(SHOOTER finally gets the chair downstage right and stands by it trying to catch his breath. He looks at JEEP, who stays seated on the floor. SHOOTER makes a motion toward the chair with his hand. He tries to speak, but he's out of breath. He tries again.)

SHOOTER: (motioning to chair) There it is.

JEEP: I'm okay here.

(SHOOTER looks at him for a while.)

SHOOTER: You don't want it? (no answer from JEEP, who keeps eating) Don't you want it?

(Still no answer from JEEP. SHOOTER moves in front of the armchair and collapses into it, staring out at the audience.)

SHOOTER: Aaaaaaaah! This is the life. Now I'm glad I went through all that.

LIZA: (to SHOOTER) Aren't you hungry?

SHOOTER: No, I'm glad.

what happens
said what
r/s
Do the
look
punch
up

To teach

To teach
to mark

To ignore

(He folds his arms behind his head and smiles.)

LIZA: (standing) Well, time to wash up.

(She starts gathering all the dishes together very quickly, whipping the plates out from under everyone. JEEP and LUPE pick their teeth and smack their lips loudly.)

JEEP: (with his back to SHOOTER) Do you want some water, Shooter? There's plenty of water.

SHOOTER: Nope. This is it for me. I'm never leaving this chair. I've finally found it.

JEEP: (standing and moving to the bucket on the table) I'm gonna have some water. I'd be glad to get you a cup if you want.

LUPE: He just said he doesn't want any.

(JEEP stands by the bucket with a cup in one hand. He dips the cup into the bucket, raises the cup slowly, and tips the water back into the bucket, watching the trickle of water as he does it. He keeps doing this over and over as though hypnotized by his own action. When LIZA has all the dishes she exits upstage leaving the remains of the turkey on the table.)

LUPE: Does anyone want to read? (pause)

SHOOTER: I'm never leaving again.

LUPE: I don't mind looking for the place.

(She goes and picks up the book on the floor and sits back down in her chair. She looks through it.)

SHOOTER: I could conduct all my business from here. I'll need a bedpan and some magazines.

JEEP: (looking at the remains of the turkey) We should save the bones for soup.

SHOOTER: This is more like it. This is more in line with how I see myself. I picture myself as a father. Very much at home. The world can't touch me.

JEEP: Shooter? You remember when you were scared? Shooter? You remember? Oh, Shooter—

SHOOTER: Naw. I don't remember that. Better to leave that. People are washing dishes now. Lupe's looking for the place again. Things are rolling right along. Why bring that up?

LUPE: (in the book) Wasn't it around where the spaceship had collided with the neutron?

JEEP: Shooter, I remember. I remember you were so scared you couldn't go up to take a bath.

My desk 2

Mention to Shooter

Slow on water, sense reorganize

To edit

To interrupt

To close

He continues

SHOOTER: Naw. That's not me at all. That's entirely the wrong image. That must've been an accident.

JEEP: Oh.

(JEEP keeps pouring the water over his hand.)

SHOOTER: I've never been afraid of baths. I've always been brave in those situations. I've plunged right in.

JEEP: Oh. I thought it was you.

SHOOTER: I knew a guy once who was afraid to take a bath. Something about the water. Stank to high heaven. "High Heaven." That's a good one. He stank, boy. Boy, how he stank. Boy, did he ever stink.

JEEP: Was it the water?

SHOOTER: Yeah. Something about how it distorted his body when he looked down into it.

JEEP: Then, it wasn't the water.

SHOOTER: Yeah. The water. The way it warped his body.

JEEP: But that's just the way he saw it. That was him, not the water.

SHOOTER: Then, he began to fear his own body.

JEEP: From that? From seeing it in the water?

SHOOTER: He began to feel like a foreign spy. Spying on his body. He'd lie awake. Afraid to sleep for fear his body might do something without him knowing. He'd keep watch on it.

JEEP: Was he a close friend?

SHOOTER: I knew him for a while.

JEEP: What happened to him?

SHOOTER: His body killed him. One day it just had enough and killed him.

JEEP: What happened to the body?

SHOOTER: It's still walking around I guess. (pause) Would somebody tell Liza to bring me the flask?

LUKE: (not looking up from the book) She's washing the dishes.

JEEP: (still pouring) That's an interesting story, Shooter.

SHOOTER: Thank you.

JEEP: How did it get started?

SHOOTER: What?

JEEP: I mean how did he get into this relationship?

SHOOTER: Who knows. It developed. One day he found himself like that.

LUKE: (without looking up) Remember the days of mass entertainment?

JEEP: No.

To
hear

Alvin
Stanger

To
under

To
sake

To
real

To
black

What is
community?

LUPE: (*not looking up*) This could never have happened then. Some-
thing to do every minute. Always something to do. I once was
very active in the community.

JEEP: What's a community?

LUPE: (*looking up*) A sense of— A sense um— What's a community,
Shooter?

To
black

SHOOTER: Oh uh— You know. You were on the right track.

LUPE: Something uh—

JEEP: I know?

LUPE: Yeah. You know. It doesn't need words.

(*She goes back into the book.*)

JEEP: I know what you mean.

LUPE: Just a kind of feeling.

JEEP: Yeah. I know what you mean.

SHOOTER: I think we're beginning to get it a little. To get it back. I
mean you can feel it even in the dead of winter. Sort of every-
body helping each other out.

JEEP: Did he suspect his body of treason? Was that it?

SHOOTER: I'm not sure. It was a touchy situation.

To
in between

(*SHOOTER rolls both his pants legs up above his knees and starts
scratching his legs as he talks.*)

JEEP: He must've had a hard time. I mean he couldn't reach out. I
mean he wouldn't expect anyone else to be in the same boat
probably.

SHOOTER: Probably not.

LUPE: (*without looking up*) Well it is rare.

JEEP: Was it in a particular time of hardship?

SHOOTER: I can't rightly say.

JEEP: I mean were things crumbling?

SHOOTER: I suspect he couldn't see it. I mean I suspect he had his
ideas. His opinions. Certain stiff attitudes.

LUPE: (*not looking up*) When was this?

JEEP: And his body's still walking around?

SHOOTER: That's right. A walking stiff.

JEEP: Can anyone tell? I mean if we ran into this body could we tell
it was vacant?

SHOOTER: I'm not sure.

LUPE: (*still thumbing through the book*) Well, how could you tell?

JEEP: (*to LUPE*) There must be a way. I mean something must be
missing. You could tell if he wasn't all there.

Shooter
talks

SHOOTER: I don't know.

LUPE: *(still in book)* How? How could you tell?

JEEP: You'd know. I'd know. I mean with us, we know. We know. We hear each other. We hear our voices. We know each other's voice. We can see. We recognize each other. We have a certain — We can tell who's who. We know our names. We respond. We call each other. We sort of — We — We're not completely stranded like that. I mean — It's not — It's not like that. How that would be.

(Pause as JEEP slowly pours the water over his hand. SHOOTER scratches his legs. LUPE thumbs through the book. After a short while SHOOTER sits back in the armchair with a jerk and holds his stomach.)

SHOOTER: I'm starving. Did we eat already?

LUPE: *(still in book)* You weren't here.

SHOOTER: I was here. I was here all along.

LUPE: *(in book)* Not at the right time.

(SHOOTER stands suddenly in the chair with his pants legs still rolled up. LUPE and JEEP pay no attention.)

SHOOTER: You mean you ate without me!

(Pause as SHOOTER looks around the space slowly.)

SHOOTER: *(to himself)* Now I'm beginning to regret my decision.

LUPE: What.

SHOOTER: *(gazing around him in amazement)* To stay in the chair.

LUPE: Oh.

SHOOTER: It was shortsighted. I'd give anything just to travel around this space. Just to lick the corners. To get my nose in the dust. To feel my body moving.

LUPE: *(referring to book)* Was it near the place where the sky rained fire?

SHOOTER: I can picture it. I give in to it. I let my body go. It moves out. It sniffs the board. My head imagines forests! Chain saws! Hammers and nails in my ears! A whole house is being built!

LUPE: *(in book)* Keep it to yourself.

SHOOTER: My nose finds things. Everything's churning with new pictures. Then suddenly it all ends again, and I'm back in the chair. But now I've ruined it. Now I've had my cake. Now neither one is any good. The chair doesn't get it on, and neither does the adventure. I'm nowhere.

LUPE: I'm trying to concentrate.

SHOOTER: Shall I tell a story?

LUPE: *(looking up from book)* Oh God! If I could find the place we could read a story!

SHOOTER: *(still standing)* I'll tell a story. I feel like a story. Jeep? How 'bout it?

JEEP: *(still pouring water, blankly)* You bet.

LUPE: *(back into book)* Oh Jesus!

(Through the story which SHOOTER tells standing on the armchair, JEEP keeps pouring the water slowly over his hand into the bucket, and LUPE keeps looking through the book. SHOOTER tells it directly to the audience.)

SHOOTER: One night there was some moths. A bunch of moths. In the distance they could see a candle. Just one candle in a window of a big house. The moths were tormented by this candle. They longed to be with this candle but none of them understood it or knew what it was. The leader of the moths sent one of them off to the house to bring back some information about this light. The moth returned and reported what he had seen, but the leader told him that he hadn't understood anything about the candle. So another moth went to the house. He touched the flame with the tip of his wings but the heat drove him off. When he came back and reported, the leader still wasn't satisfied. So he sent a third moth out. This moth approached the house and saw the candle flickering inside the window. He became filled with love for this candle. He crashed against the glass and finally found a way inside. He threw himself on the flame. With his forelegs he took hold of the flame and united himself joyously with her. He embraced her completely, and his whole body became red as fire. The leader of the moths, who was watching from far off with the other moths, saw that the flame and the moth appeared to be one. He turned to the other moths and said: "He's learned what he wanted to know; but he's the only one who understands it."

(JEEP suddenly slaps the water in the bucket with his free hand and pulls a large dead fish out of the bucket and throws it on the floor. SHOOTER looks down on it from the chair. LUPE sticks with the book.)

JEEP: I've about had it with this bucket. I can't figure out what I've been doing here all this time.

SHOOTER: *(still standing and looking down at the fish)* How deep is our well anyway?

JEEP: *(to LUPE)* What's happened to Liza?

To enter bin

To disassemble

LUPE: Washing dishes.

JEEP: *(to LUPE)* Have I been standing here all this time?

LUPE: *(looking up)* I don't know! I've been looking for the place! I wish people would just leave me alone!

SHOOTER: I'm not standing up here because I'm afraid of fish, I'll tell you that much. I was standing up here before the fish ever arrived. It's just a coincidence. It's not the way it looks.

JEEP: Shooter, could you create some reason for me to move? Some justification for me to find myself somewhere else?

SHOOTER: Only if you promise that you're not thinking that I'm afraid of fish just because I'm standing up here on the chair and there happens to be a fish in the house.

JEEP: I'm not thinking about you!

(Suddenly LUPE gives an exasperated exhalation of air, slams the book shut, glares at the two men, stands and exits upstage. SHOOTER and JEEP are stuck in their respective positions. Short pause as they look at each other.)

SHOOTER: Go and pick up the fish.

(JEEP goes to the fish and picks it up.)

SHOOTER: Go and put the fish on the table.

(JEEP goes upstage of the table, facing audience, moves the turkey carcass to one side and lays the fish down on the table.)

SHOOTER: *(still standing)* Take your jackknife out of your pocket.

(JEEP does it.)

SHOOTER: Open your jackknife. The big blade.

(JEEP does it.)

SHOOTER: Cut open the belly of the fish, starting from the pee-hole and slicing toward the head.

(JEEP cuts open the fish.)

SHOOTER: Now clean it like you would any other fish.

(JEEP goes about cleaning the fish in silence. SHOOTER sits back down slowly in the chair. He looks at his bare legs.)

SHOOTER: What's been going on in here? *(to JEEP)* Was there a party?

(JEEP keeps cleaning the fish. SHOOTER looks at his legs again.)

To
assemble

To
assemble

SHOOTER: Was someone taking liberties? >

(He leans back in the chair with a sigh.)

SHOOTER: It's agonizing. All this time I could've swore I was getting something done. I can't even remember eating. (back to JEEP) Did we eat already? Wasn't there a turkey? (turns front again and leans back) Somebody's gonna' have to bring me some food, you know. I've made this decision not to leave the chair and I'm gonna' stick with it. Come hell or high water. It's not my fault. (back to JEEP) I could have the fish. When you're finished with it, could you fry it up and bring it to me? If it's not too much trouble? (no response from JEEP) SHOOTER turns front again and leans back in the chair) This isn't the worst. It's just that my stomach is growling. I COULDN'T STAY HERE FOREVER! I don't know what possessed me. (back to JEEP) Didn't I say that I'll never leave the chair? (back front again) If I get up, it would be a sign of my weakness, Jeep? If I got up would you think I was weak? (no answer) This isn't the worst thing that could happen. (short pause)

JEEP: The table's littered with carcasses. Guts. Bones. The insides. I'm in the middle of all this.

SHOOTER: Who are you talking to?

JEEP: I'm swimming in it.

SHOOTER: (sigh front) It's nobody's fault, you know.

JEEP: I can't help eating. I'll eat to my dying day.

SHOOTER: Oh, brother! >

(SHOOTER gives a heave and a groan and pushes with his feet so that the armchair tips over backwards with him in it. The bottom of the chair conceals SHOOTER from the audience. Only his voice is heard. JEEP continues with the fish methodically.)

JEEP: (looking at the fish) If you were alone would you have done that?

SHOOTER: I'm still in the chair. I'm sticking to my promise.

JEEP: You wouldn't call it showing off?

SHOOTER: I'm at my wit's end. The whole world could disappear. >

(The two women enter from upstage. Each one holds a handle on either end of a large wicker basket full of wet laundry. LUPE is now wearing LIZA'S apron with the pockets full of clothespins. They haul the basket down left center where the clothesline is. They set the basket down on the floor, and LUPE grabs one of the chairs and stands up on it to reach the

To plead

To kick

clothesline LAZA starts handing her the wet clothes, one piece at a time, from the basket, while LUPE pins them onto the line and pulls the line out, making room for the next piece. Gradually the clothes are strung clear across the stage but high enough so as not to block too much of the action. JEEP keeps working on the fish, cutting the head off, scaling it, filleting it, cleaning it off in the bucket of water, etc. He is very meticulous about it and gets more involved as he goes along. SHOOTER remains hidden behind the armchair. The two girls remain closed off in their activity.)

JEEP: I'm starting to feel better already. You remember before when I was getting the feeds?

SHOOTER: No. When was that?

JEEP: When I was asking you if you remembered when you were scared to go up and take a bath.

SHOOTER: That was a long time ago.

JEEP: I'm getting better now. Even in the middle of all this violence.

SHOOTER: You should've told me you were scared. I would've done something about it. I didn't realize you were scared.

JEEP: I'm in a better position now. Now I've got something to do.

(SHOOTER pulls the armchair over on top of himself so that his arms stick out the sides like a headless turtle. He moves the chair slightly from side to side with his back. The women continue in silence with the laundry.)

JEEP: I can even imagine how horrifying it could be to be doing all this, and it doesn't touch me. It's like I'm dismissed.

SHOOTER: Am I completely hidden?

JEEP: More or less.

SHOOTER: Maybe I'm gone.

JEEP: Maybe.

SHOOTER: That's what it's like.

JEEP: Maybe that's it, then. Gone.

(SHOOTER starts moving the armchair slowly around like a giant tortoise. The girls pay no attention.)

SHOOTER: That's it all right. Flown the coop. Is there anyone to verify? To check it out?

JEEP: (looking at the girls) Are you sure you want to?

SHOOTER: Maybe it's better like this. We can keep it a secret.

JEEP: Are you sure you're not there?

SHOOTER: More or less. Something creeps back, now that you mention it.

To
Ch.../k

To
De.../k

To
me.../k

JEEP: Oh.

SHOOTER: What's the matter?

JEEP: I don't know. I got no references for this. Suddenly it's shifted.

SHOOTER: What's the matter? You have to clue me in.

JEEP: Once I was in a family. I had no choice about it. I lived in different houses. I had no choice. I couldn't even choose the wallpaper.

SHOOTER: Are you getting to the point?

JEEP: I found myself in schools. In cars. I got arrested. That was when it changed. The second I got arrested.

SHOOTER: Have you forgotten about me?

JEEP: The second I got arrested I understood something. I remember the phrase "getting in trouble." I remember the word "trouble." I remember the feeling of being in trouble. It wasn't until I got in trouble that I found out my true position.

SHOOTER: What was that?

JEEP: I was in the world. I was up for grabs. I was being taken away by something bigger.

SHOOTER: The cops?

JEEP: Something bigger. Bigger than family. Bigger than school. Bigger than the 4-H Club. Bigger than Little League Baseball. This was Big Time. My frame of reference changed.

SHOOTER: Did you go to jail?

JEEP: I went everywhere. Cop car, court, jail, cop car, jail, court, cop car, home, cop car, jail. And everywhere I noticed this new interest in my existence. These new details. Every scar was noted down. Every mark. The lines in my fingers. Hair. Eyes. Change in the pocket. Knives. Races. Age. Every detail.

SHOOTER: Who was interested?

JEEP: A vast network. A chain of events. I entered a new world.

SHOOTER: Weren't you scared?

JEEP: I used to have this dream that would come to me while I was on my feet. I'd be on my feet just standing there in these walls and I'd have this dream come to me that the walls were moving. It was like a sweeping kind of terror that struck me. Then something in me would panic. I wouldn't make a move. I'd just be standing there very still, but inside something would leap like it was trying to escape. And then the leap would come up against something. It was like an absolutely helpless leap. There was no possible way of getting out. I couldn't believe it. It was like nothing in the whole wide world could get me out of there.

To manipulate

Start coming down

To connect

down stage

To orient him

Let free to move

To peel

What's the inside of leap?

They sound pretty good

I'd relax for a second. I'd be forced to relax because if I didn't, if I followed through with this inward leap, if I let my body do it I'd just crash against the wall. I'd just smash my head in or something. I had to relax. For a second I could accept it. That I was there. In jail. That I wasn't getting out. No escape. For a second. Then these thoughts would come. "How long? How long was I there for? A day? Maybe I could last a day. A week. A month? I'd never last a month! FOREVER!" That's the thought that did it. FOREVER! And the whole thing would start up again. Except worse this time. As though it wasn't just a thought. As though it really was. And then I'd start to move. I couldn't help myself. My body was shaking.

(HEE begins to move around the stage. The words animate him as though the space is the cell he's talking about but not as though he's recalling a past experience but rather that he's attempting his own escape from the space he's playing in. The other actions continue in their own rhythm.)

I'd start to make sounds. It just came out of me. A low moan. An animal noise. I was moving now. I was stalking myself. I couldn't stop. Everything disappeared. I had no idea what the world was. I had no idea how I got there or why or who did it. I had no references for this.

(HEE just stands there. The others continue their actions. Lights fade slowly to black. The Christmas tree keeps blinking.)

TO
Unfused

To
etc

To
punct

Appendix C – Detailed Character Analysis for Jeep in Action

Detailed Character Analysis of Jeep, in Action by Sam Shepard

Given Circumstances

Late twenties to early thirties, men, dressed in long, dark overcoats, jeans, lumberjack shirts, and heavy boots. Heads shaved.

Who am I?

People call me Jeep. I am not sure how old I am, exactly. I don't know why I am here. I am trying to remember something but it is as if my memory has been removed, deleted, gone. I remember Walt Whitman. Yes...yes...Walt Whitman. But why?

Who are these people with me? Who am I? They tell me things...should I believe them? I don't have a choice...do I? I guess I can play along till I figure things out...

Where am I?

I am in a four cornered room. Sitting on a chair. I do not know what the outside world look like. The farthest I have been out is to the well behind the house. The well is deep. The well has water. I don't like coming out of the house. I don't know what to expect and that scares me.

There are three other people with me: Liza, Lupe, and Shooter. I don't trust them.

I don't know anything about the weather, the time, the year, anything. What I know is right in front of me. Now. This is fucking frustrating...

We've been sitting at this table drinking coffee for quite some time now...quite some time now...maybe I should say something.

What do I want?

I want to preserve the American Dream for Liza, Lupe, and Shooter so they can help me connect the isolated pieces of memories within my head.

How do I get it?

By sharing my fragmented, isolated pieces of memories about the American Dream.

What do I do if I get it? If I don't get it?

If I connect the isolated pieces of memories within my head, I am able to figure out and assess what has been going on around here and then I can plan my next move from there.

If i do not connect the isolated pieces of memories within my head, I will continue to dig, pillage, and stir the others until I am able to connect the isolates pieces of memories within my head because I have no other choice: I do not have a continuity of knowledge; the best and only thing I can do is to figure out what is what so I can have some context--I have no other way.

Super objective

I want to preserve the American Dream for Liza, Lupe, and Shooter so they can help me connect the isolated pieces of memories within my head.

French-scene objective (include pages from script):

1. To shake Liza, Lupe, and Shooter until they tip over and spill their memories (169-176)
2. To back rub Liza, Lupe, and Shooter in order to get on their good side so they will voluntarily share their memories (177-177)
3. To manipulate Liza, Lupe, and Shooter so they believe it is in their best interest to give their memories (178-190)

Lines I say about myself (I statements)

1. I'm looking forward to my life
2. I'm looking forward to uh--me
3. The way I picture me
4. I had this room I lived in
5. Shall I describe this room?
6. I had a wall with a picture of Walt Whitman in an overcoat.
7. Every time I looked at the picture I thought of Pennsylvania
8. I had a picture of an antelope on a yellow prairie
9. Every time I looked at this picture I saw him running
10. I had a picture of the Golden Gate Bridge

11. Every time I looked at it I saw the water underneath it
12. I had a picture of me sitting on a Jeep with a gun in one hand
13. I was wondering if we could both do it sitting down.
14. I saw this picture of a dancing bear
15. Let me try
16. There was the last time I was up there
17. I CAN'T FIND THE PLACE!!
18. No, I mean it's all right.
19. No, I know.
20. I'm not trying to insult you or anything
21. I mean we've got this picture in our head of Judy Garland or Gene Kelly or
Fred Astaire
22. How can we do anything for the first time?
23. I'm not going to offer to clean it up because you're already doing it
24. I mean sometimes it's like that but this time it wasn't
25. I had an idea I wanted to be different.
26. I pictured myself being different than how I was
27. I couldn't stand how I was
28. The picture grew in me and the more it grew the more it came up against how
I really was
29. Then I exploded
30. I couldn't take it

31. I admire your concentration.
32. I couldn't concentrate.
33. I kept thinking of other things.
34. I kept drifting.
35. I kept thinking of the sun.
36. I KNOW IT'S OKAY!!
37. THAT'S NOT WHAT I'M SAYING!
38. I'll do it
39. I think it was mine
40. We can't just turn on a tap
41. I was thinking
42. If things get worse we should get a cow
43. I'm okay on the floor
44. I'm okay here
45. I'm gonna' have some water.
46. I'd be glad to get you a cup if you want
47. We should save the bones for soup
48. Shooter, I remember
49. I remember you were so scared you couldn't go up to take a bath
50. Oh, I thought it was you
51. I mean how did he get into this relationship
52. I know

53. I know what you mean.
54. Yeah, I know what you mean
55. I mean he couldn't reach out.
56. I mean he wouldn't expect anyone else to be in the same boat probably
57. I mean were things crumbling
58. I mean if we ran into this body could we tell it was vacant
59. I mean something must be missing
60. You could tell if he wasn't all there
61. You'd know.
62. I'd know.
63. I mean with us, we know.
64. We know.
65. We hear each other
66. We hear our voices
67. We know each other's voice
68. We can see
69. We recognize each other
70. We have a certain--we can tell who's who
71. We know our names
72. We respond
73. We call each other
74. We sort of--We--We're not completely stranded like that--I mean--

75. I've about had it with this bucket
76. I can't figure out what I've been doing here all this time
77. Have I been standing here all this time
78. I'm not thinking about you
79. I'm in the middle of all this
80. I'm swimming in it
81. I can't help eating.
82. I'll eat to my dying day
83. I'm starting to feel better already.
84. You remember before when I was getting the fears
85. When I was asking you if you remembered when you were scared to go up
and take a bath
86. I'm getting better now
87. I can even imagine how horrifying it could be to be doing all this
88. It's like I'm dismissed
89. I don't know
90. I got no references for this
91. Once I was in a family
92. I had no choice about it
93. I lived in different houses
94. I had no choice
95. I couldn't even choose the wallpaper

96. I found myself in schools
97. I got arrested
98. The second I got arrested
99. The second I got arrested I understood something
100. I remember the phrase “getting in trouble”
101. I remember the word “trouble”
102. I remember the feeling of being in trouble
103. It wasn’t until I got in trouble that I found out my true position
104. I was in the world
105. I was up for grabs
106. I was being taken away by something bigger
107. My frame of reference changed
108. I went everywhere
109. And everywhere I noticed this new interest in my existence
110. I entered a new world
111. I used to have this dream that would come to me while I was on my feet
112. I’d be on my feet just standing there in these walls and I’d have this dream come to me that the walls were moving in
113. It was like a sweeping kind of terror that struck me
114. Then something in me would panic
115. I wouldn’t make a move

116. I'd just be standing there very still, but inside something would leave
like it was trying to escape
117. I couldn't believe it
118. It was like nothing in the whole wide world could get me out of there
119. I'd relax for a second
120. I'd be forced to relax because if I didn't, if I followed through with
this inward leap, If I let my body do it I'd just crash against the wall
121. I'd just smash my head in or something
122. I had to relax
123. For a second I could accept it
124. That I was there
125. That I wasn't getting out
126. How long was I there for
127. Maybe I could last a day
128. I'd never last a month
129. And then I'd start to move
130. I couldn't help myself
131. My body was shaking
132. I'd start to make sounds
133. It just came out of me
134. I was moving now
135. I was stalking myself

136. I couldn't stop
137. I had no idea what the world was
138. I had no idea how I got there or why or who did it
139. I had no references for this

Lines other characters say about me

1. Were we past the part where the comet exploded?
2. We were watching the stars
3. It's no worse than the one you guys did
4. You'll have to stop doing that.
5. We've only got one left.
6. It was your idea
7. We're sure lucky
8. Oh Jeep, could you get us all some water
9. Yeah, if you don't mind
10. I don't envy him.
11. Spilling it on his hands
12. He might fall in
13. We'll hear him
14. We'll have to do the best with what we've got
15. We're all eating now
16. At least we're eating

17. We'll have to gauge our hunger
18. Find out if we actually need food when we think we need it
19. Find out what it does to us
20. Find out what's happening to us
21. Sometimes I have the idea I know what's happening to us
22. Jeep doesn't even care
23. You don't want it
24. Well, how could you tell?
25. If I could find the place we could read a story
26. Only if you promise that you're not thinking that I'm afraid of fish just
because
27. If I got up would you think I was weak
28. You should've told me you were scared
29. I didn't realize you were scared
30. You have to clue me in
31. Are you getting to the point
32. Have you forgotten about me
33. Did you go to jail
34. Weren't you scared

Attitude towards other characters

Liza - She is a bitch, at times. She purposely complicates my life.

Lupe - Sexy. Caring. What the fuck is going on inside that head of hers?

Shooter - The submissive male. He thinks he knows. But he has NO I-DEA.

Changes in attitude / major discoveries:

Liza - She came off as a BITCH at first. At first. Then she wasn't so bad when she started bitchin at Shooter with me. I kinda like that.

Lupe - She's good at tidying up the house. Yes. That's the only thing she is good at.

Shooter - Listen up. Without me. You'd be nothing. You hear me.

NOTHING.

Most frequently used expression (see I statements):

I mean...

I had no...

Background Choices:

I like to pour water. The sound of the water relaxes me. It helps me focus. It helps me focus my thoughts. It helps me forget. It helps me remember. It helps me.

I like to break chairs. The frustration of not knowing what is going on around me is built up and the breaking of the chair helps me release it. Otherwise, I do not know what I'll do. I like to cut fish. Fish cutting is good. The way the blade meticulously carves the fish is therapeutic. When the blade enters into the fish for the first time,

that feeling is to DIE for. When you see the internal organs and guts of the fish, there is something to be said about that.

Moment Before:

1. Pg 169, before sitting in my chair, I went to look for coffee to drink
2. Pg 177, before returning into the house, I went to toss the broken chair outside where it's cold
3. Pg 178, before entering with water, I went to the well out back to fetch water

Character Animal

My animal is a tiger. At any moment I can explode. However, I maneuver around slyly like a cat to get what I want.

Character Center

My center is pelvis. The pelvis is associated with the body. When you look at my body, you can tell what I want. I don't hide anything. I don't need to.

Emotional Memory

Jeep is a lonesome character. He reaches out for help when he cannot do it alone. Otherwise, he sticks to himself and goes on with his own agenda. This is similar to how I am: a huge contributing factor is that I am the only child.

Jeep also has a short fuse for his temper. He can explode on the next line. This can be inferred through the analysis of the breaking of chairs. I like to break things as well. I have a short fuse as well. This excess in energy and frustration comes from the lack of meditation, breathing, and other holistic self-care activities. I am better now.

Tempo-Rhythm

My rhythm is like a pendulum of a old grandfather clock. I am usually swaying back and forth, left and right. At times, especially when my fuse is lit, the pendulum swinging becomes a ball and chain swinging.

Towards the end of the play, my rhythm is similar to the viscosity of honey seeping through the cracks and crevices of a house: slow but surely, I am getting into the house...slowly but SURELY

Gesture

I like the rubbing of both my palms on the front part of my quadriceps. This helps me remember.

Appendix D – Task Breakdown & Cues List for the Kurogo from Valley of the Heart

Valley of the Heart Kurogo's Task Breakdown & Cues List

Act/Scene	Page	Task	Cue	Enter	Exit	Notes
Prologue/Prologue	pg. 4	Open Curtain	Kabuki Shiro	USC	OSL, -USL	Beat on screen warns up to Kabuki Shiro picks up speed, curtain picks up speed
Act I, Prologue	pg. 4	Receive suggestions & come from Benjamin	After early years, I can still see it now	Behind Center Projection	Behind Center Projection	Help him understand. Then, standby for Lead/Curtain
Act I, Scene 1	pg. 4	Lead chairs for scene 2	Blackout/Drum	"Least! Doesn't he get it?"	After done loading chairs	PRECISE Empty, Broccoli, Empty, Broccoli, Standby. Then, prep Ours
Act I, Scene 2	pg. 7	Push Ours On Stage	When screen rises	As screen rises	After Ours is place	Help while w/ Tim 1,2,3, sum--USL--USR
Act I, Scene 3	pg. 8	Push Ours Off Stage	Jessica: Coming, Joe!	Joe: See, are you still in there?	After Ours is out	Arrive @ Ours right when blackout hits
Act I, Scene 4	pg. 10	Remove 2 chairs from Ours	After Ours is rolled behind screen			Remove 2 chairs after Theresa & Marcus exit
Act I, Scene 5	pg. 14	Bank #1	I'd take you to see a movie... Lurdy and Hardy!	As Benj crosses USC	As Benj "kicks" out up!	Enter onstage, bank, turn, and exit back the way I came.
Act I, Scene 6	pg. 16	Bank #2	You sure looked pretty... happy			Bank as soon as Calen states "pretty"
Act I, Scene 7	pg. 18	Bank #3	Sound of car driving off			Bank stops when Benj says "Oh!"
Act I, Scene 8	pg. 18	Bank #4	Blackout Before Pianos Grand	It's always love you, Ben	After exits are in place	PRECISE Broccoli, Empty, Broccoli, Empty, Standby. Then take them out
Act I, Scene 9	pg. 17	Lead Chairs for Scene 2 (Remove bench)	Blackout Before Pianos Grand	"Cayetano--Cayetano!"		Enter on "Cayetano" into black. Blackout. Sit bench then remove chairs
Act I, Scene 10	pg. 20	Set bench & Remove 2 chairs from stage	Blackout Before Radio			Watch from backstage. Once Calen on mic, bank--and after he enters house
Act I, Scene 11	pg. 24	Bank #4	As Calen runs into mic	As screen rises--Seymour	OSR after Ours is place	
Act I, Scene 12	pg. 24	Push Ours On Stage	When screen rises	"Ben... what are we doing?" (murmur outside of curtain)		Enter into darkness when Theresa states "Ben... what are we doing?"
Act I, Scene 13	pg. 27	Push Ours Off Stage	Blackout	"Kabuki Gods have mercy on our souls!"		Enter on Kabuki Gods. Change. Exit
Act I, Scene 14	pg. 30	Quick change Benj for Wedding	Blackout	"I'm pregnant with my popcorn!"	After done marrying	Once cue line is heard, peek outside L of screen. As couple cross, enter OSC
Act I, Scene 15	pg. 40	Change into Priest, bring pillows in	As Couple	"I'm men, men's chosen!"	After set luggage down	Set luggage down, head down mic to aisle
Act I, Scene 16	pg. 44	Help Marcus bring luggage on, OSC PLATFORM	Blackout		After Joe gets Calen	Standby in "Seymour" Close curtain with Tiko drums
Act I, Scene 17	pg. 44	Transform into Dog and bark	Sound cue of car door closing	Once of mic		
Act I, Scene 18	pg. 47	Close curtain SL	Sound cue--speeds up, parallel with curtain	"Seymour... Seymour" or Blackout		
Intermission	Setup/Strike/Change/Check					Open curtains at end of Kabuki Shiro
Act II, Scene 1	pg. 50	Open Curtain	Kabuki Shiro	Scene		Take cage off, Kabuki Shiro w/ open and exit OSC
Act II, Scene 2	pg. 50	Push wheel chair back & remove Benj's cape	"Now! remember... 1942"	"I accompanied them to the depot"		Benj's suitcase, right hand. Set 1 down first
Act II, Scene 3	pg. 51	Benj 2 suitcases, one Benj, one Tim	"He arrives in the middle of a violent dust storm"			Benj's & Theresa's suitcase on Left, mine on Right. Exit OSC
Act II, Scene 4	pg. 52	Take 2 suitcases off Benj, Theresa, mine	"He's coming with his luggage... I think"			do 4-cable-to-elevator-to-4-to-4-to-4
Act II, Scene 5	pg. 53	Valley in Japanese!	When screen rises	As screen rises	As Jeep drives off	Salute after Joe says "Thanks!"
Act II, Scene 6	pg. 57	Carry chairs in, hand luggage off	"made me feel like a... coward"	Blackout	"No! Don't make me laugh!"	Cross @ "we're still watched by armed guards, & I'm as loyal as President Roosevelt"
Act II, Scene 7	pg. 57	Count/Pace	"can't bring chairs upon our heads"	Blackout		Walk together, as close as I can when I pass Benj
Act II, Scene 8	pg. 58	Deliver Letter	When she comes back stage			
Act II, Scene 9	pg. 59	Help Marcus take off transducer/stand	Set up Cuffs, centered (Tim)	As screen rises	"I never knew he had such courage."	Stand USC/over/over "about 10" cross PR of Calen. On right wing, back SL--Exit
Act II, Scene 10	pg. 60	Escort Calen out	When screen rises			Center line, Ours up/center. Stand. Stand before pull out
Act II, Scene 11	pg. 61	Bring Cuffs out	Push cuffs off to side and have Tim strike	"Your mother one told me 'Panaguchi'"		Change Benj like his wedding jacket
Act II, Scene 12	pg. 65	Quick change Benj	Blackout			Remove hat, cape, cane, sunglasses--wheel chair, out, standby for curtain close
Act II, Scene 13	pg. 68	Change Benj, Exit w/ wheelchair	"I was so proud to see you!"			Close curtain as last the drivers
Act II, Scene 14	pg. 68	Close curtain	"I was so proud to see you!"			
Props	Cross	Pillows/Cross--Chair	Table/Chaircase & Pasa--Cuffs Bag	Army Helmet & Rifle--Luther	Army Helmet & Rifle	Benj Clothes

Appendix E – Mughal Miniatures script

460 8-10
H-17
279695-1/1972

Mughal Miniatures: Tales of Love

Written and Directed by
Kathy Foley

Layla and Majnun

Narrator./Khizr/ Zayad/Nawal
Majnun's Father
Majnun's Mother
Layla's Mother
Layla's Aunt
Majnun
Layla
Rabia
Ibn Salam/ Ibn Adham
Various voices
Children,
Animals (Raven, Vulture, Deer, Gazelle, Wolf, Lion, Fox)

Narrator: Majnun means mad one, flaming mad. Layla means dark. Silent as dark night.
For Majnun, dark shines bright.

IN THE WORLD

Scene 1: Becoming

Father: I lived among the Bedouin a great lord, a Sayyid, who ruled the Banu Amir. My purse was always open to the poor, my tent always waiting strangers. All my enterprises succeeded, I seemed to possess everything but . . .

Majnun's Mother: a child.

Majnun's Father: What did glory, power, wealth mean . . .

Majnun's Mother: . . . if one day they would slip from the hand without a child to receive.

Majnun's Father: Was the corn fated to wither?

Majnun's Mother: Did the branch have to die?

Majnun's Father: if the cypress fell, where would the pheasant build his nest? If prayers remain unanswered, do we ever reflect that it's for our own good? The future is veiled. What today we mistake for a padlock, keeping us out,

Majnun's Mother: We may find to be the key that lets us in. We were given a boy, who looked like the smile of a pomegranate.

Majnun's Father: I opened wide my treasury to celebrate with shouts of joy.

Majnun's Mother: Every drop of milk the child drank was turned into a token of faithfulness, every bite he ate became a morsel of tenderness.

Majnun's Father: After fourteen days we gave him the name

Majnun's Mother: Qays

(Baby puppet is changed for a child puppet he goes to school where there are other children puppets including Layla who is not at first clearly seen.)

Father: When Qays was seven, I sent him to school, entrusting him to a learned man to teach him everything of use in the world

Scene 2: School

Majnun's Mother: If Qays went in a little fear of his teacher, well, no harm.

Narrator/teacher: Qays was a delight, mastering the arts of reading and writing, when he talked it was as if his tongue was scattering pearls. One day a beautiful girl joined. Her eyes like a gazelle's would have pierced a thousand hearts in a single glance. Under the dark shadow of her hair, her face was a torch surrounded with ravens weaving wings. A miracle of creation, Layla . . .

Blue cloth and ocean music

Majnun: I drowned in an ocean of love before I knew that there was such a thing. I gave my heart to Layla before I knew what I was giving away.

Layla: A fire was lit and I burned with him. A bearer filled our cups to the brim— we drank what he poured. One who is drunk for the first time is drunk indeed

Majnun: He falls so deep, who has never fallen.

(Puppets are shadowed by and grow into human Layla and Majnun)

Layla: Together we inhaled the scent of a flower.

Majnun: Scent unknown, magic great.

Layla: We drank by day . . .

Majnun: . . . And dreamed by night. And the more we drank . . .

Layla: . . . the deeper we became immersed.

Teacher/Narrator: While all the other were toiling at their books . . .

Layla: We read love's grammar in each other's looks.

Teacher/narrator: The others learned to count, to test, to address

Majnun: We learned, nothing counts but tenderness.

Scene 3: The Fall

Teacher/Narrator: As the sun ascends every morning from the hem of the horizon, like a precious toy in the sky, Layla shone forth, and every day grew more beautiful.

Student 1: Soon secretly . . .

Student 2: . . . or openly, we all began to stare at them.

(All eyes are on Layla.)

Majnun: How could I not notice. *(He turns away.)* A bitter taste mingled with sweet love, a foreboding . . .

(Majnun and Layla turn back to their love pose)

Layla: We turned our backs on the world . . .

Majnun: . . . drinking in the wine of paradise.

Teacher/narrator: But it was already too late. The eyes of the world were open.

Student 1: . . . driven by curiosity.

Student 2: . . . spurred by jealousy!

Student 3: by envy!

Student 5: How easy they made it for us to set traps.

Student 6: Haven't you heard? *(whispers)*

Student 1: From mouth

Student 2: to mouth

Student 3: We passed it.

Student 4: From ear

Student 5: to ear . . .

Student 6: From tent

Student 1: to tent

(Layla and Majnun are holding hands looking at each other.)

Layla: Intoxicated by dreams, to awaken to pointing fingers, watching eyes.

Majnun/Qays: To realize the blindness. Why hadn't we noticed the hunters and weapons?

Layla: Mend the torn veil . . .

Majnun/Qays: Protect naked love . . .

Layla: Hide the longing . . .

Majnun/Qays: Tame the glances . . .

Layla: Seal the lips

Majnun/Qays:
The heart suddenly loses balance,
Kismet,
From ant to elephant we are ruled by fate.

Student 1: We don't stumble,

Student 2: We don't fall *(pointing at Majnun)*.

Student 3: Look—a madman! a *Majnun!* *(chant interlock begins)*

Layla: Everybody knows!

Group: And the more we see. We see. We see!

Majnun/Qays: The madder I appear. *(defiantly)* Layla, Layla, Layla-Layla!

Student 1: *(Laughing. Echoing)* "Layla, Layla!"

Group: Layla-Layla!

Student 2: A sleepwalker dreaming in midday!

Group: Layla, Layla, Layla-Layla!

Student 3: (*Sneering*) "Layla, Layla!" who would say such things?

Group: "Layla, Layla! Layla-Layla

Majnun/Qays: Hounds chasing, growling, jecring.

(*The interlock becomes doglike yapping.*)

Group: "Layla. Layla!"

(*Layla's people take Layla away.*)

Layla's Mother: Too much! She's my daughter!

Layla's Aunt: The girl's honor is her family's. This mad Qays takes her name in vain and we are made a laughingstock!

Layla's Mother: Keep her home.

Layla's Aunt: He'll have no chance to meet her.

Layla's Mother: Block this disturber of the peace! Shatter the bridge between the two banks!

Layla: Alone, Alone! Keep the secret secret secret . . .

Chorus leader: Alone, Alone

Chorus: Keep the secret, secret, secret. Keep the secret, secret, secret.

Chorus leader: Alone, Alone

Chorus: Keep the secret, secret, secret. Keep the secret, secret, secret.

Majnun/Qays: Walking away . . . aching . . . heart ; Layla! Layla!. Layla-Layla.

Choral Leader: Look at Madman Majnun!

Choral Group: Mad .. Man ... Majnun! Majnun-Majnun.

✓ Choral Leader: Look, Madman Majnun!

Choral Group: Mad .. Man ... Majnun! Majnun-Majnun!

Majnun/Quays: "Layla, Layla!"

Layla: Alone-Alone!

(Kecak of Madman Majnun, he sings Layla's name.)

✓ Choral Leader: Look at the Mad Man

Group: Majnun-Majnun!
(Interlock continues until sudden silence.)

Majnun/Quays: Burning like a candle, I don't sleep at night. Each day at dusk the ghosts of
vain hope chase me to the desert,

✓ Student 4: barefoot,

✓ Student 5: barcheaded.

✓ Quays: Layla, Layla!

✓ All: *(Jeers)* Mad-Man! Majnun, Majnun.
Mad Man! Majnun, Majnun,

EXIT - Layla, Layla, Layla

(Sudden silence.)

Majnun/Quays:
Love's torture means death, but while I live
Your wonder means I forgive.
I am lamp, you, the sun's gaze
My light dims before your blaze
Separate from Layla?
Never!
(Kneeling)
Love, devotion, truth
Give me your blows
If I die, it's for Layla my blood flows.

(Chorus takes Parts of lines, repeating the couplets and moving to Layla's side of stage.)

Majnun/Qays: (*Layla is aware of his presence as he follows the chorus to her side of the stage and still as a deer, time suspends. She feels his kiss (from the distance. He bolts as they almost touch.*) Shipwrecked, drifting in a boundless sea, the unending fury of the gale.

only stopping when I hear:

All: (*Singsong mocking him while playing a game like duck, duck, goose*)

"Layla, Layla, Layla, Layla . . ."

(*From alternating sides of the stage as he runs back and forth.*)

Group 1: "Layla, Layla, Layla-Layla . . ."

Group 2: "Layla, Layla, Layla-Layla . . ."

Majnun/Qays: Layla, have you seen her?

Layla: (*Alone and weeping, not part of the game*) Qays! Oh, Qays!

(*Sudden silence*)

Majnun:

Wind whisper in her ear: "One who has sacrificed everything for you lies in the dust telling his grief to the earth." Layla candle of my soul, a moth I flutter around your light.

Scene 4: Kaaba

Manjun's Mother: Might not the Almighty come to our aid, and the door for which we don't have a key suddenly open? Isn't the Kaaba the altar of heaven and earth where the whole world prays? Why not we?

Manjun's Father: It is the month of pilgrimage, we will approach the holy city devoured by hope and impatience.

Majnun's Mother: Here, son, in front of this temple, pray to be freed from this sorrow. Say "Save me from this vain ecstasy—free me from the evil of my love."

Majnun: I stretch my hands toward the shrine. I pound it with my head. Yes it is I who knock at the Kaaba door today!

(*To parents*) You say abandon Layla, but I gain strength only through love. If I am drunk on the wine of love, then let me drink even more deeply.

Let me Love for love's sake.
The brazier on which I burn is love's eternity,
without beginning, without end.

Travel to Mecca
Polish my
so I will be repeated

Two way of seeing the world
-Majnun- divine-

Scene 5: Layla and Kaaba

Layla's Mother: This madman imperils her honor. Day after day he trails around the countryside, hair disheveled, hooligans following him hounds loosed from their chains.

Layla's Aunt: Now dances, now kisses the ground. Always composing and singing ghazels. Unfortunately, his verses are good, so people repeat them. "Let me love love for love's sake". He tears the veil of custom and Layla is branded. He must be punished! We must find her a suitable husband.

Layla: (*Reading*) Veiled with a special veil, veiled with the veil of sincerity, burned up in love and longing, lost in her union of love divine. Rabia refused to marry. On her way to Mecca, in the midst of the desert, she saw the Kaaba. It had come out to welcome her

Rabia (speaking together with Layla): And Rabia said: What am I to do with the Kaaba? It is nothing to me—I want its master. (*What is the Kaaba to me?*)

Adams
got by himself
Travelled
repeated
Kwabon
only hand
Rabia

Ibn Adham: Ibn Adham reached Mecca after traveling fourteen years, taking two steps only and then doing prayers. When I reached Mecca I could not see the Kaaba. "Is something wrong with my eyes!?"

Rabia: Nothing is wrong with your eyes, the Kaaba has gone to meet a woman, me, Rabia.

Narrator/Ibn Adham: Who? - Δ

Layla and Rabia: Rabia!

Ibn Adham: So you are Rabia? Responsible for all this commotion in the world?

Rabia: It is you who have been traveling fourteen years, bowing every other step.

Narrator/Ibn Adham: (*Proud*) I traveled in prayer, namaz.

Layla and Rabia: I in longing, niyaz.

Layla: Though in the darkness Rabia had no lamp, when she blew on her fingertips: they blazed like a lantern till daybreak.

Layla: I don't seek the Kaaba—I want its master, Majnun! (*Blows on her own fingers. Majnun appears from shadow they look at each other but then he fades as her mother enters. Her fists clench and she hides her hands.*)

consider
make
back

Layla's Mother: That nice young man, Ibn Salam is riding by. (Layla says nothing holding her breath. Her mother waves at him then leaves. Layla gasps for air.)

Layla; Qays! Qays! Qays!

(1200)
Layla

Layla's Aunt: (Entering from other side) Ibn Salam riding by, nice young man. (Layla holds breath till she goes.)

(1200) Ibn Salam riding by -
nice young man

Voice: Layla, Layla, Layla-Layla!

Layla; Mujnun's voice. Every child in the market echoes him:

Chorus: Layla, Layla, Layla-Layla!

(Group mimes a children's game, playing as if on a village square. Perhaps a game where two players break through a barricade of other players and end up spinning while holding hands. The lyric develops into a call and response)

Majnun: Love is one, not two, not three
Manjun-Layla, one soul
Together, yet free.

Love
set
free

Layla: "Bound together, yet free."

I threaded the pearl string of words together to answer. (She takes a piece of paper, writing) Love found no one in eighteen thousand worlds to take a single sip. Until love arrived at last to me. "If I did not see him, I could not worship."

(She kisses the paper and tosses it. It blows to Majnun who catches it and presses it to his heart.)

I want
to
Layla
to
me

Layla's Mother: Ibn Salam, everywhere he goes people say: "Look, here comes the good luck of Ibn Salam," and so "Good Luck" is his name.

Ibn Salam: I did everything right. Proposed—submissively like a beggar, while offering presents like a king, and squandering gold like sand.

Layla's Aunt: Who could refuse such a match?

INTO THE WILD

Majnun: I went far into the desert, only the wind as companion.

I freed the gazelle from the snare.
(To gazelle)
Dark as night, like hers, your eyes.

What is trapped will not return.
Captured in the snare of lies
Silenced memories now burn.

(To the doe) Like me you are separated from your beloved—should ever pass Layla's tent
give her this poem. *(Attaches message to antlers)*

Majnun begins then doe:
There blows no wind but carries your sigh to me
Doe: There sings no bird but calls your name to me
Each memory scars its mark on me
Forever written on my heart.

Majnun: *(Sees a Raven.)* Who are you in mourning for? Why somber colors of night in
the middle of day. If in your flight you happen to see her, tell her:

Majnun starts first line and Raven continues:
Black as storm clouds my loneliness

Raven: Parched in wilderness without rain
Caught by the hunters, I await release
Only you can free the pain.

The animals befriend Majnun and join his camp.

Raven: The darkness grew until it was as black as my raven plumage. It spread its wings
encompassing the sky. Yellow raven eyes by the thousands, great and small and countless
multitude stared down.

Majnun: I covered my face and wept.

Lion: I, lion, kept watch, like a dog guarding his flock. I lost the urge to kill.

Wolf: I, wolf, lay down with the lamb.

Fox: I, desert fox, kept watch, swept the place clean for Majnun with my tail.

Deer: I, deer, offered my loins as bolster.

Vulture: Majnun rested peacefully in the folds of my vulture wings.

All: We were the peaceful kingdom that travelled with Majnun.

Lion: If someone insisted on visiting Majnun. We animals, full of suspicion, gathered
round baring teeth and growling.

Majnun: Until I calmed them down,
Animals: Since Majnun is good, we also became good.

Layla's Wooing

enter to R. de Layla - JCS - full notes - 7/20/10

Layla: I lived guarding the secret of love. When backs turned, I ate the bread of grief.

Layla's Mother: (*Indicating Ibn Salam*) Who would not accept such a mighty warrior as a son-in-law.

-plaid'

Layla's Aunt: The day of the marriage was fixed.

-bur 7/2 turn to

Layla's Mother: Everywhere was joking, laughter, gaiety.

Layla's Aunt: We adorned the rooms, burnt scented aloe wood.

Layla's Mother: Among all the gay people.

Layla: I alone am sad. (*Isolated in a circle of light. The wedding fades in and out.*)

I am more mad, more Majnun than a thousand Majnuns. He is a target for the arrows of pain, but at least he is a man, free to escape, wander, cry, and sing his poems.

But I? a prisoner.

A woman may conquer a hero till he lies prostrate at her feet—but still she is a woman. I carry death in my soul.

Layla death in the Arabian

he'll use C

(*Layla is given to Ibn Salam.*)

Ibn Salam: Everything you see is yours, my possessions, my home . . . (*tries to embrace her, she avoids.*)

back

Layla: But when darkness fell, my husband was sleepless and alone.

Ibn Salam: My eyes search only for Layla.

A - not US

Layla: Mine search only for Majnun.

Majnun: Mine search only for Layla.

Layla: Man is as lightning, born to die, not meant to find permanence. We live in the house of suffering.

also script 18

Majnun: Do not settle down or rest in a place where everything perishes.

If you die your own death in this life, tearing yourself away from this world . . .

Layla: You will share eternal life.

Layla: Two are

Majnun: One.

GOING BEYOND

Garden

Narrator/Khizr: Finally, an old man as wizened as Khizr, the Green One, came to where Majnun lived with his menagerie. He brought a letter from Layla:

Layla: How long ago my love did I seal my bond with you! Looking out at dawn and dusk, I see your blood colors the mountains. In the midst of dark night you are the wellspring of Khizr, whence gushes the water of life, messenger of the divine—the desert blooms.

Narrator/Khizr: Majnun crouched and did his calligraphy sign by sign, stringing a necklace of letters, words, points, curves, and flourishes, composing the image of his grief. He handed the letter to me.

Majnun: (*The letter*) You know everything in light of day, but also what is hidden, you understand both ease and content, *lahir* and *batin*. You, Layla, change the darkness of the night into day and the hidden chambers of my heart are open. You are my garden of paradise. But where is the key to the gate?

Khizr: (*Goes to Majnun*) Oh king of the wilderness, lord of animals. I know a garden with carpet of living green . . . spring awaits you and the key of your fate.

Majnun: (*Going to her*) Was it really possible to steal a glance at paradise while still living? Could a particle of eternity break the chain of hours?

Layla: I saw him—only ten paces away.

Majnun: I saw her—the world spun.

Layla: Recite, I will hear.

Majnun:
A riddle to the world, are we

Separate in life, one in eternity
Your silence sings in my cry
My madness is veiled in your gazelle eye

Layla: One light shines through though two gaps
A stream from one fire that has to go back
To the oneness where it starts
Burning in the core of our one heart.

Majnun: drunk with wine, we only taste in paradise.

Narrator/Khizr: (*Pours a pitcher of water*) The Water of life.

Ibn Salam died, Layla
died, saying, "Tell him I am waiting." Majnun came to her tomb (*Majnun and Animals
come*). The gorges glowed red with blood. And he lay down and was buried at her side.

The book of life has two sides to every page. On the upper one we inscribe our plans. The
reverse is filled by providence, whose verdicts rarely match our own. I became the
caretaker. I gathered the poems. I wondered how they fare in the beyond. In my dream I
saw that luminous garden, shining with infinite light. In the shade of a rose bush, I saw
them, facing springtime, wine in hand and joining in a kiss. I asked: "Who are those
two?" (*pointing*) But, I knew.

He is Majnun, king of the world in right action. She is Layla, moon of the spheres in
compassion. Love loosens the knot of existence, liberates us from the vortex of being.

Lion: And the many who had come from far and near to remember the poet

Fox: And we who visit their graves.

All: Learned of the pair and understood their madness.

Narrator/Zayd: I write out Majnun's verses with my hands

Vulture: We all sing them in our heart.

Majnun's Father: We share them here with you here, tonight.

Khizr/Narrator/Zayd: And some of you who open your ears might even be lovers
yourselves.

End of Layla Majnun Episode

Shapur: The only constant is life is inconstancy. But the stars stood still in celestial wonder at love so true.

(Pause)

I know no better word than Love.
I will practice love my whole life through.
The firmaments *mihrab* is merely love.
And the dust of love is like earth's dew.

If you lived a hundred lives—but without love—
it would be a hundred deaths.
What remains alive even in the world of non-being?
Love's breath.

Gita Govinda/Love Song of the Dark Lord

Narrator

Radha

Krishna

Saki - place as ker - go to between-

Girl 1, 2, 3

God - love all human beings

Saki: Javadeva, first of the wandering bards
Obsessed in his heart by the rhythms of the goddess
Made this poem
Of tales of the passionate play when Krishna loved Sri.
None can rival him
For poems of erotic mood and sacred truth

Krishna has come in many forms
As the **fish** in the sea as the chaos collapses
Keeping the Veda on its course
As the **turtle** bearing the earth
Up on his strong back
As the **boar** uplifting the earth
On the tip of his tusk
As the **lion** Narasimbha
Saving the boy Pralad from destruction
As the **dwarf** who tricked the demon
Circling the world in three earth-saving steps
As **Parsurama**, ax-bearing Brahmin
Setting aside warriors.
As **Rama** defeating demon Rawana

Hurling his ten heads to the skies
 As **Krishna** wielding the plow
 As **Buddha** spreading compassion
 As **Kalki** slashing his sword moving like a meteor across the sky on the world's last day.
 You take the tenfold cosmic form
 Essence of existence.

Krishna rests in Sri's embrace
 his saffroned chest
 stained with red marks of passion
 Sweat from tumultuous love
 May his broad stretched arms enclose you and bring you pleasure too!

When spring came, tender Radha wandered
 Like a flowering creeper in the wild
 Seeking Krishna in his haunts

*Endo-ven, Indio-ente,
 cut between opposite
 land des - Har*

Soft sandalwood winds caress quivering vines
 The forest hums with droning bees, crying cuckoos
 Spring's mood is rich. Krishna roams
 To dance with young women

... cross back

Radha: A cruel time for a deserted lover,

3 girls

Girl 1: Lonely wives whose men are away wake in love's mad fantasies

*away from world by
 11/10/18*

Girl 2: Budding mango trees tremble in the embrace of rising vines.

Girl 3: Brindaban forest is washed by the meandering Jumna river waters.

alpe

3 Girls: Wind perfumes the forest with fine pollen
 Shaken loose from newly blossomed jasmine.

3 girls

done

mid summer - Sat/late 11/24

DSL

Krishna: As it blows Love's cactus-fragrant breath
 tortures every heart it touches,

- Love game King/Indio

3 Girls: Pointing to Krishna in seductive game

3 girls

Girl 2; Moving from one woman

Girl 3: to the next, in his revels.

Girl 1: Another simple girl, lured by his wanton quivering looks

see Radha

Meditates intently on his lotus face.

Radha

Girl 2: A girl with curving hips, bends over to whisper in his ear
Cherishing her kiss on his tingling cheek.

go to

who

speaks

girl

Girl 3: Eager for the art of his love on the Jumna riverbank, a girl
Pulls his sash toward a thicket of reeds.

my

Girl 1: He hugs one. - see Radha

you

Girl 2: He kisses another.

Girl 3: He caresses another, mimicking a willful girl.

Girl 1: When he quickens all things
To create bliss in the world,

Some medical
note as
the girls

Girl 2: His lotus limbs
Begin a festival of love.

Girl 3: Beautiful cowherd girls wildly
Wind him in their limbs.

Krishna: In spring, young Krishna plays

I like

3 Girls and Krishna: Love incarnate.

Scene 2

~~Krishna: While I roamed the forest
Making love to all the women~~

Radha: My hold on him loosened
Envy drove me away.

Saki: But anywhere you try to retreat
The buzzing bees hummed of love

Radha: His sweet notes from his alluring flute blessed by the nectar of his lips
He would meet me under the flowering tree, calming my fear, lighting the dark
A single glancing look and he sees my deep heart
I can't even hold on to my rage
I keep denying his guilt
Though he steals away without me

Meeting others
My crazy heart only wants him back!

I reach the lonely hut where he secretly sleeps at night
My eyes search only for him

Saki: He laughs in a moment of passion.

Radha: I shy from him.

Saki: He coaxes with flattering words.

Radha: I smile at him tenderly.

Saki: He loosens the silken cloth on hips.

Radha: I fall on the bed of ferns.

Saki: He lies on your breasts forever.

Radha: I embrace him, kiss him!

Saki: He clings to you drinking your lips

Radha: My body is moist with sweat.

Saki: He is shaking, he masters loves secret rite.

Radha: I savor passion's joyful time
My body falls like a limp vine

(to Saki) Friend, bring my divine tormenter
I've gone mad waiting for him.

Scene 3

Krishna: Feeling Radha bind his heart with chains
of memories buried in other worldly life

Girls: He abandoned the cowgirls

Krishna: As he searched for Radha in vain.
She saw me in a crowd of women

And went away.
I was too afraid to stop her.

What will she do,
For my deserting her?
Radha, I know jealousy
Wastes you,
But I can't beg forgiveness
When I don't even know where you are!
Damn my wanton ways!

You haunt me.
Appear, disappear.
Why do you deny me?
Forgive me.
I won't do it again
Beautiful Radha.
Even when you're gone
My mind holds on to you in a trance
How does the wound deepen?
Your arched brow is a bow,
your darting glances are arrows
your earlobe, a bowstring

Radha: Love's living goddess of triumph
Krishna: The world is already vanquished.
On the riverbank, waiting helplessly.

Saki: I told him:
She makes her flowerbed of penance to win joy in your embrace
She raises her face, clouded and streaked with tears
Like the moon dripping with nectar from the cuts of the eclipse's teeth
She cries out

Radha: Krishna, Madhava, I fall at your feet!
When your face turns away, even moonlight scorches!

Saki: She evokes you to reach you, distant, beyond form
She cries, laughs, collapses, trembles, utters her pain
Lying dejected by your desertion, feeling loves arrows
She clings to you in fantasy.
Divine physician of the heart
This lovesick girl can only be cured

To Saki
To Radha
To Krishna
to Krishna?
wild
to
one
pen
a
what
I see
end?
program

hard angry

harass
power
of
one's
heart,
no longer
live

beg
damn!

appear, disappear
trance
gone
arched brow
low
arrows

riverbank
waiting

look
up
smile

like
head

With the elixir of your body.
How will she live through your long desertion?

Krishna: I'll stay here. Go to Radha,
and bring her here.

here, go, bring

gave
I own
Kee
naked
arm
Able
up

Saki: (to Radha) Wildflower-garland Krishna
Suffers your desertion, friend.
He's abandoned himself to the forest
forgetting his big house.
He tosses on the ground
Frantically calling your name.
He waits for you
In love's sacred thicket
Where you perfected love together:
He plays your name to call you on his sweet sounding flute

Krishna: When a bird feather falls or a leaf stirs, I think it is you.

Radha

bird
feather
leaf stirs

Saki: Take off your clanging anklets. Go to the dark thicket, Radha,
Hide in the cloak of night.

Krishna: Sighing endlessly, pouring out grief
I search incessantly the empty directions - did I see her?
I gasp for breath/makes the bed again and again
Staring at it in empty confusion

did I
see her?

Search 4 breathing
back to center

Radha: My spitefulness ebbs
As the hot-rayed sunset.
Krishna's mad desire
Keeps echoing the plea

Sighing
gasp
search
make bed
staring

Krishna: Delay is useless you fool! —
It's time for lovers to meet!

I can't stand it anymore,
get her here now

Still separate

Radha: Two lovers meeting in darkness

Krishna: Embrace and kiss

Radha: Claw as desire rises

embrace/kiss

Both: to dizzying heights of love.

dizzy

Scene 4

Saki: On the dark path they stop at every tree
After struggling through the night she seemed wasted by the arrows of love.

- Krishna: I bow before you, pleading forgiveness.

Radha: Bloodshot eyes from a sleepless night, Damn you Krishna, go.
Smudges from kissing someone else's kohl-black eyes, Damn you, Krishna, go.
Scratches of sharp nails from a battle of love.
The teeth marks she left on your lip gash my heart
And you want to be with me now? Leave me—go after her!
She'll end your despair, don't plead your lies with me.
Already when you were a child you were killing women
What else is that story of Putana about?
Suck on her breast and, boom, he's dead!
You cheat, flaunting the end of our love
Go! Run after her!

Saki: Why cry in hollow despair.
Don't turn your wounded pride on him.
Listen while I tell you how he regrets betraying you.
Don't turn wounded pride on Krishna,
He is proud too, Radha.
If he is tender, you are harsh.
If he's pliant, you're uptight.
He looks expectantly, you turn away.
Your mood turns the joyous love play into hellish torments.

- Krishna: You're mad at me, Radha.
Inflict loves slashes with those nails.
Bind me in your arms!
Bite me with your teeth!
You are my ornament, my life,
My jewel.
Punish me if you want, crush me,
Angry goddess.
Shoot loves' arrows.
Pierce me to sap my life power.
Your arms conquer worlds
I worship before you.

Saki: He goes to lie in the thicket.
He falls limp at your feet.
Now he waits for you in bed.

Went
to
Radha
then
shever

Bind
you, around, etc

crush
worship

He loves only you, you fool.
Go to him.

Night is putting black kohl on eyes,
Tamala flower clusters on ears,
Dark lotus wreaths on heads.
In every thicket
The night's dark cherished cloak
Embraces the limbs of beautiful women
Whose hearts rush to unite with lovers.
Saffron bright bodies
Of women, rushing to meet lovers,
Streak the night
With clusters of light—
The gold of love.
Revel in the fragrant chill of gusting sandal-forest winds.
Krishna worships your lotus feet—Why are you afraid?

Radha: My restless eyes are on Krishna/Govinda
With mixed alarm and bliss,
I enter his place.

- See Radha

Krishna: The sweet sound of ringing anklets.

Sound

Radha: When my eyes meet yours,
Tears of joy fall like steaming sweat.

eyes meet

Krishna: You near the edge of my bed
(Masking a smile, pretending to scratch.)

bed

enter to shadow

Radha: When I saw your face
Even modesty left in shame.
Sharing passion
Love play
The battle began
I launched a bold offensive
From above

slam me

- Krishna: And triumphed over me.

hands - breathe

Your hips are still
Your vine-like arms slack
Chest heaving
Eyes closed

to audience
hear the
see his
expression

Radha: Why does manly force
Succeed for women in love?
Come, put color on my cheeks
A girdle on my hips
Twine my hair with flowers
Fix bangles on my hands.

Gita Govinda
Karnataka

— Krishna: I do whatever you say.

Narrator: My meditation on Vishnu
My vision of reality in the erotic mood
In perfect tune with Krishna
Let the wise purify the world
By singing the Gita Govinda, Song of Krishna, Song of Love
Words in the voice
Power in poetry
Free us to love
Human and divine.

Appendix F – Rehearsal Journal for Mughal Miniatures

Mughal Miniatures: Rehearsal Journal

10/1/13

1. Icebreaker exercise: Flip to a picture, pick one, and perform in groups
2. Audience - rest of cast members - alter as see fit
3. Lines - composition - stage picture - “connecting with others - not necessarily eye gaze
4. Eventually - moving→ stage picture→ moving

10/2/13

1. Stage pictures - composition - any changes?
2. Human Bunraku puppet
 1. one lead - head
 2. “connection”
 3. How the “whole” moves
 4. Spine
 3. Sculptor - don't move more than it moves
 1. Tension yet flexibility **
 4. Puppet moves through space, picture
 5. Stage picture - “dramatic picture”
1. Gives it punch
 6. Space - how long does it take to move across with the text

1. Now try silently - move without text

10/3/13

1. Cast stage picture
1. Slow motion = better picture, more in tuned
2. Slow motion fight without touching
1. Equal tension to/fro
3. Beat & Half Beat Walk
1. Agree/Disagree
2. 1, 2, 3, Beat, Double, triple = informs about character **
4. Mask
1. How does the sight inform
2. How fast can your character move
3. The mask makes a puppet out of the wearer
4. Characterization through steps/beat
5. Central axis of character - spine
6. Look at mask
1. Move up, down, left, right
2. Fast & Slow
7. When moving slow motion, what does it mean?

10/4/13

1. Zekir - prayer & dance
2. Spine of puppet handler matches spine of puppet ***
3. Chorus - reacts to on stage - loud/raw
4. Notes for self:
 1. Begin to memorize Chorus Leader
 2. Timing of beat = characterization

10/5/13

1. Animals - standing, plie
 1. Jaguars - low
 2. Birds - on tippy toes
2. Walking animal - oppositions
 1. How does the animal move naturally
 2. Find your poses
 3. More space = more interesting **
 4. Where is your center of gravity?
3. Openness - Exaggerate Full Extensions

10/8/13

1. Working with live music
 1. Pause/Freeze - music ensues, then move
 2. Stylized - music gives depth to character

2. Elbow exercise - body part touching

10/10/13

1. Mudra - gestures - like sign languages that tells of a story - South East Asia **
2. Krishna / Vishnu = trickster
1. Humans want the divine - so sleep with me! **

10/15/13

1. Yesterday, we were scheduled to be off book. This was not the case. Off Book deadline is a ploy used by directors and stage managers to place excruciating pressure on the actors. Ideally, this pressure works and the actor has attempted, failed, and realized that he/she needs to step it up. For me, the ploy worked. I am not completely off book but so far, I am off book for the scenes we have been running in rehearsals.
2. Tonight, I've took in the note of moving -- stop -- speak. This is different than the "naturalism" approach but I find it much clearer. Realization: The sounds of the music does add depth
3. Goal: Be completely off book -- so I can begin to work on vocalization

10/17/13

1. Stumbled through Khosrow & Shirin scene. I played a horse wrangler and a chorus. Logistically, there might be a problem due to the timing of dressing

up at Krishna. Talked to Stage Management and had an understudy that might step in for me.

2. Other good news, I am off book for the 1st 3 scenes of Krishna. Once I am solid and golden, I will begin to work on Mudras
3. Goal: Continue to work on lines, then→ Mudras

10/22/13

1. Work on plie. Turn out. Mudras, React
2. Knees - 90 degrees - center of gravity
3. To do: Run through Majnun/Layla lines

10/24/13

1. Stumble through of entire shows
 2. Worked on cues
 3. Stayed in the characters that I sketched
 4. Played with movement/sound dance
 5. Played with musical tone
 6. Krishna - nice guy
1. Plane - see her, not directly
 2. Take some to Saki and some to explain
 3. Not over the top - "Flowe"
 4. "Divine Love"

10/28/13

1. Majnun/Layla
 1. Work w/ tones
 2. Movement-->speech
 3. "Long way" -- Ibn Salam's Horse
 1. 2 stops - DSC + CS-SL
 4. Alone, Alone, Keep the secret, secret, secret (whisper)
 5. Moments in dance
 1. When to talk/smile @ Wife
 2. Enjoy wedding
 3. Toes up on dances
 4. Long way w/ wedding scene
 6. Puppet - spine - focus - unison
 1. Slow down on the dolls
 7. Ibn Adham/Salem - destination
 1. Ibn Salam - ride - out and through crowd
 2. Arms same level
 3. Faster energy w/ entrance
 8. For Radha Krishna
 1. Use the Saki + Radha
 1. React

2. Tonight was a useful rehearsal. Started the 1st hour with Radha & Krishna section. I needed help to direct lines to the Saki & Radha. The Mudras was helpful--need to fine tune
3. Need to have Ungdang phonetic the song lyrics + record song to help with singing
4. The Majnun puppet - chant dance was helpful. Work on intention for each line. How to deliver?--Bill Cosby**

10/29/13 - Tech View #1

1. Middle school students - turn and enter w/ group
1. Pose of obnoxious middle school students
2. Work on precision of Indian Dance
3. Stream + Milk - total focus, no leader, work with music
4. Timing - circle stage till off stage
5. Radha + Krishna - don't walk and talk @ the same time, find pauses ***
1. Rhythmical timing
6. Don't bow so deep -- see face (Ibn Adham)
7. While looking, take time to look
1. Gong - strong movement
8. Saki - collapses - "listen to each other"
9. Note:
1. What do others say about me?

2. "Not Realism"

10. Run through was useful. Begin to see how I navigate through the play. Work on focus. Run through lines. Rhythm. What is said about Krishna

10/31/13

1. Ibn Salam - "death" -- my eyes search only for Layla -- Majnun hurt, turn, walk off
2. Circle once on Ibn Salam's entrance
3. The run through was useful. It is clear what I need to work on. The show is coming together. All I need is sound to underscore it.

11/1/13

1. Puppets further upstage
1. Servant to the puppets, requires total focus
2. See Radha when hug girls
3. We learned Bhangra today. The dance was quite difficult because I am not a so called "dancer." However, after much tenacity and perseverance, I learned the dance and found out it was actually quite easy. What helps is counting out loud the counts. As long as I follow the counts, I will be on time

11/2/13

1. Tech

1. Blocking altered to adjust to light
2. Let light set the score/venue
3. Take time to set the stage & use words to paint
2. We were finished with the entire technical process today. It was not as bad as I had envisioned. The hardest part is altering the blocking to help adjust the lights. Other than that, things went well.
3. Shadow Puppetry
 1. Closer to light = larger
 2. Farther from light = clearer

11/3/13

1. Find light after wedding dance
2. Find light after grabbing Layla - my possessions
3. Ibn Salam
 1. circle one, land DSC
 2. circle SL, get off horse
 3. After wedding, die CS
 4. don't let women block me
 5. Dead people - straight spine & exit on diagonal ***
4. Ibn Adham
 1. Come into light
 2. Stop lines until "then doing prayers."

1. After one more prayer, cannot see the Kaaba; once realized Mecca, get up:

SL → SR → SL → SR

2. Is something wrong w/ my eyes

5. Krishna

1. "I worship before you"

2. He goes to lie in the thicket

3. React to seeing Radha, check Saki's line--do this before she says

1. Looking at ground, crying

4. Find things to do when Saki speaks

5. Spatial awareness***

6. More stillness during dance

7. Gopi - circle - in & out

8. Turn back to see Radha before exit w/ Gopi Girls

9. Work on trance

10. Reaction - when she calling name?

11. Bed = behind the shadow screen

11/5/13

1. First Dress - First dress went well. The costumes added another layer of theatre for me. I felt more in character

1. Running over lines & visualizing the movement helps. When I deliver these lines, what am I doing exactly?

2. Gold for Ibn Salam
1. Place in pockets
 3. Let stick dance till end then land in center
 4. Safety pin gold sash
 5. Love, teasing -- see Radha just leaving

11/6/13

1. Second Dress
 1. Added elements of gold
 2. Krishna sash? Slipping off shoulder
 3. Added to spin to Ibn Adham to convey 14 years
 4. Don't gesture to Majnun
 1. When Ibn Salam "you can have everything"
 5. Appear / Disappear
 1. Not actual trance
 6. Look at Radha - dizzying heights of love
 7. Eyeliner @ bottom as well
 8. Note for self: Clarify the motivations / intentions

11/7/13

1. Final Dress
 1. Hear Radha when she speaks

2. Tie the scene together
3. React to Radha in my own world
4. I do whatever you say - love passionately
5. Use US hand - shadow
6. Ibn Salam - not comic - horse

Appendix G – Physical Score from Machinal

Machinal: Physical Score

Filing Clerk, Young Boy, Bartender, Lawyer of Defense, and Guard

1. Top of show/Episode 1

1. Enter from curtain USL to Filing Cabinet.
2. Hold an upright, dynamic pose, of looking at a piece of paper before filing(light will shine on this spot for 1 second)--your back should be facing house left and your profile should be house center
3. Unless noted otherwise, continue to open one filing cabinet at a time and file papers. There are three total filing cabinet: Top one is A-L, Middle one is M-Q, Bottom one is R-z
4. Line: What's the matter with Q
5. Stop filing, turn 180 degrees towards the right until cheated to rest of the cast: Stenographer, telephone Girl, Adding Clerk
6. Line: Matter with Q - turn head towards telephone girl while body is still cheated to rest of the cast
7. Line: Look at A. Look at B. - use filing cabinet to unify text and action
8. Line: What's the matter with Q? - Cross to CS--share gaze with all 3
9. Line: Hot dog! Why ain't it? - to telephone girl
10. Responses from all 3--direct gaze to each as they respond
11. Line: Hot dog! --look out into the audience, thinking, then return to filing cabinet position

12. Line: Do you like him--to telephone girl
13. Line: Report, Sales, Trade --down on left knee, right knee at 90, filing papers
14. Line: Hot dog--to trio, smile, rub hands together
15. Line: Hot dog--to Adding clerk--direct gaze
16. Line: Shipment--down on left knee, right knee at 90, filing papers
17. Line: Hot Dog! --right hand, miming a gun, point to adding clerk, bang
18. Line: She's inefficient--look at stenographer, then to adding clerk, direct line
to
19. Line: Hot Dog!--to trio, right upper cut
20. Line: Good morning--immediately, to Jones, extend to full height of body,
body is completely vertical, hands by the side, feet together
21. Line: Not Yet--shake head (no)
22. On Jones' exit--cross to center next to telephone girl with adding clerk--lean
in and out to the side on each the next three line
23. Line: Hot Dog. - to house CS, right upper cut
24. Line: You're late--move right foot SR, followed by left foot SR--should be
facing full to house left and left profile to house center
25. Line: The day before--gaze at young woman
26. Line: Rent--lead with body towards filing cabinet, but keep head towards
young woman for the duration of the entire line
27. Line: Excuse --sit into swivel chair, inch with each foot with the rest of the
trio towards young woman in center. Stop as a whole

28. Line: Give her the air--look at the trio
29. Line: Same thing yesterday--turn swivel towards left shoulder (with ensemble) to face full on house right
30. Line: And the day before--turn swivel towards right shoulder, land in previous position (with ensemble), facing young woman
31. Line: Take a taxi--get up
32. Line: Call a cop--walk towards filing cabinet with pushing of the swivel chair, head should be directed towards young woman for duration of the line
33. Line: Me?--look intensely at Young Woman
34. Line: She's always doing that to her hair--eyes wide open, slow scan of the trio from stage right to stage left
35. Line: Hot Dog--after line delivery, stick tongue out and point finger into throat to communicate dislike, distaste, and yuck
36. Line: She's inefficient--to Adding Clerk, lead with head, fully extend neck
37. Line: Hot dog!--direct gaze US to Jones's office
38. Line: Do you think she'll have him? -- quick take/gaze to Stenographer
39. Line: Hot Dog -- to Adding Clerk, arms by side, hands flare out with tension over the palms at the end of line
40. Line: That's all you ever say to a guy--to trio
41. Line: Hot dog--point to Adding Clerk with the gesture of a gun
42. Line: Sweet papas--uppercut gesture with right hand

43. Line: You at the big chief--stop filing paper, direct entire body to Young Woman
44. Line: Hot Dog--deliver line with mouth wide open at end
45. Line: Hot Dog--point to Adding Clerk with the gesture of a makeshift gun
46. Line: Hot Dog--left hand half cupping the mouth to simulate “yelling”
47. Line: The sack!--deliver line ending with clenched teeth/smile, eyes wide open
48. Line: No work.--hold paper up from filing cabinet and slam on top of filing cabinet at end of line
49. Line: Lunch in bed--plie, spin, and land after 360 with one leg behind the other
50. Line: Profits--plan--purchase -- head turn towards the trio, body facing filing cabinet

2. Episode Two

1. Line: Ma! Listen! Listen! -- Enter to upper platform, land profile in cubby 3 from stage right.
2. Line: Come on out. -- Prior to lights causing silhouette, have hands behind the lower back
3. Line: Nobody'll see you -- Keep body in same posture & maneuver shoulders left and right slowly
4. Line: It's dark now--come on --slowly tilt head towards ceiling as delivering line

5. Line: Meet you round the corner -- Resume to original posture with hands behind lower back, except the left leg is bent at the knee

3. Episode Three

1. Push bar into place
2. Set up candles and ashtray
3. Organize bar in order of delivering drinks according to this episode
4. Adjust bow-tie and suspenders as needed, usually after serving drinks and wiping bar down
5. Also continue to serve the policeman that is on the take sitting at the bar--he's protection
6. Each time a character enters and exits, take it in by looking at the door--never know who is going to enter this bar--the fuzz?
7. When they all laugh on page 35, look at the boisterous group
8. On page 38, look at Table 1 when the couple's conversation becomes audible due to slight argument
9. On page 39, look at Second Man when he says "how he killed a couple of spig down in Mexico."
10. On page 42, when Table 2 exits, hand the policeman the bribe money envelope
11. On page 44, when First man comes to bar, sale him a bottle

4. Episode Eight

1. Enter during transition by pushing in the table, one swivel chair, and briefcase

2. Stand when Bailiff states hear ye hear ye hear ye, sit after judge enters and sit
3. Line: Mrs. Jones, will you take the stand--gesture with right hand, which has a pencil, to the witness stand in DSC
4. Line: Where do you live? -- Write down my client's legal address and hold it up for all in the court to see
5. Line: I made no such insinuation. -- Gesture with right hand (never mind) flop at the wrist
6. Line: Proceed with the witness. -- Cough, adjust clothing, and head over to witness stand
7. Line: And it was a happy marriage, was it not? -- Walk in place, with rhythm, cross lateral, body is profile to audience, head is facing audience full
8. Line: Never one quarrel? -- Cross back to witness stand
9. Line: Six years without one quarrel! -- Direct this to Lawyer of Prosecution, direct the rest of the line to the audience aka jury
10. Line: You have one child--have you not, Mrs. Jones? -- Cross to witness stand, parallel to Young Woman, gesture right hand as if holding the hand of a little girl
11. Line: Before your marriage to the late Mr. Jones -- Crossover behind Mama at DSL
12. Line: A devoted daughter -- gesture to mom with left hand; a devoted mother -- repeat gesture of holding on to little girl's hand with right hand

13. Line: And now, Mrs. Jones, I will ask you -- direct this to the audience aka jury
14. Line: Now, Mrs. Jones, you have heard the witness for the State--They were not many--and they did not have much to say -- to Young Woman, to Prosecution, to Jury
15. Line: You have heard some police and you have heard some doctors -- gesture left hand, gesture right hand as if look to my left, now look to my right
16. Line: The prosecution could not furnish any witness to the crime--not one witness -- to Prosecution, to audience aka jury
17. Line: Nor one motive -- while stepping to further stage left, then to audience
18. Line: A bottle filled with small stones -- shrug shoulders and gesture both hands out as if to say "I don't know"
19. Line: You did not! -- to audience ; Of course you did not -- cross over to Young Woman
20. Line: You hadn't the modern idea -- roll eyes while shifting the head from right to left -- directed to audience
21. Line: That is what I thought -- gesture with left hand to heart
22. Line: But I wanted the jury to be clear on that point -- cross down stage left
23. Line: Mr. and Mrs. Jones slept in the same bed -- left hand out on Mr., right hand out on Mrs., clasp both hands together by "slept", exaggerated smile whilst delivering "in the same bed."
24. Line: Two men? -- to the audience

25. Line: Big or small--light or dark, thin or-- gesture in an X sequence to the opposite corner per each adjective
26. Line: Big dark looking men? -- face profile to audience, full on to witness stand with Young Woman, left knee bent, weight on the right leg and left ball of the foot, engaging the core, eyes as wide as they can open, slowly (like a spotlight) deliver line whilst turning head simultaneously
27. Line: When you suddenly awoke and saw two big dark looking men standing beside your bed -- shrug and hold tension in the shoulder by awoke, repeat the same wide eyed spotlight effect for two big dark looking men, gesture with right hand to floor immediately at standing, beside your bed is to the jury
28. React to laugh on page 65, energy springboard for following line
29. Line: Tried to raise up -- left arm raises and reaches towards the ceiling with left wrist flaccid
30. Line: The man struck him again and he fell back -- drop entire left arm and let the gravity take over which results in a natural inertia and momentum of swing the arm; while this is taking place, gaze should follow the hand prior to gravity taking over and following thereafter
31. Line: They turned and ran out of the room -- cross USL to table to sit on the edge, giving the floor to Young Woman
32. Line: And that is all you know concerning the death of your husband in the late hours of June 2nd or the early hours of June 3rd last, isn't it? -- cross DSL, deliver to audience

33. Line: All? -- to Young Woman
34. Line: Take the Witness -- Return behind table at USL
35. While prosecution is questioning Young Woman, react with twisting of pencil, facial expressions, and footwork.
36. Line: I object! -- Reactions should be built up and convey a clear pathway to this objection which results in a standing position at full height
37. Line: Mexico? Your Honor, I protest. -- Cross DSL while laughing (this is a joke)
38. Line: Is this the United States of America or isn't it? -- to audience, on USA left hand on chest (like Pledge of Allegiance)
39. Line: I object to the introduction of this evidence at this time as irrelevant, immaterial, illegal, biased, prejudicial, and -- on each reason, put a finger out
40. Line: Why is this witness himself not brought into court--so he can be cross-questioned? -- face profile to house center, full on to Prosecution at DSC, DS from Young Woman & witness booth.
41. Line: If he was out of the jurisdiction of this court how did you get this affidavit out of him -- advance one step towards Prosecution from the previous, poke Prosecution with pencil on "affidavit out of him"
42. Line: I suppose you didn't threaten him with extradition or some other trumped-up charge so that -- close as possible to Prosecution without kissing his lips
43. At the moment above, don't break the concentration until Prosecution breaks it.

44. Line: Your Honor, I ask a recess to -- cross to witness stand and direct to Judge, who is above house center

5. Episode Nine

1. From SL VOM, enter as Guard on Oh Mother! Mother! Land at the top of the VOM
2. On "Come, daughter (pg 81), cross from top of the VOM to Young Woman's jail cell in CS.
3. On the second "It's time" pull/push the "jail cell" to USL and stand SR of the "jail cell", full on to the audience
4. Follow Young Woman as she exits; walk in straight lines and 90 degree angles.

Appendix H – Set, Props, and Costumes Breakdown for Machinal

Set, Props, and Costume Changes

Scene 1-->2	Scene 2-->3	Scene 3-->4	Scene 4-->5	Scene 5-->6	Scene 6-->7	Scene 7-->8	Scene 8-->9	Scene 9-->End
Roll file cabinet US-- >Bring circular table & 2 Chairs w/ Barnes	Enter SL vom to move sink & trash UL (turn it) with Hoisch		Enter w/Bar & Mandy-->Setup ashtrays & votives			Enter w/ desk, chair & suitcase	Exit w/ desk, chair & suitcase	
Scene 1 Filing Clerk	Scene 2 Young Boy	Scene 3 Dancer	Scene 4	Scene 5 Man Behind Bar	Scene 6	Scene 7	Scene 8 Defense	Scene 9 1st Guard
Wife Beater Black Dress Shirt Black Dress Pants Patterned Socks Black Oxfords White Suspenders Plaid Bow Tie Gray Vest w/ Black Lapels	Wife Beater Black Dress Shirt Black Dress Pants Patterned Socks Black Oxfords White Suspenders Newsboy Cap	Wife Beater Black Dress Shirt Black Dress Pants Patterned Socks Black Oxfords White Suspenders		Wife Beater White Dress Shirt White Dress Pants Patterned Socks Black Oxfords White Suspenders Navy Bow Tie			Wife Beater White Dress Shirt Black Dress Pants Patterned Socks Black Oxfords White Suspenders Gray Vest w/ Black Lapels B & W Stripped Tie Wool Jacket	Wife Beater Black Dress Shirt Black Dress Pants Patterned Socks Black Oxfords White Suspenders Black Uniform Shirt Guard Hat

Appendix I – Scansion and Performance Journal for Shakespeare To Go’s Hamlet

Shakespeare To Go: Hamlet

Scansion & Performance Journal

Scansion

*Note: to do a scansion, which is identifying the stressed and unstressed syllable of an iambic pentameter, which is a popular form that Shakespeare used, we will be separating the stressed and unstressed by having

-Underline letters = stressed -Non-underlined letters = unstressed

And purposes mistook,

Fallen on the inventor's head

For us and for our tragedy,

Here stooping to your clemency

We beg your hearing patiently

Performance Journal

Show #

1. April 4th, 2014 - Parjaro Valley

1. Our 1st performance on tour. We were called @ 645AM. Most performances happen at night -- even the matinees do not happen before 12. The task? --> To generate energy early in the morning to give our 100%.

2. The performance went well. Initially, the students were fidgeting, not responding--but after a few scenes, the reactions began to happen. The biggest reaction--puppet & dumb show--yes!

3. The Q&A after proved the students concentration & observations

4. Note to self: Continue to play the intentions, stakes, objectives

2. April 9th, 2014 - Gateway Elementary

1. Performed outside on the grass -- 60 students -- elementary

2. Performing on an unevenly leveled grass outdoors was a first for me. I enjoyed the "live" environment. The space was smaller than the stage space we rehearsed in. The changing room behind the curtains worked just enough for the cast to stand--we were like a can of sardines. To make matters more interesting, the wind was pushing the curtain with their feathery touch--at times revealing a dressing room and several actor statues.

3. The young audience shattered my perceptions. They were more focused than I had envisioned them to be. Compared to the high school students at PV--our first performance--these elementary students at Gateway were more in tuned with the performance; thus, less distracting movements were taking place.

4. During the Q&A, the questions the students were more interested were the kiss, llama on Hamlet's shirt, and the iPod--which reflects the integration of

technology into our daily lives--a not so surprising yet uncertain thought of curiosity is evoked.

3. April 11th, 2014 - Lakeview Middle School #1

4. April 11th, 2014 - Lakeview Middle School #2

1. This is the first school that had an actual stage for us to perform on. We were greeted by doughnuts. The performance went well - however, I was overshadowed by an allergy cloud - my nose was running and I started to sneeze due to the dusty dressing room.

2. The audience was a cross between the PV & Gateway - high school & elementary school - well that makes sense - cross the two together and you get a middle school, which is the school we are at. At times, the middle school audience at Lakeview reacted amazingly to moments. They were great. The problem is getting the laughter to stop. The laughter and small talk continued on as the play progressed. Eventually it became a distraction. In addition, the laughter were born out of trivial things: iPod, kissing, cunt, etc; it is as if the laughter was a wild lion and it had been let out of the cage. How do we contain the lion?

3. The Q & A section was about the kissing-->which progressed to a subject all on its own: did you really kiss? Did you like the kiss? Are you two a couple in real life?--These questions brought me back to my middle school days.

4. Sneezing on stage & sneezing backstage; part of my character or during laughter

5. April 16th, 2014 #1

6. April 16th, 2014 #2
 1. *Paul stepped in for me as an understudy
7. April 18th, 2014 - Harbor High #1
8. April 18th, 2014 - Harbor High #2
 1. Today was a two day show. The performance space was on a stage with raked seating--yes! However, our curtain was not enough to cover our changes from the wide sight lines. Nonetheless, the first performance felt better than the second. As the player queen, who enters to greet Hamlet, I continued to explore my character's range and boundaries. With that said, during the first performance, I bowed after Hamlet to get the last bow. By playing this, the bow exchange went on 4x each.
 2. On a different note, it was brought to my attention that checking your props and committing to a fulfilling warm up is key -- several of the cast were aloof because they failed to check their props, which probably contributed to their lack of breath.
 3. The second performance was interesting. After careful reflection, I came to the conclusion that we, as human beings instilled with innate human nature, like repetition only if it proves to work in our favors. That being said, I tried to repeat the bows from the first show instead of explore it as I should have done originally.
 4. The audience - high school students - was great. They were focused, laughing, and enjoyable to work with. Oh and I forgot to mention, the malfunctioning lights were distracting at times. The spot will be full at times while, at other times the lights will be dimming or flashing uncontrollably.
9. April 25th, 2014 - Porter Hitchcock Lounge

1. Originally, we had planned to do it outdoors at the Porter amphitheatre. However, due to rain, the show was brought indoors to the Hitchcock lounge. The area was tight, which affected the fight scenes. Besides the small space, there was an incident when Horatio, played by Lucas Brandt, sat in the wrong chair. This affected the throw and catch between Hamlet and I: this was the first and last time I will drop the book.

2. That being said, everything else went great. Personally, I felt it was one of our better shows--it also doesn't hurt to have your college, department, and acquaintances to help you.

10. April 28th, 2014 - E. A. Hall Middle School

1. This performance was one to remember. We were all really tired. Instead of doing "routine" warm-ups, we did workout exercises and I was the coach.

2. We performed on an extremely high stage - old school auditoriums. The lighting was dim/off DS for the first 20 minutes. Our stage manager, Kat, read my mind, our minds, and preceded on stage to work her magic - voila - let there be light.

3. The audience was boisterous and rowdy. During the first scene, when the King and Queen kissed, they began to snicker, yell, and react in a loud, audible fashion. The following scenes with kisses became even more heightened.

4. Eventually, they became calmer, focused, and laughed in the areas that the audiences normally laugh at.

5. It was also great to see a fellow actor that I worked with over the summer @ El Teatro Campesino in the audience. He was the substitute teacher, who'd knew?

11. April 30th, 2014 - St. Francis High school

1. This was one of our more energetic shows as it began later; our call was at 745. To my knowledge, the show went great. Sure, we had some skulls flying and pause; but that aside, the show went.
2. This audience was one of the better ones. They reacted with laughs at the right moments - besides the kissing scenes (high school students - I know). We definitely felt the energy.
3. Oh by the way - I received news from Kat that I will be entering after the applause; this is my cue to enter and begin the intro speech. What I didn't account for was the prayer - whoops - who'd have ever guess, a Catholic school.

12. May 2nd, 2014 - Mello Center

1. This venue was our first real "stage," as oppose to our other makeshift stages. I decided to have a puppet call with Lucas - we agreed that we can take our time and go at a slower pace and play with the audience. It worked. I exaggerated my characters even more so. I made sure my characters were physically distinct.
2. During the Q&A, I was still able to have the audience within my hand--they continued to laugh at my answers because I was still in character. All in all, the timing of the show worked. I tried to repeat the bow instead of being in the moment and it did not work out the way I had wanted. What did I learn? Stay in the moment and discover for the first time! P.S. Several students told me they liked me -- that made my day. The younger kids in front are more in tuned than the older kids in the back of the house.

13. May 9th, 2014 - Ceiba College Prep

1. There was a stage already but because of the limitation in space, we decided to place the makeshift set on ground level. This choice by the group worked well and was in the favor of all. I can hear giggles as I enter as the player queen -- the grotesque and distinct character choices are visible visual differentiation than the other characters I portray.

2. The students enjoyed the dumb show, which takes on a whole level of listening and responding: I know what I have to do, but how I get there is different every time. I let the kazoo lead me while I simultaneously react to the laughs.

14. May 16th, 2014 - Mission Hill Middle School - #1

15. May 16th, 2014 - Mission Hill Middle School - #2

1. Paul was the understudy for Hamlet for both shows. It was interesting for me as an actor to perform and play with Paul because it was new: I haven't performed in a show with him. However, because he is someone new, the timing I had with Connor cannot be translated to Paul. I was out of time for my 1st entrance as Player Queen - Paul threw the book late in the previous scene.

2. Interestingly enough, after I addressed certain moments after the first show, Paul was able to take it in and his "blocking" became more and more like Connor's version of Hamlet. Either way, or in this case, either Hamlet is okay with me. Oh by the way, it does not hurt to have a hour in between the two shows to nap.

16. May 19th, 2014 - Scotts Valley High

1. Our go time was 10:40; because the audience arrived late, the show did not start until 10:55. The energy was not as high as it could be for both the audience and the cast. As a part of this cast, I felt we could have used our time to do a more extensive warm up instead of cracking jokes and fraternizing with each other.

2. For the most part, the audience reacted. The moments were received but not to its' highest potential. I always strive to do better than the last time around. I constantly remind myself to stay in the moment and react organically rather than repeat another performance.

17. May 21st, 2014 - Prospect High #1

18. May 21st, 2014 - Prospect High #2

1. We did two shows today. The first show, for some reason, felt better than the second. Could it be that since the shows are so close apart in terms of time, I did not have enough time to allow my body to reset in order to rediscover each moment again for the second show? Either way, I noticed that the audience laughed at different parts of the show, when comparing the two side by side. In addition, I realized how important it is to check your props personally. As a performer, we cannot depend on anyone but ourselves and it is our job to check our props before the show begins.

Luckily, I was able to catch my props out of place for the second show before the show started.

2. We performed on a fairly new stage with a raked seating for the audience. The majority of the audience had more than a nodding acquaintance with Hamlet & theater, which was a good thing.

3. Overall, I felt that my first show superseded my second show because of the discovery factor. However, I learned that through the lack of discovery in the second show, I still had a responsibility to fully commit and to keep the show moving forward.

4. P.S. I met the theater manager, whose name is Kirk something. He worked with Shakespeare Santa Cruz and San Jose Rep as a performer. Now he is the technical director for Prospect High. In a way, it motivates me to continue my passion and to keep learning about technical aspects of theater. However, I'll have to admit, to hear that a performer have a technical job at a high school after his performance track record is a bit daunting, to say the least.--I refuse to allow myself to be in the same position.

19. May 28th, 2014 - Spring Hill Elementary

1. This is the first time we performed at a church. When I realized that we were performing in a church, I questioned whether or not this show would be appropriate to perform within a church. When we arrived, we noticed that the "stage" which was the altar, was fairly tight. And, considering that our fight choreography requires a fair amount of space, the cast came to the conclusion of having the curtains on the top of the stairs while the rest of our staging will be at ground level with the first rows of the pews in the church. That being said, we were required to be aware and mindful of using the stairs to enter and exit offstage. The monologues that use the terminology of heaven, damnation, hell, devil, and god became more visceral because the show was being performed in an actual church. Even though the entire audience was

relatively small in size, I performed to the best of my abilities. If it is one person or one thousand people, the performance from the performer should be the same. That being said, it was difficult not having laughs at certain part of the shows but I quickly breathe instead of allowing the thought to affect my performance. Last but not least, the sound of concentration is on the opposite end of the spectrum when compared to laughter. It is useful for the performer to be aware of this when the audience is watching and there is a lack of sound from the audience.

20. May 30th, 2014 - Rolling Hills Middle School

1. This show started off with a rough bump because there are two Rolling Hills Middle Schools. We were given directions that navigated us to Rolling Hills Middle School in Watsonville, when we were supposed to performer at the Rolling Hills Middle School in Los Gatos. Upon arrival at Watsonville, we were quickly informed that was not a performance scheduled here and there is some sort of mistake. Luckily the cast, with the use of smart phones, we used Google to search for Rolling Hills Middle School and Los Gatos came up in the search. We called them and received confirmation that we were planned to perform there. We notified them of the mix up and we were on our way from Watsonville to Los Gatos. Our setup time to erect the stage, change into our costume, and run fight call was fifteen minutes--this is an extremely short amount of time. When we were about to run our fight calls, we receive an announcement that we are planned to perform at 10AM. This gave us an extra forty minutes. With this extra time, I committed to a longer and deeper warm

up to center myself from this morning's confusion. Looking back now, the warm up definitely helped my energy and focus.

2. During the duration of the show, which is only fifty minutes, the school's bell sounded four times over the speaker in the gym, which is where we were performing. The school's bells were loud and obnoxious; the timing of the bells could not be worst. However, because of the warm up, I was able to stay focused and in the moment when the bells rang. I allowed the bell to ring, accepted it, incorporated it, and moved on. After today's performance, I learned that during any performance, anything can happen and it is up to us, as performers, to stay focused and to continue to do our job in storytelling.

21. May 31st, 2014 - Boulder Creek City - Outdoor Library

1. This show was outdoors and it was extremely sunny on this particular day. The sun baked the entire outdoor stage we were performing on. The stage itself was an interesting and eccentrically shaped stage. I'll have to admit, the sun basking on my face was problematic at first. I realized this problem as I was setting up prior to the show. Again, just like the unexpected bell ringing in our last performance, I applied the same mindset to the sun: I acknowledged the sun, I accepted the sun, and I danced with the sun. Once I applied this mindset, I was aware of the sun but the sun was not problematic; it is as if you are in nature dancing or singing while you are aware that the trees are observing you and you are okay with this. There were a few things that occurred during this show that was unplanned. An example of this is during the last two scenes, there are a fight a small scene and another fight. In the

first fight, one of the actors dropped both their gloves on stage during the fight; he needed these gloves for the last scene's fight. Initially, I wanted to do my part to help but since the time between the two scenes was so short and I was unable to communicate to the actor, I allowed the gloves to be where they are to continue to do my job. I came to this decision because of the short notice and the inability to communicate with the actor because of time; therefore, I came up with the conclusion that he will be able to improvise as he sees fit without having my contribution that could prove to be more of a distraction than assistance.

22. June 2nd, 2014 - Elk Horn Elementary School

1. When we arrived, we noticed that the stage we were to perform on was small. Again, like many previous shows, we made the decision as a cast to move the curtains down and off the stage so it is on ground level with the audience. However, one thing that we did differently this time was that we left the costume rack, which is usually behind our curtains, on the edge of the stage that we were originally suppose to perform on. This choice to leave the costume rack on the stage and our stage curtains off of the stage proved to be helpful; it allowed for more space to move behind the curtain. We made sure that everyone was aware of this and was able to retrieve their costumes at ease due to the now newly increased height of the costume rack.

2. In terms of performance, the show went well. It was not the most engaged audience nor was they the least interested; the audience seemed to be somewhere in

the middle leaning towards engaged rather than divorced. I felt that my discoveries during this show was truthful and in the moment.

23. June 4th, 2014 - Westlake Preschool

1. This was another outdoor performance space for us. Unlike the Boulder Creek venue, we did not have the sun exfoliating our skin via heat treatment. When comparing our outdoor venues, this was probably one of our larger audiences. Our energy level was high: a combination of the end of the run mixed with a larger audience could be the cause of such heightened energy

2. During the performance, I made a discovery today! Yay! Because I am portraying multiple characters in the show, some of my characters do not have any lines. This means that I am in the scene but I do not say anything. While writing this, I realized previous to today's performance, I did not have a clear intention and attitude towards each character in the play, especially when I shared the scene with them. Today, I made a choice about my attitude towards each character and the events that transpire while I was discovering each moment as the show progressed.

Once I made the choice in attitude towards the characters, I felt grounded and in sync with the play as a whole and the scenes specifically. I never felt like I was standing on stage during these scenes where I have no lines but I will admit that my mind does wander sometimes. By making a clear choice in attitude towards the characters, I was able to play intentions clearly thus keeping me engaged by allowing me to play my intentions and to achieve my objectives.

3. I received a compliment from several school children that they did not think I should have been in ensemble and they liked my introduction in the beginning the most of all scenes. This compliment warmed my heart as a performer because it is nice to hear that your work is being appreciated, even though the actual work itself should be separated and isolated from the comments one might receive.

24. June 6th, 2014 - UC Santa Cruz's Second Stage

1. This was our last show. The twenty fourth one. Homecoming. I made a decision to leave it all on stage. The entire show picked up a speed that was extremely fast paced; this pace was more beneficial than detrimental. As a cast, we had a group warm up, which always helps. As a cast, we decided to make this the best show. As a cast, we gave it our all.

2. I made it a point to maximize my energy and efficiency for the entire duration of the show, the next fifty minutes. I made a lot of discoveries during this last show. The combination of the last show, homecoming, and an extremely responsive audience does wonder to the energy of the show; my energy was raised to a higher level. I made my attitudes and intentions extremely clear during the non verbal scenes. Looking back at the pictures that were taken during the show, I can confidently say I was in the moment.

3. As I write this, I have learned a lot from this entire experience. I learned a lot about group dynamics and ensemble energy. I learned a lot about the benefits of warm ups and how that affects an individual's center and focus. But most importantly, I learned a lot about myself as an artist and myself as a performer. After

all is said and done, the performances came and went. I did the best I can do. To my surprise, it is a bittersweet feeling that overcomes my heart. On one hand, I do not want the show to end. On the other hand, I am glad it happened. I guess it is true that all great things come to an end. Unfortunately, I would disagree with this and say that all great things do not really come to an end because all of the great things I learned during this journey have found a place within my mind, body, and soul. And the next time I perform, the great things I learned will find a way to communicate themselves through my mind, body, or soul; and in that sense, great things do not come to an end, rather great things find a way to resurface themselves when we least expect it.

Appendix J – LoveDream script

Lovedream

an image theater work
by Manuel Montez

SEQUENCE AND TITLES OF SCENES:

1. Awakening
2. Expurgation
3. Gestation
4. Interface
5. Travail
6. Venture
7. Revelry
8. Accord
9. Origination

*there may be an intermission after scene 5 or 6. The show may run in one sequence without interruption, as well. I will make a final decision regarding this after feeling the concurrent dramatic arc of the entire work. The duration of the work is about 80-90 minutes.

CHARACTERS:

RED-a human figure

BLUE-a human figure that carries a worn teddy bear at all times

PURPLE-a human figure

GREEN-a human figure

YELLOW-a human figure

MIDDLE MAN-this person is also a human figure but is set apart in the way he walks and dresses. He assists the other figures in their daily tasks. He's a "futuristic butler" of sorts.

*The color names refer to a gelled light objects, the color of their boots, and the color of the towels that they eventually possess in the storyline of the image theater work. The figures periodically use and carry the light objects, at times.

SETTING:

The setting is inside the cavernous collective subconscious of the audience. The environment resembles a haunting and broken place out in space somewhere. At SR, US and SL walls is a disjointed tube containing purple light that aligns the walls. The tube resembles a broken and skewed horizon line, a metaphorical severe mountain range, an irregular and haphazard heartbeat rhythm, etc. The tube will periodically emanate purple light from within it. There's a red sphere floating in space at USR, it resembles some type of planet. It, at times during the course of the image theater work, will emanate light from within. At DSL there's a "galaxy with stars and colored gases". This "galaxy" will also periodically emanate light and become alive. There will also be two broken gobo gels that light up the floor of the space in broken light.

TIME:

Right now!

SCENE 1: AWAKENING

The pre-show sound is a haunting and sad echoey tone of a distant music box playing. The actors enter in blackness and take their specific lying, sleeping positions. The jagged horizon purple tube of light fades in slowly. The audience can see figures lying on the ground due to the spill of the purple tube lighting. As individual spotlights on the figures come up and illuminate them in their respective positions, the sound of the haunting music box fades out. RED, BLUE, PURPLE, GREEN and YELLOW are lying on the ground in deep slumber. Their eyes are closed. They're wearing cream colored tunics that go past their knees. They have some type of chalky ash on their faces and limbs. They are barefoot. BLUE, one of the human figures, is cuddling a old, worn teddy bear. Some time passes. Suddenly, MULTIPLE PULSING SOUNDS OF BOMBS EXPLODING UNDERWATER are heard. All the figures immediately open their eyes in complete horror. They all look out into various specific positions out into the audience. They are frozen where they continue to lie. Eventually, the pulsing sounds stop. Silence reigns again. The figures remain paralyzed and do not move a millimeter. They continue looking out into the audience in shock and horror. The audience watches the figures for a bit. After they've realized that the underwater bombs exploding sound has diminished they begin to slowly stand up. With willful determination they struggle to stand. With shaky leg limbs and posture they resemble young colts after birth attempting to stand up. They all finally stand upright. Suddenly, the SOUND OF A LOUD AND METHIODICAL, GIGANTIC METRONOME IS HEARD. Immediately and without self control, the figures begin to move in unison with the the metronome loud clicking. But their various abrupt movements are not in unison with one another. In other words, each figure is moving in their own specific disjointed manner but keeping in lock-step with the rhythmic sound of the metronome. They move in this abrupt and disjointed manner for a while. The audience watches this for a bit... After what seems like a long while of the metronome playing, the sound suddenly and abruptly stops. The figures continue to move as though the metronome hasn't stopped. After a while of them rocking back and forth in silence they slowly stop. They look around at each other for a bit beginning to process what they've just experienced together. They come to the realization that the sound has stopped and that they are not being compelled to rock back and forth anymore.

SCENE 2: EXPURGATION

After the human figures looking around at one another for a while, suddenly the SOUND OF POWERFUL THUNDER VIOLENTLY SEVERS THE SILENCE. With horror they look around attempting to find the source of the sound. They look right, left, down and up. All the while the sound of violently angry and turbulent thunder is heard. Suddenly, the SOUND OF FALLING RAIN begins to fall on them. With a sense of surprise and astonishment they realize that large droplets are beginning to fall on them from the sky. They begin to laugh at the miracle of this occurrence. They are enjoying the water droplets falling on them. They've gone from horror to joy in a matter of moments. They let themselves "feel the water" slap their faces and their bodies. They begin to let themselves bathe and shower under the falling rain. They let it move through their hair and begin to rub their limbs with the "wetness" of the water. They move their bodies in such a way that all parts of their bodies are washed. BLUE also moves the teddy bear in different positions so that it may also enjoy the rain and bathe in it. Eventually the rain stops. They stop bathing themselves and begin to look at each other once again. They stand there looking at one another not sure what to do next. They're a bit confused...

SCENE 3: GESTATION

The human figures hear footsteps approaching and they can see a human figure moving towards them. It's MIDDLE MAN. He's dressed like a "futuristic butler." The costuming may be black and white with a futuristic space feel. He carries himself in a formal, controlled manner. He seems as if he has old world manners and carriage. On his right arm he's carrying six pairs of industrial working type boots. The boot pairs are red, blue, purple, green and yellow. They could possibly be held from the shoe laces with his right hand. On his left hand he's carrying 5 neatly folded colored towels (red, blue, purple, yellow and green). The other human figures are completely mesmerized by MIDDLE MAN. They look at him with intrigue, curiosity and surprise. They may be curious as to where he came from, what he's wearing and the items he's carrying. They also are very intrigued at the way he walks and moves around in the space. MIDDLE MAN then goes over to one of the human figures and sets the boots down. He then takes one of the towels and presents it one of the human figures. The rest of the group look on at the interaction. MIDDLE MAN then begins to speak to one of the human figures in gibberish. The figure being spoken to is in complete surprise at the sounds emanating from MIDDLE MAN'S mouth. MIDDLE MAN repeats himself again. MIDDLE MAN presents a colored towel to the human figure and is attempting to explain something to the figure. The human figure then moves his hand over to MIDDLE MAN'S mouth touching it and is mesmerized at the way his mouth is moving and making sound shapes. Eventually, the figure talks gibberish back to MIDDLE MAN. After a bit more of interaction in gibberish, the figure seems to understand what MIDDLE MAN is attempting to communicate and takes the towel. The others look on in astonishment at the proceedings. MIDDLE MAN also explains to the figure about the pair of boots that need to be worn. The human figure begins to "dry off" with their specifically color coordinated character towels. MIDDLE MAN sees this, picks up the other boots, and then makes a decision to continue to go over to the other figures and explain to them the same thing. The process repeats itself with the other human figures. They also engage in "talking" to MIDDLE MAN. They all take their colored towels and proceed to dry themselves. MIDDLE MAN also explains the instructions regarding the boots to all the others as well. He leaves their specific colored boots next to each human figure. MIDDLE MAN then returns to the first figure he spoke with and takes the used towel. He proceeds to go to the rest of the figures and take their "used" towels. Some have begun to sit down on the floor to put on their boots. He notices this and then calmly leaves the space knowing that his instructions are being adhered to and the figures are putting on their boots. MIDDLE MAN leaves the space carrying the used towels. The audience watches the human figures putting on their specifically selected boots.

Eventually, MIDDLE MAN returns to the space. He's carrying two large plates. On one of the plates he has 5 pieces of stacked toast on it. On the other, there are round portable tap lights with colored gels on them. They haven't been turned on yet. Again, he goes to the first figure and speaks to them in gibberish. He's attempting to communicate something about the toast and the portable lights that are on the plates. Eventually after more discussion between both, the one human figure takes the toast and one of the lights in each hand. He looks at both for a moment. He smells them both as if discovering those items for the first time. He then takes a bite of the toast while holding the light in his other hand. The figure sits down and enjoys the toast. The same thing happens with the other figures. MIDDLE MAN goes up to each one and talks to them in gibberish about the toast and the light. There's gibberish interaction dialogue with each one. They all seem to be enjoying their toast. BLUE takes small pieces of toast and proceeds to "feed" the teddy bear. MIDDLE MAN, satisfied that things are going accordingly, stacks the plates and moves them to one hand and walks out of the space. The figures watch as MIDDLE MAN leaves the space. The audience watches the figures sitting in their pools of light eating their toast. The figures periodically look at one another as they consume their individual toasts casually.

SCENE 4: INTERFACE

After the figures finish consuming their individual toasts they proceed to pick up the light object. As they all are examining the object one of them "accidentally" turns it on! The others make gibberish sounds of surprise. Quickly the others turn their lights on. The sounds of surprise and joy are heard in gibberish as they're intrigued by the individual lights that light their faces. The purple tube horizon line fades out and so does their individual spotlights onstage. The only light source is the light emanating from the light objects. The light is in accordance with their individual named colors and boots (ie. RED is wearing red boots and has a red gelled light shining on their face and so on, etc). They then in subtle and quiet murmuring begin to walk around the space holding their individual lights. They seem to be periodically touching the lights and touching the "screen" of the light. They almost seem like zombies as they walk around in the space completely in awe of the light shining on their faces. They may periodically bump into each other due to not really being conscious of where they're walking. BLUE is holding the teddy bear in one hand and the light object in the other as she walks around the space. The SOUND OF A CAVERNOUS TRAIN STATION CAN BE HEARD. The SOUNDS OF MURMURING COUPLED WITH THE SOUND OF FOOTSTEPS can be heard. Something like one would hear at New York's Grand Central Station at rush hour. The figures don't seem to be aware of the echoey sound of the hall. They are completely mesmerized by their individual light objects. They continue walking around completely engaged with their individual lights. They talk to themselves attempting to make sense of the light object and intrigued by its light. They periodically bump into each other as well. Eventually, one by one, they all turn off their individual lights. BLACKOUT.

SCENE 5: TRAVAIL

The spotlights come up on the human figures in their respective positions. They are sitting down on the ground. There is a wooden box like object in front of them. There's a wooden hammer on top of their individual boxes. Their light objects are no longer with them. They sit in front of the wooden box-like object with complete curiosity. They look at it from different angles not taking any risks at touching it. They may then look at each other as to see what the others are doing. No one touches the wooden box like object. BLUE is sitting down in front of her box with her teddy bear sitting down next to her. Suddenly, a loud sustaining bell is heard. Something like one would hear in a large warehouse to signify the beginning of work time. Everyone looks out into the audience in sheer horror at trying to make sense of the sound. Some of the human figures quickly clasp their hands to their ears attempting to nullify the intense loud ringing bell. Finally, the ringing bell stops. They all look at each other in wonder and confusion. They sit there paralyzed not knowing what to do next. Some time passes as the audience watches them for a bit. Suddenly, the loud ringing bell comes on again and they all clasp their hands to their ears protecting themselves from the loud ringing emanating from somewhere. This time the ringing bell goes on for a longer period of time. The sound of the ringing is extended as if the entity controlling it is trying to make a point by adding more time to the sustaining sound of the ringing bell. Finally, the ringing sound stops abruptly! They then look at each other for a moment then down to their wooden objects. One of the figures picks up the wooden mallet and hits one of the wooden objects protruding from the box. He's surprised at the sound it causes. The others look on as he does this. Eventually, due to their curiosity, the other human figures begin to also pick up the wooden mallets and hit the wooden object. They seem to be surprised at the sound that the mallet makes as it does this. Eventually, all the figures are busy hitting the wooden object with their mallets. The audience hears a cacophony of wooden sound pounding in the space. It's somewhat rhythmic in nature. The human figures do this for a long time and eventually it seems that they get a bit bored with the pounding. They look at each other but nevertheless they continue to hit the wooden object, continuously. Finally, in

defeat an utter boredom, they come to understand that they have to continuously hit the wooden box-like object so that the angry loud ringing doesn't return. With faces of resignation, boredom and defeat they continue pounding the wooden box-like object. Lights fade out slowly into blackness. The pounding continues in the darkness. In complete blackness the pounding fades out...

SCENE 6: VENTURE

The red globe fades up slowly. Lights fade up at center. PURPLE and RED are standing at center. PURPLE is holding a bowl of water. PURPLE extends his arms and offers RED a sip. RED looks at PURPLE for a moment, takes the bowl and then takes a sip. RED then hands over the bowl to PURPLE and he takes a sip of water. They repeat the same drinking gesture and again share sips of water from the bowl. After they are both satiated, PURPLE then places the bowl on the floor next to him. They then proceed to talk in gibberish with one another. They begin to engage with each other and share information. They seem to enjoy this back and forth communication. They seem to get along with each other and have a lot of things to share. After a while of talking there's a pause in the conversation. They look at each other a bit in silence. PURPLE attempts at saying something. RED responds to PURPLE. Then again there's silence. It seems as if they've exhausted all the subjects they were going to talk about with each other. After a long somewhat uncomfortable silence, PURPLE asks a question in gibberish. RED doesn't respond. She seems to be shy with the question posed by PURPLE. Another silence occurs. Eventually, PURPLE reaches out and touches RED'S hand. She lets him. They then move closer and slowly begin to embrace. Something seems to be happening. There seems to be deep affection amongst them. They then move even closer and embrace tighter. The audience witnesses this for a long while. Suddenly and out of the blue a LOUD AND PROTRUDING FOG HORN IS HEARD! Both of them are startled by the sound and hug each other even tighter as they seek comfort from this interrupting loud horn. The loud fog horn continues and they hug each other even tighter. Finally, the fog horn abruptly stops. They continue to hug each other. Eventually, they hear the footsteps of someone approaching. It's MIDDLE MAN. MIDDLE MAN enters with a certain amount of determination and some frustration. He walks over to PURPLE and RED. He stops in front of them for a bit and watches them hugging each other. He then begins to separate them from each other. They both begin talking in gibberish to him. They sound as if they're appealing to him to let them hug each other. MIDDLE MAN could care less and continues to separate them. MIDDLE MAN doesn't speak at all. He moves them about 20 feet from each other. He then looks at both of them in their new positions and waits a bit. PURPLE and RED then walk back to each other and hug one another as before. MIDDLE MAN with a certain amount of frustration returns to center and separates them once again. This time he separates them about 30 feet from each other. PURPLE and RED look at each other from a distance. MIDDLE MAN waits to see if they will make another move towards one another. They don't move at all. They continue to look at each other with longing. They also periodically look over to MIDDLE MAN as if appealing to him for compassion and empathy. He won't budge. After determining that PURPLE and RED will not attempt to embrace again, MIDDLE MAN walks out of the space. PURPLE and RED continue to look at each other from a distance not daring to move one inch towards one another. They continue to look at each other with longing, loss and sadness. Lights fade out...

INTERMISSION

SCENE 7: REVELRY

The disjointed purple tube horizon light fades up slowly. The gobo lighting also fades up slowly and so does the galaxy. The space has a feel of a cool, seductive night club. Through the shadows and broken lighting we see the human figures relaxing in a nightclub space. There are three futuristic looking stools onstage at center in a semi-circle. RED, BLUE and GREEN are sitting on them. BLUE is holding her teddy bear on her lap. PURPLE and YELLOW are standing. They're all wearing sexy, cool futuristic night club wear. The women are wearing form fitting clothing with heels. They may also be wearing sensual stockings that emphasize their legs. The men look handsome and cool in their night club garb. They also are wearing ankle boots. They may be wearing a small garment that alludes to their individual colors (ie. A bracelet, a handkerchief, a belt, etc) This is the first time that the audience has become truly aware of their specific genders due to their form fitting night club clothing and not wearing the cream colored tunics that they were wearing before. They all are in the nightclub talking in gibberish with one another. They seem to be enjoying each others' company. They seem to be talking about the clothes they are wearing and pointing items about them. They seem to enjoy how they look and how the clothing makes them feel. They continue talking to each other and laughing and carrying on. They all seem to be having a great time.

Eventually, they hear the familiar steps of the MIDDLE MAN as he approaches. MIDDLE MAN enters the space and is carrying a platter in his right hand. There are tall champagne glasses filled with champagne on the platter. He walks over to BLUE and hands her a glass. She takes it. He does the same for RED. Eventually he hands out all the champagne glasses and they all look at their glasses mesmerized by the liquid inside. MIDDLE MAN says something and gestures for them to drink the liquid. They look at one another, at MIDDLE MAN and then at the liquid. Eventually, one of the figures takes a sip. He seems very excited about the taste and shares his excitement in gibberish with the rest of the human figures. The rest of the figures are intrigued by his excitement after seeing his reaction after drinking of his glass. The rest of the figures then take careful sips of their champagne. They all seem very happy with the taste of the liquid. BLUE gives her teddy bear a taste of the champagne as well. They begin to excitedly talk gibberish amongst themselves. Some may even clink glasses and they like the sound of the clinking. They take another sip. MIDDLE MAN watches them for a bit as they do this. MIDDLE MAN then proceeds to walk out of the space. The other figures watch him start to walk out as they continue talking with each other and carrying on. But just before he leaves the space he stops abruptly. MIDDLE MAN is facing the audience with the other figures behind him. The others stop talking and watch him. They are a bit confused. MIDDLE MAN then begins to start moving some invisible "levers and buttons" in the air in front of him. He does this in front of the audience as if the levers exist in front of the audience. The others watch him do this completely mesmerized at what MIDDLE MAN is doing. MIDDLE MAN then turns around to see the human figures for a moment. Then he pushes an invisible button and the COOLEST INSTRUMENTAL, FUNK MUSIC IS HEARD and fills the space. The rest of the human figures simultaneously let out a sound of a joy, excitement and intrigue! MIDDLE MAN looks back at them and smiles. He then casually walks out of the space with the platter in his hand. MIDDLE MAN seems to enjoy having brought a bit of music into the human figures' lives.

The human figures then start talking excitedly amongst themselves. They enjoy the groove and sound of the music emanating from somewhere. The music is bringing them joy and fun! Eventually some of them begin to tap their feet, bob their heads a bit, and start moving from side to side. They look at each other as they do this and begin to laugh at the way the music is making their bodies feel. Eventually, PURPLE puts his champagne glass down and moves towards the center. He begins moving side to side, back and forth and really begins dancing this time. The others watch him completely intrigued at what

he's doing. The others cheer him on in gibberish and they move a bit more vigorously to the groove of the music. Eventually PURPLE dances over somewhat sensuously towards RED. He takes her glass and places it on the stool and guides her onto the center of the floor. He begins to dance with her somewhat sensuously. She follows his lead and dances with him at center. The others watch PURPLE and RED as they dance together and they cheer them on. PURPLE and RED seem lost in the music and really enjoy dancing with one another. After a bit of the others watching, they put their glasses on the stools and all move to the center and begin dancing together. All the human figures are dancing now. They all seem to be enjoying themselves on the dance floor. PURPLE and RED dance a bit closer now and a bit more sensuously with each other. They're dancing very close to one another. The rest continue dancing and periodically watching the couple as they dance very close to one another. The music continues. Eventually, as PURPLE and RED get lost in the music and in the movement expression of their sensuality they proceed to kiss gently on the mouth. The others watch them do so and cheer them once again. PURPLE and RED begin to kiss with a bit more passion. The others can't contain their excitement and cheer them even more! PURPLE and RED seems to be in their own world as they express their affection towards each other with their kiss. Suddenly and without any warning, the music suddenly stops and a glaring light wash illuminates the space. The gobo lights, the purple disjointed horizon light and the galaxy also shuts down quickly. The figures stand there not knowing what just happened. PURPLE and RED stop kissing immediately and look around. All the figures look around and what just ended their fun. They look out towards somewhere in the audience seeing if something will change and return them to the joy, laughter and dance they were just having. But there's no response. They don't really know what to do with themselves. They simply stand around looking out towards the audience hoping the music and the sensual lighting will return. They stand and wait around in vain. Lights fade out as they continue to look out towards the audience waiting for something...

SCENE 8: ACCORD

The galaxy fades up slowly. Center stage lighting also fades up. At center PURPLE and RED are sitting on two stools close to one another. They are both are looking at the galaxy taken in by its beauty and magic. They then return to look at one another. Nothing is spoken between each other. PURPLE then reaches out and holds RED'S hand and places it in his. They continue looking at each other with deep longing. Eventually, RED moves her head towards PURPLE and they both begin moving towards each other. They then kiss each other with deep and sensuous passion. They seem to have started falling in love with each other. PURPLE stops kissing RED for a bit and she takes PURPLE'S head and moves it back towards her to kiss him again. She isn't done kissing him. Eventually their passion leads them to something else. They embrace each other and continue kissing one another. Suddenly, without knowing and almost by instinct, he places his hand on her legs. He then starts rubbing her legs and proceeds to place his hand up her skirt. RED lets him do so. They are both lost in the passion of their kiss and embrace. They continue this for a few moments. He then proceeds to start caressing her leg a bit more vigorously and begins to start taking off her top. RED begins to take off his top as if they are at the beginnings of making love. Suddenly and without any warning, the loud repetitive glaring sound of a fire alarm is heard. They both stop abruptly and end what they were doing. The sound continues to blare in the space. MIDDLE MAN then enters the space and is visible angry and frustrated with the entire situation. He walks determinately towards center stage and the repetitive fire alarm shuts off. He grabs PURPLE almost violently and separates him away from RED by dragging him towards the upstage right corner of the space. He then also grabs RED and drags her to the downstage left corner of the space. He places them as far away from each other as possible. He then returns to center stage and in no uncertain terms yells at them in gibberish and gives them a piece of his mind. They somewhat cower at the way he's expressing his disdain and venom towards them. It seems as if he's saying that he

doesn't want to come back in here one more time or they'll be dire consequences to pay! PURPLE and RED, dejected and disillusioned, don't seem to want to look at MIDDLE MAN dead in the eye. MIDDLE MAN doesn't seem to be a person that is to be pushed, tested or trifled with. They seem to have gotten MIDDLE MAN'S harsh point. After quite a bit of yelling on MIDDLE MAN'S part he walks away with complete utter disgust and frustration. RED and PURPLE watch MIDDLE MAN leave with their heads inclined and bowed in shame. After he leaves they turn to look at each other. They both seem ashamed at what just happened. They look at each other for a bit and then they look at the floor. They repeat this action continuously as center light fades out slowly. After center light fades out the galaxy fades out... BLACKOUT.

SCENE 9: ORINATION

The disjointed purple horizon tube light, the red globe and the galaxy fade up simultaneously. Due to the light spill of these lit objects the audience take notice of the human figures in their original positions onstage. The individual spotlights fade up on all the 5 figures. They are barefoot once again and are wearing their cream colored tunics. They're sitting in their respective positions getting ready to go back to their slumber. They seem to be waiting for something. BLUE, with a certain amount of tenderness, whispers something into the ear of the teddy bear. She looks at the bear to see his reaction. She then whispers something to it again. The others watch her talk to her teddy bear. BLUE seems to have a very unique and private relationship with her teddy bear. BLUE, then lies down and cuddles her bear in preparation to fall asleep. The others watch BLUE lay down on the ground and cuddle her bear. The others begin to lie down and prepare to fall asleep themselves. Suddenly, they hear the familiar steps of MIDDLE MAN. They all sit up with a bit of fear and trepidation. BLUE, a bit distracted with cuddling her bear and whispering to it, is unaware that he's entered the space. MIDDLE MAN walks into the space with focused determination and walks over to where BLUE is lying down. He looks down at her for a few moments. She notices his feet and looks up at him and starts talking a bit of gibberish to him not realizing what is about to happen. She repeatedly tries to engage him in conversation and he looks down at her with venom and anger. All of a sudden, he leans down and grabs the teddy bear out of BLUE'S arms violently. The others react with sudden shock, bewilderment and are startled in fear! BLUE, not understanding what is happening, watches MIDDLE MAN take her teddy bear and place it at downstage center. He then looks back at BLUE and then walks offstage abruptly. Everyone is looking on in shock, paralyzed at witnessing the separation of BLUE'S object of endearment. BLUE, in playful abandon, seems to think that this must be some type of game. She stands up and walks over to the teddy bear and brings it back to her original position. She whispers something again into its ear. The rest of the figures watch her do all this. MIDDLE MAN again enters the space abruptly and this time walks over to BLUE and again tears her bear away from her arms. She then proceeds to brow beat her in gibberish and letting her know, in no uncertain terms, that he will not tolerate this type of insolence from her any longer. He then goes to downstage center and tosses the teddy bear to that spot once again without any care for it whatsoever. BLUE has begun to feel loss and sadness at being separated from her bear once again. With trepidation she again walks over to downstage center, and carefully picks up her bear and whispers something into its ear. She then returns back to her original position and begins to caress her teddy bear soothing it from all the violence it has just experienced. This time MIDDLE MAN is heard talking gibberish even before he's seen. He walks in yelling at the top of his lungs that this thing will not be tolerated by anyone. This type of insolent behavior will bring serious repercussions and he's not someone to be pushed around!! This time BLUE protects her teddy bear by shielding it from MIDDLE MAN'S hands. He attempts to take it away from her but she won't let him touch it. Finally, after some battling, he succeeds in taking her bear out of her hands once again. He walks over to downstage center and throws the bear down at downstage center.

BLUE begins crying and pleading with MIDDLE MAN to stop taking her teddy bear away from her. The others look on, completely horrified. MIDDLE MAN continues to berate her and then proceeds to berate the rest of them. He is at his wit's end with all these people!! One more challenging insolent altercation like this one and there will be serious hell to pay!!! He looks at her one more time and points to the teddy bear and back at her then walks away muttering gibberish to himself. He's in a rage and his gasket has blown!! After the human figures watch MIDDLE MAN leave, the human figures look over at BLUE. With tears in her eyes, she looks at her teddy bear and that is her only concern. She then looks over at the other figures almost as if trying to see how she will proceed. She then slowly stands up and walks very slowly towards downstage center. She leans down slowly and sits down in front of her teddy bear. She gently picks it up and whispers something, crying into its ear. She begins to caress the teddy bear and soothe it from all the violence that it has experienced. The others watch her do this, simultaneously fearing for their lives and horrified that BLUE is willing to challenge MIDDLE MAN like this. BLUE continues to whisper gibberish into her teddy bear's ear and to "fix him". Maybe she wipes dirt off the teddy bear's face, takes lint off of him and makes minor adjustments to its limbs. She periodically talks to it, half crying and with deep sadness at the way MIDDLE MAN has treated her teddy bear. The others watch her doing this. She continues talking to her bear and crying periodically. The other human figures slowly stand up. They want to go to BLUE and soothe her pain. They feel empathy at her heartbreak. As they slowly start walking towards her all spotlights, the purple disjointed horizon tube light and galaxy slowly fade out. The only light present is the downstage center light. They then walk over to downstage center and watch BLUE expressing love to her object of endearment. They get very close to her and attempt to touch her to provide comfort to her but they stop abruptly. They keep trying to touch BLUE and soothe her due to what just happened. BLUE continues crying and whispering to her teddy bear. The other human figures get within centimeters of touching BLUE but then immediately move their hand away as if they were about to touch fire. They want to give her love, comfort and soothing but they're traumatized from everything they've witnessed and experienced. They don't dare touch her. BLUE is in the most need of their love but yet they won't risk expressing it and have to suffer the potential consequences. BLUE, alone, has to suffer the pain of separation and the violence perpetrated on her teddy bear all by herself. As they continue to reach out to touch her and get very close to give her comfort they immediately recoil their hand repetitively in horror of the unknown. Lights fade out as BLUE becomes aware that she is alone, scared and abandoned... BLACK OUT.

THE END

Appendix K – Press Materials from LoveDream

Chicano TheatreWorks
proudly presents



Lovedream

a new image theater work by
Manuel Montez

Performance dates:

Saturday 4/19 8pm, Sunday 4/20 3pm, Sunday 4/20 8pm, Monday 4/21 8pm,
Sunday 4/27 3pm, Sunday 4/27 8pm, Sunday 5/4 8pm & Monday 5/5 8pm.

Broadway Playhouse

526 Broadway

Santa Cruz, Ca 95062

Info: 831-325-8469/manuelmontez.sc@gmail.com

\$15 General/\$12 Students & Seniors.

Image theater incorporates gibberish, movement/choreography, dreamscape imagery, fractured sound and lighting and expressive costume design.

Hollister locals help bring 'Lovedream' to life

STAFF REPORT
ajoseph@newspapers.com

Two Hollister residents are helping set the stage for Chicano Theatreworks presentation of "Lovedream" by Manuel

Montez of Santa Cruz. Ryan Terry, lightboard operator, and Alberto Lopez, stage properties, are Hollister locals who are helping bring the production to life. "Lovedream" is a

powerful image theater work that explores a day in the lives of a group of timeless humans going through the infinite routine of their day. It follows them from their awakening until their return to slumber. The image theater work reveals how the expression and giving of love is—at times—interrupted and severed. The work delves into the the mystery of pathos, catharsis and transcendence.

Image theater is a theatrical form created by Moeter, which incorporates gibberish, dreamscape

"Lovedream" is a powerful image theater work that explores a day in the lives of a group of timeless humans going through the infinite routine of their day. It follows them from their awakening until their return to slumber.

imagery, fractured sound and lighting, movement, choreography and expressionistic costume design. Montez is a co-

'LOVEDREAM'
Where: Broadway Playhouse, 526 Broadway, Santa Cruz
When: 8 p.m. April 19-21, 27 and May 4-5; 3 p.m. April 20 and 27
Tickets: \$15/\$12 students and seniors
Details: Email Manuel Montez at manuelmontez.sc@gmail.com or call (831) 325-8469

founder and current artistic director of Chicano Theatreworks and has been creating original theater work with the company since its inception in 1980. He's created 16 original works with the company, six of which have been image-theater works.



PHOTOGRAPH SUBMITTED BY MANUEL MONTEZ

"Lovedream" shows at the Broadway Playhouse, 526 Broadway in Santa Cruz through April 27. Tickets are \$15 for general admission and \$12 for students and seniors. For more information, email Manuel Montez at manuelmontez.sc@gmail.com or call (831) 325-8469.

Tired of Achy or Unsightly Legs?

Get a FREE Vascular Screening

- Do varicose veins run in your family?
- On your feet all day at work?
- Do you have tired, achy or swollen legs?

You may be at risk for vascular disease. Left untreated, symptoms can worsen.

We can help!

- In-office treatments available
- No downtime or recovery
- Treatments covered by most insurances, Medicare & MediCal

Get your legs checked for FREE!
To schedule
Call 866-344-1094

*If diagnosed with venous insufficiency

Bibliography and Works Cited

- "About Sam." . Sam Shepard - A Coymoon Creation, n.d. Web. 10 June 2014.
<<http://www.sam-shepard.com/aboutsam.html>>.
- "Action." . Sam Shepard - A Coymoon Creation, n.d. Web. 10 June 2014.
<<http://www.sam-shepard.com/action.html>>.
- "Anne Bogart." . SITI Company, n.d. Web. 10 June 2014.
<<http://siti.org/content/anne-bogart>>.
- "Aristotle and Plot Line." . N.p., n.d. Web. 10 June 2014.
<<http://members.shaw.ca/sedlers/resource%20aristotle%20and%20plot%20line.htm>>.
- "Artistic Director/Founder: Mythili Kumar." . Abhinaya Dance Company, n.d. Web. 10 June 2014. <<http://abhinaya.org/about-2/artistic-directorfounder/>>.
- "Biomechanics." . Encyclopedia Britannica, n.d. Web. 10 June 2014.
<<http://www.britannica.com/EBchecked/topic/66138/biomechanics>>.
- Bogart, Anne, and Tina Landau. *The Viewpoints Book*. . Reprint. New York: Theatre Communications Group, 2005. Print.
- Caggiano, Chris . "Blocking." . About.com, n.d. Web. 10 June 2014.
<<http://theater.about.com/od/glossary/g/blocking.htm>>.
- "Constantin Stanislavski." . bio., n.d. Web. 10 June 2014.
<<http://www.biography.com/people/constantin-stanislavski-9492018#awesm=~oGL1c9YwcjrPmF>>.

- "German Expressionism History, Characteristics of Expressionist Art in Germany.." .
Visual-Arts-Cork.com, n.d. Web. 10 June 2014. <<http://www.visual-arts-cork.com/history-of-art/german-expressionism.htm>>.
- "Faculty: Undang Sumarna." . The Regents of University California, 1 Jan. 2010.
Web. 10 June 2014. <<http://music.ucsc.edu/faculty/undang-sumarna>>.
- "Introduction to Hamlet." . Amanda Mabillard, 1 Jan. 2014. Web. 10 June 2014.
<<http://www.shakespeare-online.com/plays/hamlet/hamletinroduction.html>>.
- "Introduction to Mudras." . Ewald Berkers , 1 Jan. 2014. Web. 10 June 2014.
<<http://www.eclecticenergies.com/mudras/introduction.php>>.
- "Jakarta Theater Travel Project." . Indiegogo, n.d. Web. 10 June 2014.
<<https://www.indiegogo.com/projects/jakarta-theater-travel-project>>.
- "Kirsten Brandt." . N.p., n.d. Web. 10 June 2014.
<http://www.kirstenbrandt.com/Kirsten_Brandt/Welcome.html>.
- "Kurogo." . Japanese Performing Arts Resource Center, n.d. Web. 10 June 2014.
<<http://www.glopad.org/jparc/?q=en/node/22830>>.
- ""Lovedream" an image theater work by Manuel Montez." . Chicano TheatreWorks,
n.d. Web. 10 June 2014.
<<https://www.facebook.com/events/444155815688078/>>.
- "Luis Valdez." . Smithsonian Institution, 1 Jan. 2004. Web. 10 June 2014.
<http://latino.si.edu/virtualgallery/ojos/bios/bios_Valdez.htm>.
- "Machinal." . The Regents of University California, 1 Jan. 2010. Web. 10 June 2014.
<<http://theater.ucsc.edu/season/2013-14/machinal>>.

"Mise-en-Scène." . Gabriel Moura, n.d. Web. 10 June 2014.

<<http://www.elementsofcinema.com/directing/mise-en-scene.html>>.

"Mughal Miniatures: Tales of Love." . The Regents of University California, 1 Jan. 2010. Web. 10 June 2014.

<http://arts.ucsc.edu/news_events/%E2%80%9Cmughal-miniatures-tales-of-love%E2%80%9D>.

Pawel, Miriam . "Luis Valdez's 'Valley of the Heart': It ought to play L.A.." . Los Angeles Times, 27 Oct. 2013. Web. 10 June 2014.

<<http://articles.latimes.com/2013/oct/27/opinion/la-oe-pawel-valdez-teatro-campesino-20131027>>.

Pigareva, Olga . "Prominent Russians: Vsevolod Meyerhold." . RT Russiapedia, n.d.

Web. 10 June 2014. <<http://russiapedia.rt.com/prominent-russians/cinema-and-theater/vsevolod-meyerhold/>>.

"Robert Wilson." . Robert Wilson, n.d. Web. 10 June 2014.

<<http://static.squarespace.com/static/52797371e4b0f7d3b5b349c7/t/527abbdae4b06f059b9bf33a/1383775194663/RW-Biography-SHORT.pdf>>.

"Set Designer." . AACT: American Association of Community Theatre, n.d. Web. 10 June 2014. <<http://www.aact.org/people/setdesigner.html>>.

"Shakespeare To Go." . The Regents of the University California, 1 Jan. 2010. Web.

10 June 2014. <<http://theater.ucsc.edu/programs/stg>>.

"Stage Management - Prompt Book." . Theatrecrafts, n.d. Web. 10 June 2014.

<<http://www.theatrecrafts.com/page.php?id=602>>.

- "Stanislavsky Method." . Encyclopedia Britannica , n.d. Web. 10 June 2014.
<<http://www.britannica.com/EBchecked/topic/563178/Stanislavsky-method>>.
- "Training." . SITI Company, n.d. Web. 10 June 2014.
<<http://siti.org/content/training>>.
- "Valley of the Heart." . El Teatro Campesino, n.d. Web. 10 June 2014.
<<http://www.elteatrocampesino.com/Season2013/valleyoftheheart.html>>.
- "What is American Sign Language?." . National Institute on Deafness and Other Communication Disorders, n.d. Web. 10 June 2014.
<<https://www.nidcd.nih.gov/health/hearing/pages/asl.aspx#1>>.
- "What is Bunraku?." . Japan Arts Council, 1 Jan. 2004. Web. 10 June 2014.
<<http://www2.ntj.jac.go.jp/unesco/bunraku/en/contents/whats/>>.
- "What is Gamelan?." . Bali & Beyond, n.d. Web. 10 June 2014.
<<http://www.balibeyond.com/gamelan.html>>.
- "What is the Santa Cruz Fringe Festival?." . Santa Cruz Fringe Festival, n.d. Web. 10 June 2014. <<http://www.scfringe.com/>>.