

The Practical Application of Spanish to the Theater Career:

The Simulation of a Bilingual Production Process

by

Emily Burst

Bachelor of Philosophy, University of Pittsburgh, 2014

Submitted to the Faculty of
University of Pittsburgh in partial fulfillment
of the requirements for the degree of
Bachelor of Philosophy

University of Pittsburgh

2014

UNIVERSITY OF PITTSBURGH
DIETRICH SCHOOL OF ARTS AND SCIENCES

This thesis was presented

by

Emily Burst

It was defended on

March 31, 2014

and approved by

Lisa Jackson-Schebetta, PhD, Department of Theatre Arts, University of Pittsburgh

Stacey Cabaj, MFA, Department of Theatre Arts, University of Pittsburgh

Ricardo Vila-Roger, Teaching Artist, University of Pittsburgh

David Stewart, Department of Theatre and Dance, University of Texas at Austin

Thesis Director: Annmarie Duggan, MFA, Department of Theatre Arts, University of

Pittsburgh

Copyright © by Emily Baldwin Burst

2014

The Practical Application of Spanish to the Theater Career:

The Simulation of a Bilingual Production Process

Emily Burst, B.Phil.

University of Pittsburgh, 2014

This research, conducted during the Spring of 2014, investigates how to apply Spanish, in a practical sense, to a theatre career. Subjects explored include the challenges faced when the Stage Manager switches the room from traditionally English speaking, to one in which the performers and technicians no longer all speak the same language. Overall, the Stage Manager role grew into a nexus of communication among a crew of technicians who speak English and a cast who either speak Spanish or will be working with a script that utilizes the Spanish language and Latino culture.

The research included executing the production process of the musical *In the Heights* using both Spanish and English. Rehearsals involved giving certain instructions and directions in Spanish occasionally followed by an English translation, speaking only in Spanish to the performers who speak Spanish natively, and calling the show in Spanish. Thus, the combination of native and non-speakers and the pressure of practical performance simulated the process and challenges of working in a bilingual theatre environment. Furthermore, the language shift prompted some tension between white, male technicians and the production.

The outcomes include changes to subliminal job requirements and a lingual switch of the environment. As the process continued, the English-speaking students were thrown into a bilingual environment wherein they were expected to achieve their usual standards without their usual primary language advantage and to take it upon themselves to ask for translations.

However, the room also experienced an increase in Spanish understanding and use by those who come into the room speaking only English.

This additionally led to a shift in attitude. Most personnel entering the process were adjusted to an environment wherein any person who does not speak English is asked to learn and communicate as the majority does. The process developed from being primarily English speaking into a process where the main resource language was mainly Spanish. Although many experienced tension within the process with regards to the power dynamics of the Spanish and English languages, the power of Spanish in the room could not be compromised.

TABLE OF CONTENTS

ACKNOWLEDGEMENTS	IX
1.0 INTRODUCTION	1
2.0 THE RESEARCH	11
2.1 THE REHEARSAL PROCESS EL PROCESO DE ENSAYO	11
2.2 TECH PROCESS EL PROCESO DE ENSAYOS TÉCNICOS	40
3.0 CONCLUSION	47
APPENDIX A	55
BIBLIOGRAPHY	57

LIST OF TABLES

Table 1: Key Terms used in Rehearsals and Tech.....	55
---	----

LIST OF FIGURES

Figure 1: Rehearsal Report 1, Page 1 12

Figure 2: Rehearsal Report 1, Page 2 13

Figure 3: Rehearsal Report 4, Page 1 20

Figure 4: Rehearsal Report 4, Page 2 21

Figure 5: Rehearsal Report 7 Excerpt 25

Figure 6: Rehearsal Report 8 Excerpt 26

PREFACE

This process began as a small thought of research that might run in conjunction with *In The Heights*. Ultimately, it grew into so much more. The depth and sensitivity of this research, the history of Latino culture, and the complex dynamics of language make it a unique and new subject to handle, and one that I am proud to have been a part of.

To best understand the extent of this research, this document, if at all possible, should be explored with the accompanied physical copies of the Stage Management paperwork, blocking, and cueing scripts. These are compiled in a binder, meant to be delved into with curiosity about the role of the Stage Manager and respect in regards to the intense power of language present in both written and verbal communication. It should be noted that there were numerous emails and in person conversations that helped to make this process integral from all realms but are not specifically included in these documents.

This work could not have been completed without the constant support of Annmarie Duggan and Lisa Jackson-Schebetta. Annmarie's mentoring is invaluable to a young Stage Manager; Lisa's unique vision for *In The Heights* and how to incorporate my research daily drastically influenced the effect of my research in the room. Additional gratitude should be presented to David Stewart, my external committee member from the University of Texas at Austin. David, who jumped headfirst into this research with a student he had never met, provided

incredible support and resources that offered crucial information and solutions to any and all questions. I would like to express further appreciation to Stacey Cabaj and Ricardo Vila-Roger for agreeing to take part in the defense committee as well. Your input and conversation were indispensable.

A thank you to the University of Pittsburgh for providing and supporting this rare opportunity for research.

And finally, a big thank you to the cast and crew of *In The Heights* at the University of Pittsburgh. The students involved with this production accepted and handled the use of two languages with admirable composure and professionalism. No pare, sigue sigue.

1.0 INTRODUCTION

A Stage Manager may be described through a myriad of job details and general phrases, but the real role of Stage Manager is a manager of people and communication- a liaison between tech, design, and direction- who alters her job description to fit this function. The Stage Manager works in the rehearsal room, production meetings, technical rehearsals, and performances. Information on design changes, rehearsal needs, properties requests, and anything else pertaining to the production or multiple departments filters through the Stage Manager who turns the information around to those whom it affects.

Yet in today's world, the Stage Manager is faced with additional communication facilitators and barriers. Innovative technologies change daily the methods by which the Stage Manager completes their duties. Computers allow for easier distribution of reports and schedules, and, in general, aids in the arrangement of meetings. Cell phones allow for all personnel to be reached at a moments notice. Text messaging allows questions to be answered within 30 seconds, without a phone call or having to leave a room. New apps for computers and cell phones allow easier notation of blocking and choreography. All of these advances not only aid the Stage Manager in communicating efficiently, but also aid the production in its success and bring new jobs and people together.

However, technology has had an even bigger impact on the theatre industry than increased ease in the spread of information. As technologies such as cell phones, computers, and even

airplanes have advanced, it has opened the doors for the accessibility to and exploration of other cultures and lifestyles. As global communication spreads, the ability to speak multiple languages becomes more and more advisable and common. In the United States, due to its location next to Central and South America, Spanish is the second most widely spoken language- right behind English (Lopez and Gonzales-Barrera). Many US citizens speak both languages and a portion of the population speaks solely Spanish. Thus, the ability to speak two languages, especially Spanish and English, is extremely marketable in the United States.

Research on the use of dual-languages in the rehearsal room is especially pertinent to the Stage Manager as a resource of communication. With the growth of Spanish speakers in the U.S., it is inevitable that the use of Spanish in the theatre industry will grow as well. As such, the Stage Manager who speaks both Spanish and English is then able to provide to the world of theatre a needed service of understanding, communication, and equality between languages. Yet there is still a barrier to the Stage Manager with English as a first language. The use of Spanish by non-native speakers is much more sporadic and requires additional education and learned vocabulary.

Furthermore, from my personal research, much remains in the area of development of protocol in the use of Spanish as a Stage Manager. This project attempts to define the struggles and changes to job descriptions faced by a Stage Manager in a production process, specifically the process of working on Lin-Manuel Miranda's *In The Heights*. In order to do this, the Stage Manager needs to facilitate communication among a crew of technicians who speak English and a cast who either speak Spanish or will be working with a script that utilizes the Spanish language and Latino culture. The additional hope is to not only enhance the experience of the actors working with the Spanish language by supporting it from a production and administrative

stand point, but also to simulate the cross-cultural obstacles that theatre participants encounter in bilingual situations and to cross these obstacles while still utilizing both languages and cultures.

As a Stage Manager who has a unique background in Theatre, Anthropology, and Spanish studies, this project presented itself as an ideal opportunity to explore juxtaposing my chosen career path with a language that I have studied for over 10 years. Personally, I have experienced the lack of theatre-in-Spanish exposure frequently as I am asked to describe my job as Stage Manager in many of my Spanish class icebreakers. I have never found the vocabulary to say anything past “no soy actriz” or, “I am not an actress”.

Before coming to the University of Pittsburgh, I studied four years of Spanish grammar and language at my high school in DC. Before this, I took mandatory basic Spanish classes from 3rd grade onward, studying the very fundamentals like counting, family relationships, etc. Thus, prior to matriculation at the University of Pittsburgh, I had 10 years of very strong conversational skills, but needed to work on my grammar and writing. It was at Pitt that I realized that I could study as much as I wanted, but if I never practiced speaking and applying Spanish to real life, my skills would never improve.

From then on out, I always opted into language courses with the thought in mind that I wanted to know Spanish in order to apply it practically to my life- not to study literature or become a professor. However, in order to apply Spanish to the life that I am pursuing as a theatre practitioner, one needs the vocabulary and context of theatre in Spanish. Previous to this research, any attempt to locate resources on Spanish language in the theatre was unsuccessful, and this fueled my efforts when I decided to undertake the practical application of Spanish to the process of *In The Heights*.

In this research, I am seeking to resolve some particular personal questions as well as some general questions regarding Stage Management as a whole. I would like to explore the language and vocabulary needed as a Stage Manager to run the rehearsal and production rooms. What is the technical jargon? How does a change in language change how I address the company? What are my strengths when speaking Spanish and where can I improve? How does my use of Spanish change the atmosphere in the rehearsal room?

On a more general level, I have to also ask how does bringing another language into the rehearsal room change the role of Stage Manager. I anticipate becoming a nexus of all communication to a greater extent than if only one language was utilized. However, in what other ways does the role of Stage Manager change and how is it enhanced by the use of Spanish in addition to English? Are the same communication elements important to the Stage Manager or do other aspects of communication take precedence? Since two languages are involved, how do methods of communication differ in Spanish when compared to English? How are they the same? We will be exploring the effects of this power relationship- the subtle societal differences between Anglophones and Hispanophones- on a daily basis. Is this power struggle, one that exists in the United States today, a struggle that will also play out in the rehearsal room? If so, how does the Stage Manager then need to handle reactions to a new language?

Finally, how does the use of Spanish affect the attitudes of the room? Most personnel entering the process will be adjusted to an environment wherein any person who does not speak English is asked to learn and communicate as the majority does. Our process will develop from being primarily English speaking into a process where the main resource language is an equal mix of Spanish and English (if not mainly Spanish). The English speakers then have to adjust

their means of communication. How might this switch of language lend itself to the script and the characters developed through table-work and research?

These questions, while not all pertaining exclusively to the role of Stage Manager, are all pertinent because they lend themselves to better communication. Additionally, they all fall under the singular most important question of this research: How does the role of Stage Manager as the nexus of communication and information evolve when placed in a dual-language environment?

In The Heights provides the text needed to support this venture and the research of these questions by exploring the Latino neighborhood of Washington Heights and using the Spanish language to support the story and characters. With a text that does not so eagerly address the themes and questions of racial and language power, this research would be much more difficult and much less validated.

By using a script that integrates colloquial Spanish language into English text, the work of a Stage Manager who speaks Spanish in the rehearsal room helps the cast to parallel their experience in creating the production with the experience of the characters and the playwright himself. This is especially relevant when much of the cast does not speak Spanish and has no cultural context in which to place their work.

The script also allows for an easier transition for the cast into a greater use of Spanish. Any company member who is working on the production of *In The Heights* understands that he or she will inevitably face the Spanish language. The use, then, of Spanish in the rehearsal room is less shocking and off-putting to the English speakers in the cast.

There is also an added advantage for Spanish speakers in the room. When the Stage Manager is supporting the text by speaking in Spanish, it sends a message to the Spanish-speaking cast

members that using their native language is not only acceptable, but also desired. It encourages the sharing of experiences and heritage as a way of working on the production. This openness stems from the script's willingness to bring the language and experiences of characters to the cast.

One cast member who speaks Spanish stated in an interview that certain jokes or phrases in the script reminded her of home and her grandmother (Barboza). This included the character Abuela's spirituality and the references to "pan caliente" and "café con leche." If we can use this text and the added use of Spanish in the rehearsal room to bring this kind of connection between written word and past experiences, then the use of Spanish, and possible disruption of a firmly established English-based rehearsal process, is validated.

Overall, it is apparent that a script based in Latino or Latin American culture and language is important to research of this nature. However, *In The Heights* as the story of a neighborhood struggling to live in New York City is a major contributing factor to this research. Any script with Spanish included that discusses major themes surrounding Hispanic or Latino families is relatable to Spanish-speakers. Yet, when the story is about the struggles between language and generation, as with Nina, who had to learn Spanish, and her parents, Kevin and Camila, who speak Spanish natively, or about a young woman wanting to be in a relationship with someone who is not Latino, the responses to the use of Spanish in the rehearsal room by English speaking Stage Manager or the relationship of Spanish language attempting to thrive in an English dominated environment are very real.

In The Heights addresses these particular themes like many other scripts do not. Not only is it a theatrical piece, but it is a musical that ran on Broadway- a white dominated industry. In fact, it is the only Broadway work that has reached out to the Latino population in this positive

light. This makes a world of difference in the attitude of the research being conducted during our production process because it allows a positive energy to be present even while themes of language struggle and social pressure are explored.

With these scripted advantages in mind, it is important to look at the practical manner through which I executed the research. Since the stage management role primarily involves communication, I chose to integrate and record much of my research through my paperwork. This includes sending out emails in both Spanish and English and integrating Spanish into my reports and schedules. All of my paperwork is stored in my Prompt Book, which, as Stage Manager, I build from pre-production through the closing of the show. I have chosen to integrate all versions of paperwork into my prompt book, so that it is visually easy to see the changes to schedules and reports, in vocabulary usage, and in use of Spanish as a tool.

As part of my role as Stage Manager, I send out a report after each rehearsal, production meeting, and performance, as is standard in the theatre industry. These reports include note sections for each department, a basic description of the schedule for the rehearsal, information on the next rehearsal, and any general notes to the design, production, and direction team. The information for these reports is gathered at rehearsal and distributed via email nightly. Each Stage Manager creates their own report template and adjusts it to fit the show's needs.

In order to integrate my research into the day-to-day business aspect of *In The Heights*, I added an additional section to the reports that functioned as a daily Bachelor of Philosophy research log. The intended use was to reflect on the day's observations about the use of Spanish and the research occurring in the rehearsal room. The actual use extended much further than this, to reflections on my decisions, on changes in my comfort levels, and on a few more personal matters that, while relevant, I did not anticipate discussing when beginning my research.

The reports in which these blogs were grounded also show a smaller arc. I began my research using the original formatting of the reports as discussed between the thesis advisor and myself. This formatting included the typical English-based report, with the Lighting, Direction, and Stage Management sections exclusively in Spanish. All other information was English-based. The involved department heads of these particular areas agreed to this arrangement ahead of time. However, after some initial vocalized discontent by third parties, the rehearsal report was altered to include both Spanish and English translations of the notes in all sections. A third formatting change occurred after a conversation with David Stewart from the University of Texas at Austin, Department of Theatre and Dance, who made suggestions that aided fluidity in reading and understanding the design and content of the report itself. Finally, after multiple conversations, the report was altered again by myself through an adjustment to the overall formatting that included writing the names of the departments in both Spanish and English as well as general notes and major scheduling points.

It is important to note that the reports include specific notes about the rehearsals. While the content of the notes themselves is not always relevant to the thesis research, the act of writing and translating the notes is. As stage manager, communication is a key component of the job description. These reports and the decisions made regarding alterations to formatting and the use or disuse of translations all take into account and attempt the best method of communication when considering both English and Spanish speakers. However, it is also important to remember that I as Stage Manager hold an inherent inclination towards English that is I do not possess for Spanish, at least not yet, due to English being my native language. Thus, while I paid particular attention to vocabulary chosen for Spanish translations by using multiple dictionaries and human

resources, my accuracy is occasionally lowered when considering Spanish word choice compared to the English counter-part of many notes.

As is discussed in the reports, in some cases, I was inclined to choose efficiency over accuracy, while in others accuracy over efficiency when sending out the reports in two languages. It became apparent that should I spend too much time attempting to perfect my Spanish before sending out the report, the information might not be received in a timely manner. In contrast, if I were to spend no time attempting to better my written Spanish communication to include the nuances that I make apparent in my English notes, many important pieces of communication are lost. Ultimately, the daily blogs record the arc of my research, while I attempted to establish this balance and also address the formatting concerns expressed earlier.

After the rehearsal period ends, the Stage Manager takes control of the technical rehearsals. From this point forward, the use of Spanish in the room as a communication tool will be key. During these technical rehearsals, the entire production team places together design elements with the staging in rehearsal, to create the final show. As Stage Manager, my job is to lead this process, including the integration of lighting and sound cues that I will verbally call each performance. My goal is to call the complete show in Spanish. This means that my script will be cued in Spanish and the technicians on headset will listen and respond to my stand-bys and GOs in Spanish. Additionally, performance reports and technical rehearsal reports will be in Spanish and English as well.

Overall, the practical application of Spanish will span from the first rehearsal until the last performance, through the use of bilingual paperwork and both languages in the rehearsal room. This method of application should simulate a professional setting wherein the Stage Manager is the nexus of language and communication simultaneously. Additionally, the practical

application will lead to answers about the technical vocabulary associated with theatre, the power struggle between the English and Spanish languages, and the evolution of the Stage Manager when working in a dual-language environment.

2.0 THE RESEARCH

2.1 THE REHEARSAL PROCESS | EL PROCESO DE ENSAYO

As is apparent in the B-Phil section of Rehearsal Report 1, I introduced the research to the cast on February 3rd, 2014. Not only do I explain the basic description of my research given to the company, but I also begin to address the personal challenges faced, including an inability to find vocabulary and an instinct to switch into English when I got nervous.



Rehearsal Report # 1

Date: Feb. 3, 2014
Time: 6:00pm-10:30pm

Location: Randall Theatre

Stage Manager: Emily Burst
ASMs: Monica Meyer, Kim Potenga, Kristen West

Director: Lisa Jackson-Shebetta
Choreographer: Staycee Pearl
Musical Director: Douglas Levine

Late/Absent:		
R. Vila-Roger (5 min- Excused), C Davis (4 min),		
Breaks:	Rehearsal Breakdown:	General Notes:
6:53 -6:58pm; 8:14-8:19pm; 8:57-9:07pm	6:00 Introductions 6:10 Lisa Concept and Designer Presentations 6:50 Andy Nagraj, Production Advisor, Spoke 6:53 Break 6:58 Pre-Read Through Thoughts from Lisa 7:18 Read Thru Act I 8:14 Break 8:19 Read Thru Act II 8:57 Break 9:07 Logistics Talk w/ Cast 9:41 Table work with Lisa 10:30 End	-Andy Nagraj, Production Advisor stopped in to speak today -We picked the cast deputy today -Andy Nagraj, asesor de producción, habló con nosotros hoy. -Elegimos el diputado del reparto hoy.

Props:

1 Thank you for the rehearsal props in space already and the music stands!

Set:

1 Thanks for presenting today!

Costumes:

1 Thanks for presenting today!
2 SM will remind cast over time to bring in their clothing if they have any and to wear the shoes that they feel most comfortable performing in.

Lights:

1 ¡Gracias para presentar a nosotros hoy!

Sound:

1 Thanks for presenting today!
2 Lisa would like to schedule a meeting to talk about the Radio Voice and the Bolero Singer

Direction

1. Por favor, planea un reunión con Barry para discutir el voz de radio y cantante Bolero.

Music:

1 Can you please discuss with Emily and Lisa how we may best make available to the cast the music tracks?

Choreography:

1 Lisa chatted with the cast today the importance of hygiene and clean clothing for rehearsal where movement is involved. Specifically, she has asked for no perfume in these rehearsals for the comfort of everyone. Just an FYI that this was brought up.
2. Is 2' spacing between dance numbers sufficient?
3. Thanks for coming today!

Stage Management:

1 We will put down dance numbers tomorrow.

Publicity:

1 Nothing today, Thanks!

House Management/Operations:

1 We have returned the charis to the dressing rooms.

Emily Burst, SM

202-258-0926 • emily.burst@gmail.com

updated: 2/4/14, 12:03 AM

Figure 1: Rehearsal Report 1, Page 1

Script:

1 Nothing today, Thanks!

Next Rehearsal

When/Where:	Schedule:	Called:
4, 2014 Studio Theatre and Randall Theatre	6-10:30PM Vocal Work with Doug and Stacey	

B-Phil Notes:

During today's rehearsal, I introduced the Bphil research to the cast and directing team. While Lisa and I have been chatting about this research for months, and She, Annmarie (Lighting), Stacey (vocal coach), and Ricardo (playing Kevin) are on my committee, for most, this needed to be very detailed. I discussed how this research starts with thinking in my mind that half the cast doesn't speak English, and moving forward from there. I expressed my hope that those in the cast and directing team who do speak Spanish would correct me on grammar and vocabulary. I also told everyone how I would love for them to be open with me on how communication is working for them- are they understanding me, are they not? Is there too much Spanish? Too little English? I admitted that there would be certain phrases I would eventually stop translating and that I hoped the use of Spanish would enhance their script and not pressure the process. I noted that emails would be in Spanish and English, as well as paperwork. A student asked that if they know Spanish, should they speak only in Spanish to me. I answered that it would be great, but only if they are comfortable. Another student asked if I would like for them to, if they're comfortable, ask for line or say thank you in Spanish. Admittedly, this question was a relief, as it showed me that the cast was becoming comfortable and excited with the idea. They began supporting, actively, my research, from the start. After this point, I began trying to incorporate Spanish into rehearsal more. I did this by saying "take 5" as "Toman cinco minutos," to which the cast would respond "gracias." For me, this was a big step for the day. Additionally, I could not find the vocabulary needed for "we're back" but upon asking a cast member who I knew spoke Spanish and English, I was presented with a nice solution: "ya volveremos." As we began to delve into details regarding logistics and expectations, I did find it increasingly difficult to incorporate Spanish into information that I knew I needed the cast to understand completely in English. I want to say that this is one of those situations where the information was just too important to not say at least completely in English, but I know that as we move on, I'm going to need to become comfortable with taking a minute to find the vocabulary to say important information in Spanish as well as English, with the exception of emergencies.

Figure 2: Rehearsal Report 1, Page 2

It is equally important to note the difference between this introduction of the research and the introduction I gave earlier in the day at the production meeting to the design and production staff. This is detailed in the BPhil section of Production Meeting Report 1, see below, from February 3, 2014 at 1:00pm:

"In this meeting, I introduced the Bphil research to the production staff and design team. I specifically told them that the research was going to be practical and thus they would be receiving emails in English and Spanish and bilingual paperwork. They seemed to take the information in stride, but I did make it clear that I would only be speaking in Spanish, from a design point, with those who spoke Spanish already. With everyone else, communication will be in English. Thus, for most of the team, the only change between our production and a "normal one" is that they are receiving a little extra paperwork and emails

in both languages. I was definitely nervous mentioning the research to a large crowd, but much of these nerves stemmed from hoping I would not intimidate the room as I explained the nature of my research. Later, at rehearsal, the designers learned a little more about how Spanish will move further into the tech and performance process; this should still not affect the production or staff team much, since my communications will only be in English with them.”

I purposefully chose these differences based on the traditional role of the Stage Manager, which demands solid communication throughout the process- no matter what extenuating circumstances apply. Thus, I chose to not bring much Spanish into the production meeting room in order ease communication while we discuss possible pyrotechnics, set, lighting, sound, and costumes. No one, besides the director and myself spoke Spanish on either the design or production teams. However, although in-person conversations in English aided communication greatly, in all areas of writing, I continued to include Spanish and English versions of messages and announcements. This decision was made based on my research assumption that someone in the room speaks only Spanish. While following this assumption in the production meeting room seemed likely to hinder communication, in following this in writing I did not sense any problems.

The Spanish included in reports did lead to some confusion on the design and production team however, as noted on in Rehearsal Report 2 from February 4th, 2014:

My first notes about today's BPhil come from a conversation with Barry Arons, sound designer, who brought some interesting communication points. He anecdotally told me a story about reading last night's rehearsal report: Upon reading the sound section in the report, he saw his name mentioned in the Director section. Because this

section was in Spanish, he said that he was worried for a moment because he doesn't speak Spanish and did not know what the note to the Director was saying about him. After putting it in to Google Translate, he realized it was the same note to Lisa that he had, in English, in his section. I hadn't thought about the possible effects of someone seeing their name surrounded by Spanish and not understanding why their name was there. I wonder if I should change protocol or if in a professional bilingual setting the designer would be expected to use a translation tool?

A second thought that Barry brought to my attention was that designers tend to read other sections beside their own. However, if those other sections are in another language, it makes the task more cumbersome (my word, not his) for designers to make sure they have all information as much as possible. I feel that this warrants the same question as before but further asks where do I as Stage Manager draw the line at time efficiency, communication efficiency, and research? Each section in Spanish and English almost doubles the time between rehearsal ending and when the report goes out; if a designer has to translate the notes of others, does that deter them from reading all the relevant sections? Should the responsibility of this deterrence fall on me or on the designer? If I add all sections in Spanish and English, how might this effect the outcome of my research?

My communication with Barry Arons was very insightful, for a few reasons. First, I was really able to see how the use of language was affecting other departments. Arons specifically mentioned that I did not need to change or alter anything, but that since I had asked for feedback, he thought his comments might be useful. It is obvious that from his points, I felt the need to *question* my method, even from day 1. Nonetheless, after this conversation, I did not yet feel the

need to change my templates or method. However, he brought to light some strong points that speak to the role of Stage Manager as communicator and the roles that designers will continue to play in my research, despite my not speaking in Spanish with them in person.

I also was able to question the role of designer in a bilingual setting. Just as a Stage Manager is responsible for communication, a designer is responsible for making sure they understand and respond to all notes and messages. Their job, after the report is sent, is to make sure that the notes they receive are clear and understood. Thus, using a translating service does not fall out of their realm of duty, even if a Stage Manager takes the time to ensure that all notes are as clear as possible before a report is sent out. Arons takes this initiative on himself, but the question remains, in a bilingual situation, should the Stage Manager be able to rely on the designers to take such initiative? The answer should be yes- but perhaps this is not the most efficient means of communication. Perhaps, since the role of the designer's has slightly changed, the role of stage manager should slightly change as well.

It warrants being said, though, that the role of Stage Manager has already changed to one of dual-language. Later in my research log, I point out that:

While making an announcement, I blanked on the word for hallways, "pasillos", and used the only similar word I could think of "corridores." I asked two actors if "corridores" was the best word to use and they corrected me. What I've found is that I remember "pasillos" more easily now that I've needed to ask.

What this shows, is that the Stage Manager, essentially, is using a translating tool as well- it just happens to be in the form of a human being. While the difference between online translation and native-speaker provided vocabulary is significant, the act of searching for information is relatable to both parties. Overall, everyone should be required to step up their

work ethics when two languages are involved in a production- particularly if you only speak one of the two- because you have signed up for the work with this bilingualism in mind.

Research Log- February 5th, 2014:

I've noticed that it's easier to add Spanish into the announcements if I begin in Spanish and then translate into English. The reason for this, I feel, is obvious- most of the cast doesn't know Spanish so they have to listen to the Spanish while they wait for the English. Right now, I'm just doing this with phrases interspersed in English, but I'm beginning to feel more confident and will try to say whole announcements in Spanish then English. I need to start to try this within the next few days before the cast becomes too attached to Spanglish, as this would be a change of method.

As the rehearsal began, a series of patterns became apparent. I recognized that I was inadvertently using more English than Spanish and over all, I was speaking in a mixture of the two languages. Between two people who speak both languages, this method might be beneficial as it provides a vast range of vocabulary. As a stage Manager, this is not a particularly effective method. Not only does the speaker's brain need to frequently split between the two languages, but also the listener must interpret between the two and switch their auditory receptors to that language multiple times in a sentence. Furthermore, for the Stage Manager speaking to a cast, most of who only speak one language, this method is confusing and time consuming, but I did not learn this until later.

Another downfall to using the Spanglish method as a form of communication with a large group of people is that the speaker is often left looking for vocabulary. Situations where the word is known in English but cannot be found in Spanish or vice versa make it easy for important details to be lost. If this method is used later in the rehearsal process or

even during technical rehearsals, the cast might not retain any substance of Spanish and the job of Stage Manager, as nexus of communication, would significantly increase in difficulty.

However, as a means for beginning a process wherein the stage manager is introducing Spanish into the rehearsal room, this is an effective method for a few days. It allows the cast to become accustomed to Spanish vocabulary in their presence without overwhelming the English speakers. What is important to remember is that if you have cast members who only speak Spanish, it is unlikely that this method will relay enough information for them to succeed in following protocol or directions.

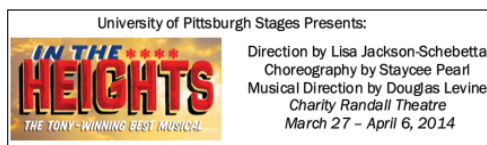
Later that same entry, I begin to discuss the power of language with our director, Lisa Jackson-Schebetta:

Lisa and I chatted today about the power at play with language in America. I'm interested in this because what I see, and Lisa noted, is that many bilingual people choose to default to the language of the person they are talking to (or that they assume that person is most comfortable with). This happens in the rehearsal room as well, and nothing is on purpose, but because I speak English, many in the room who speak Spanish forget that they have the option to speak with me in Spanish. I've taken to reminding them or switching the language, but I can see that I am associated with English. This really plays into the politics of what one should speak in which situations. For many, the workplace is an English environment and despite our attempts, I still see glimpses of this in the room.

This tendency of bilingual speaker to speak with me in Spanish continued for much of the rehearsal process, despite the amount of time I spoke Spanish. In the rehearsal room,

and as a Stage Manager, however, it does not matter as much as it provides a commentary on society. A Stage Manager as communicator should also accept the easiest way for another to communicate and adapt. If a person who speaks Spanish and English addresses me in English despite knowing that I speak Spanish, they are opening a line of communication in this way, and it is acceptable to accept it. For the purpose of research or practice, it is also acceptable to ask to switch the language as well, but this should be done during particular points in the conversation. For instance, it is more jarring and hinders communication to switch from English to Spanish during a sentence, but at the change of a topic, it might be ideal. It might also be beneficial to say something very particular in Spanish if it can be phrased better or more accurately in Spanish than English.

Furthermore, it should be noted to the dual-language Stage Manager that speaking in English, even when both parties know Spanish, is perfectly acceptable. The goal is efficient communication and the use of language should be decided with this goal in mind.



Rehearsal Report # 4

Feb. 6, 2014

6:00pm-10:30pm • Randall, Studio, B16-18

Stage Manager: Emily Burst

ASMs: Monica Meyer, Kim Potenga, Kristen West

Director: Lisa Jackson-Shebetta

Choreographer: Staycee Pearl

Musical Director: Douglas Levine

Today's Rehearsal:		
Late/Absent:	Incidents/ Injuries:	General Notes:
L. Baker (7 min); A. Nebbia (14 min); C. Davis (excused- 7:46pm)	N/A	Nothing today, thanks! // Nada hoy, ¡gracias!
Breaks:	Rehearsal Breakdown:	
6:58pm-7:03pm (Ensemble)	Studio:	Randall:
7:56pm-8:01pm (principals)	6:00pm- Vocal: Champagne w/ Usn & Van	7:15pm- table work
7:59pm-8:04pm (Ensemble)	6:45pm- Vocal: ITH rap w/ Usn	7:56pm- Break
8:55pm-9:00pm (Dan y Car)	6:50pm- Hundreds of Stories w/ Usn & Abu	8:01pm- table work
8:55pm-9:03pm (principals)	7:15pm- Benny's Disp., You're Home, Sunrise w/ Ben & Nin	8:55pm- Break
8:59pm-9:05pm (Ensemble)	8:00pm- Carnaval w/ Dan & Car	9:03pm- salsa dancing/table work
10:02pm-10:08pm (Ensemble)	8:00pm- Break	10:21pm- End
	9:00pm- Piragua w/ Pir	
	10:07pm-End	
		B16-18
		6:00pm-Warmup
		6:15pm-96k
		6:58pm-Break
		7:03pm-96k
		7:59pm-Break
		8:04pm-96k
		8:12pm-ITH
		8:59pm-Break
		9:05pm-ITH
		9:47pm-96k review
		10:02pm-Break
		10:07pm- Review
		10:30pm-End

Next Rehearsal:		
When/Where:	Schedule:	Called:
Friday, February 7, 2014 Studio, Randall Stage & Lobby	Randall Theatre Lobby: 6:00pm-7:00PM Tablework w/ Usnavi Studio Theatre (Vocals): 6:30pm- "Sunrise" & "Sun Goes Down" 7:00pm- "In The Heights" Randall Theatre Stage: 6:00pm- Choreo: "In The Heights" 7:30pm- Staging: "In The Heights"	Randall Theatre Lobby: 6:00pm- Usnavi Studio Theatre (Vocals): 6:30pm- Ben & Nin 7:00pm- Principals & Singing Ensemble Randall Theatre Stage: 6:00- Abu, Pir, Pete, Van, Car, kev, Cam, Son, & Ens. 7:30pm- All Except Nina

Notes from Today's Rehearsal:
Props: 1. Is there a ball pump we can use for rehearsal tomorrow only? Lisa would like Mike to work with a soccer ball that he is providing, but it is flat // ¿Hay una bomba de la bola que podríamos usar solamente para el ensayo mañana? Lisa quiere que Mike trabaje con una bola de fútbol que él está proporcionando.
Set: 1. Nothing today, thanks! // Nada hoy, ¡gracias!
Costumes: 1. Nothing today, thanks! // Nada hoy, ¡gracias! Confirmed Fittings for Tomorrow: None
Lights: 1. Is it possible for stage management to get another extension cord for rehearsals? // ¿Es posible que el personal de dirección de escenario reciba otro cable de extensión para los ensayos? 2. Is it possible for us to receive a light for the piano in the Randall for rehearsal tomorrow? // ¿Es posible que recibamos una luz para el piano en el randall para el ensayo mañana?
Sound: 1. Nothing today, thanks! // Nada hoy, ¡gracias!
Direction: 1. Hoy, Doug empezó "Sunrise" con Benny y Nina, y Staycee empezó "In the Heights" // Today, Doug started "Sunrise" and Staycee started "In the Heights"
Music: 1. Today we vocally started "Sunrise" // Hoy empezamos los vocales para "Sunrise"
Choreography: 1. Nothing today, thanks! // Nada hoy, ¡gracias!
Stage Management: 1. Nothing today, thanks! // Nada hoy, ¡gracias!
Publicity: 1. Nothing today, thanks! // Nada hoy, ¡gracias!

Emily Burst, SM

202-258-0926 • emily.burst@gmail.com

updated: 2/7/14, 12:49 AM

Figure 3: Rehearsal Report 4, Page 1

House Management/Operations:

1. Laura, Thank you for the reminders! The only message to send to the organizer is that the onstage work lights are on the SL side of backstage// Laura, ¡gracias para los recordatorios!El único mensaje que tengo para el organizador es que los luces para trabajo están en la izquierda del detrás de escenario.

Script:

1. Nothing today, thanks! // Nada hoy, ¡gracias!

B-Phil Notes:

Today I made changes to my report that will hopefully facilitate my research and the ease of communication for everyone. David Stewart showed me some perspective on this project and reminded me of the need to ease communication no matter what it involves. A change of method may be beneficial as well. My change includes standard report formatting. This may be adjusted again, but for now, I think I like the changes. Another change is that notes for the departments will be in both Spanish and English. I've chosen this route since, after thinking about what I would do in a professional setting and considering Mr. Stewart's thoughts on communication, this seemed like the strongest option. Now, everyone who speaks either language may read all the notes as needed. I don't ever want to hinder the design process and putting notes in Spanish or English only could possibly do this. Communication becomes more effective if both languages are used. What I'm learning is that a bilingual process definitely involves twice the amount of time and effort for communication. This is not unexpected, but the effects are unexpected. I have to manage time more efficiently in order to complete all needed tasks.

Additionally, today I began to say all phrases in Spanish and then in English. This was helpful for confidence, but I will admit that there were times in which I forgot to use Spanish. I've also noticed a comfort level for myself around those who speak English even when I'm speaking Spanish. This most likely stems from the pressure no longer being present to get all the words right and to have proper syntax and grammar. I should clarify that this is not due to any lack of support from native Spanish speakers. They are incredibly helpful and supportive, but I put the pressure on myself. I lose phrasing and accent, and my mind tends to blank, when I feel pressured, so this will be something to work on.

Figure 4: Rehearsal Report 4, Page 2

On February 6, 2014, I made two of the previously mentioned alterations to my Rehearsal Report: I changed the formatting so that reading the report is easier on the eye and I began all notes in both Spanish and English. The first change really speaks to a level of communication that is beyond language, a level of communication that is more inherent. Is it easier to read if you have to move your eye from the center of the page to the left side? Or is it easier, and quicker, to read if you only need to move your eye down the left side of the page? The answer is that the second option is easier. This is something that Stage Manager's need to consider not only when communicating in general, but also when adding extra elements on to the report that the designers now need to sift through.

The second change stems from a conversation between a white, male electrician and the lighting designer. The electrician was essentially unable to handle the added step of copying and pasting the lighting section notes, which were in Spanish, into a translator in order to understand the note. From my understanding of the conversation, his stress lay in needing to be able to read

the report easily and quickly. While I personally struggled with this individual's reluctance to adjust his method to the production, I also took this into account in conjunction with my conversation with Barry Arons from February 4th. When Arons made the point that many designers read multiple sections, I began to think about how switching the languages may prove too cumbersome. I thought about what would be the best thing to do in a truly bilingual setting and decided that, although vocally I could never be fully equal in the use of languages, on paper and in reports, the most efficient way to communicate between departments and keep everyone in good spirits would be to alter my approach. I touched on this further in my research log from February 7th:

Something I spoke with Annmarie about today was some of the resistance that this research has met. One technician was very reluctant to accommodate the research and language into his process. I have also seen some reluctance, although not to the same extent, from other technicians and design personnel. Annmarie and I noticed a pattern emerging: only white, male designers seem to be reluctant to accommodate another language. This can be a learning experience for all, but these men are resistant to notes being in Spanish, in particular. From Annmarie's conversation with one of the technicians, their worry stems from not wanting to miss a single thing. However, it also seems that these men do not want to take an extra 2 minutes to use a translating app. While they don't have to, and I've adjusted the method and hold nothing against them, I think this pattern is interesting. Why have I not encountered this same resistance from a performance perspective? Is it really details that make the technicians uneasy, or a comfort level with English that they are unwilling to give up? From what I understand, the technician in particular asked why those who speak Spanish couldn't just use a translating service to put the notes into Spanish for themselves so that all the notes

could be in English in the report. This seems backwards but also interesting, since it is a current issue for debate among the public. His opinion is a prevalent one, but this doesn't make communication easier or aid support and understanding between designers/ technicians.

Overall, I'm left to wonder if this will appear in any other demographic or if we will continue to be met with resistance only from the white, male population. If the latter is the case, this certainly says something larger than that a few people are uneasy with the concept of the research. It points to a power struggle being played out in languages.

What I found most striking from the conversation with Annmarie is that the technician asked why English speakers needed to make the accommodations for Spanish speakers. It's true that this perspective is very prevalent in the United States where an oft-heard phrase is "We speak English in America." Even at the beginning of our production process, when most people are still meeting one another and communication systems are often adjusted based on personalities, we are encountering ethnic superiority in the workplace. My job as Stage Manager drastically needed to change to reflect a respect for both languages when handling the design/tech staff, since previous methods were allowing for this sort of discussion.

It is important to note that although my change occurred after these Anglophone-originating remarks, I did not take power away from the Spanish language to give to the English language. Instead, I increased the amount of Spanish in the report, but made sure that English was continued to be present as well. My intention with this action was to subversively demonstrate that Spanish would have equal power, and English would need to make room for this. Therefore, I placed all of the Spanish directly next to the English, separating the languages

only using ‘//’. Notes then took a certain form, exemplified in this often-distributed note: “Nothing today, thanks! // Nada hoy, ¡gracias!” The effect is that the Hispanophone can easily identify, based on repetition throughout formatting, that their notes begin after the ‘//’ and they need not read before this. However, the English speaker’s eyes run into the ‘//’ and instinctively read past these into the Spanish section, keeping Spanish as a constant presence in the production.

However, an alternative, and perhaps more powerful option would have been to place Spanish first. Not only would this have forced the English-speaking reader to encounter and work around the Spanish language, but it also would have given Spanish much more power than English from an earlier stage in the rehearsal room. This would possibly have led to a further negation of the will/can dilemma that the technician avoided by my accommodations.

Essentially, the technician came to Annmarie to say that he was struggling to change his routine when reading the rehearsal report. The question begs to be asked: could he really not change his routine because it would be too inefficient or was he just unwilling to change to accommodate another culture. From observations and his reactions, it is apparent that he was just not willing to change. In fact, he asked Annmarie why the Spanish speakers could not simply adjust to reading only English.

In the future, Stage Managers should be prepared to push back on this sort of thinking. While I accommodated due to the earliness of this process and my training as a Stage Manager to adjust to the comfort levels of the person with which I am working, it is important to know that as a Stage Manager we can also stand our ground in such situations. This is because the Stage Manager is there to make the room comfortable and accommodate all in the process. By allowing one technician to have a stronger hold on my linguistic choices, I do a disservice to the Spanish

speakers and the research. To think about the room as a whole and the process as a complete work, pushing back gives more power to both languages and shows this technician that being unwilling to accommodate new languages and cultures is not acceptable within the process.

The next day, I noted in my Rehearsal Report log that:

After thinking more on this- “white, male” topic, I’m wondering if this is more prevalent because of the lack of Spanish speakers in the room with them. If one of the designers spoke Spanish, this probably wouldn’t change their minds at all, but it might change their approach. But it also may not. Everything was said in private meetings and then brought to my attention. This shows me that this person knows what he is saying is not in favor with everyone else.

This observation led me to thinking more about the implications of Anglophones struggling with this process. In the rehearsal room, where Spanish and English speakers are present and where we address the Spanish language on a daily basis as we work with the text, characters, and culture of the barrio, such comments as ‘why don’t Spanish speakers adjust?’ are universally understood to be unacceptable. A major part in this may be the consideration that while many people can be very open about their disdain for foreign language, these are phrases and ideologies that many other people choose to keep private and between friends or like-minded company. Therefore, they are more likely to express these when a Hispanophone is not present, such as at our production meetings or at individual meetings between designer and technician.

Culturally, some may view this action as polite and courteous because it does not directly insult or affect anyone in present company. However, when put in light of our production, what actually happens is a person realizes that they have a point of view that many consider outdated and bigoted, and they express it accordingly in order to not come across as racist. This type of

undermining of equality, when not addressed, creates an environment wherein a quiet ideology of English supremacy might generate an undercurrent of bias once all designers, technicians, cast, and crew are in the space. It is important then, to be aware and able to counter this point of view if it should arise once again.

My final formatting change occurred on February 11, 2014, our 8th rehearsal. I adjusted the department and section headings by adding Spanish equivalences of each in order to reflect more equality between the languages. Thus, headings changed from:

Notes from Today's Rehearsal:
Props: 1. Nothing today, thanks! // Nada hoy, ¡gracias!
Set: 1. Is the dispatch counter sitable? If not, is it perchable? // ¿Es posible sentarse en el mo
Costumes: 1. Nothing today, thanks! // Nada hoy, ¡gracias! Confirmed Fittings: Wednesday- Stephen @ 9:00AM; Thursday- Erik @ 2:30PM
Lights: 1. The scenes in the Dispatch booth will spill out onto center stage, but action will also ta derramarse en el centro de escenario, pero acción ocurrirá en el despacho apropiada tan 2. Act I, Scene 6 takes place at center stage // Acto I, escena 6 ocurre en el centro del esc
Sound: 1. Nothing today, thanks! // Nada hoy, ¡gracias!

Figure 5: Rehearsal Report 7 Excerpt

To:

Notes from Today's Rehearsal: Notas del ensayo de hoy:
Props: Utilarías: 1. Nothing today, thanks! // Nada hoy, ¡gracias!
Set: Escenografía: 1. Thank you for the picture of the piragua cart! // ¡Gracias para el dibujo del carro de
Costumes: Vestuarios: 1. Nothing today, thanks! // Nada hoy, ¡gracias! Confirmed Fittings: pruebas de vestuario confirmadas: Wed (mier.): Kromka- 9:00, B Blumberg-2:30, Nebbia-3:30; Fri (vier.): Moore-12:00, Martine-1:00.
Lights: Luces: 1. Nothing today, thanks! // Nada hoy, ¡gracias!
Sound: Sonidos: 1. Today, we could not find the power cord and corresponding extension cord for the power cord from Stacey's keyboard for tonight, but we do not know where these hav podríamos encontrar el cable eléctrico y cable de extensión para el teclado en el stud de Stacey, pero no sabemos donde están los cables actuales- fueron puestos correcta

Figure 6: Rehearsal Report 8 Excerpt

I mention in my research log from that day that I chose to make this switch because essentially, by not heading sections in both English and Spanish, I was favoring English. The question might then arise- is always writing in English first favoring the English language as well? I address this directly in the log:

The order of the languages, first off, should remain the same throughout the document to aide with quick reading and comprehension. More than this, however, I feel that it is okay for English to come first since this is, as the report compiler, my first language. The intended audience is mixed and does not strongly favor, for the purpose of my research, English speakers or Spanish speakers. So for me, if one language has to come first, and English is my first instinct for organization, then English seems like an acceptable choice.

As a stage manager, flexibility in working with different personalities and learning needs is essential, but continuity is also key. At the beginning of a process, it is okay to adjust your templates and reports as needed, but as work moves forward and all teams fall into patterns and systems, a final structure needs to be enforced when it comes to communication. This avoids any excuses for missed notes or lack of correspondence from other departments. In this log, I infer to this need when I state that the order of the languages should remain the same. At that point in time, the formatting had already changed 3 times and the use of both languages previously caused problems. I needed to choose a system and stick with it.

As the process moved forward from this point, I continued speaking frequently in both Spanish and English in the rehearsal room until my Spanish and English use leveled out. The process included a lot of preplanned speeches to make sure that all parts of every announcement were said in both Spanish and English. I felt a large amount of stress as this continued due to the unnatural feeling of planning announcements word for word. Additionally, I often needed to look for vocabulary and my resources varied between one of the assistant directors, two of the performers, or a dictionary. However, looking for vocabulary had an interesting effect on my performance in the rehearsal room as a leader.

On February 12th, I logged in the rehearsal report:

For my BPhil and my ego, today started out rough. I woke to an email from the assistant director that speaks Spanish informing me of a grammar mistake in my email to the teams last night. I understand and expect mistakes to be a part of my research, but what I had taken for granted as a native Speaker was people giving typos the benefit of the doubt. What I learned this morning is that once it becomes clear to a room that a language is not a person's first, it becomes difficult for others to differentiate between

what is confusion or lack of knowledge and what is a mistake or typo.

I'm not defending my mistake, per se, because as a communicator, mistakes can lead to disaster. However, I am deliberately pointing out a difference that I have come to notice. To make the equivalent of the grammar/ syntax mistake that I made in Spanish in English, a reader might say- oh, that's a weird phrasing or incomplete sentence- she must have just missed the mistake. However, since the general population knows that Spanish is not my native language, the reaction changes to one where a missing word is not seen as a small mistake, but my misinformation. Not only does this mean that I need to step up my game, but I think it provides an interesting commentary on how the view of the dual-linguist is changed in this situation. I doubt that as a non- native speaker, I will ever be given the benefit of the doubt of a typo in Spanish.

It also led me to question how the native Spanish speakers in the room perceive me. At the beginning, I felt very strongly that there was a respect for my position and knowledge. However, sometimes I wonder if when I speak Spanish, since I do make vocal mistakes, get nervous, and forget vocabulary, that this respect is changed- not taken away- but altered to be more piteous. They still respect me as a human being and as a person trying to improve my cultural awareness, knowledge, and speaking ability. But does the type of respect change from "She knows exactly what she's doing" when I speak English, to "she is struggling, this is someone to be taught" when I speak Spanish. If the latter is the case, I wonder how this affects their views on what I do know. Perhaps it does not. Perhaps I am still viewed with the same level as when I speak English, or perhaps with more since I am attempting Spanish as well. I don't know that I'll ever

know this answer.

A conversation with the same assistant director as above really led me to these questions previously mentioned. In the conversation, during which he was polite and considerate, he felt the need to explain a grammar concept to me after I wondered aloud about a discrepancy between the dictionary and some of his suggestions. We were discussing how I might say “stand-by.” His suggestions were “prepare” and “aliste.” The dictionary said that for stand-by! I should say “preparados!” I asked if he knew why these would be different. His reply was to remind me that I have to change the grammar for the situation. He told me that preparados means, essentially that they are prepared (estamos preparados). I tried to acknowledge that I knew this and that’s why the confusion was present, but he seemed to not understand that I could comprehend the grammar concept and that this, in and of itself was causing my confusion. He didn’t seem to comprehend that I was asking “why is this specialized dictionary using a grammar form that doesn’t seem to jive with the context?”

This dictionary has provided me with term after term of unknown vocabulary for theater in Spanish. I’ve come to trust it, although a few typos and repetitions are present. It seemed odd that the dictionary would get wrong such a basic theatrical term. My real question was not, what does this word mean, nor in what context does this term work, but rather, why did the dictionary chose to pick this word, which in this context is not grammatically correct, to use? Does it perhaps have to do with talking on headset and clarity? Or ease of statement?

I admit to feeling a little affronted when I again was not given the benefit of the doubt of knowing the grammar behind my question. Some of this may fall on me as,

while I've been trying daily to make less vocal errors when speaking Spanish, and while I make sure that even with mistakes I speak clearly and loudly, I do still make these syntax and grammar mistakes in real time. Yet, this cannot be helped and I would hope that the perception of my intellect is not being questioned because I cannot yet adequately express myself vocally 100% of the time in Spanish. I try to make up for mistakes in one-on-one conversation where I do feel that I excel in speaking Spanish. I have held many a conversation with Lisa, said assistant director, the language coach, and one of the performers.

What is prevalent about this situation is the juxtaposition of the Stage Manager as an English speaker vs the Stage Manager as a Spanish Speaker. In general, the Stage Manager needs to be a strong source of communication. Any announcements that come from the Stage Manager need to be delivered in a solid and confident voice. This ensures that the message is listened to and so that the company feels they can trust the Stage Manager during critical times. As a native English speaker, I have worked hard to lose any nuances to my speech that diminish authority-vocal shakes, awkward pitches, too low or high volume, etc. This allows my cast to know the importance of what I say from my tone, my volume, and my physicality as well as through the words that I'm saying.

However, in situations where I am speaking Spanish instead of English, I have to build my role and the trust of the company anew, even if I have already established a solid foundation in English with the company. Subtle changes, such as an insecurity with Spanish vocabulary or vocal shakes due to nerves while speaking to a large group in Spanish can undermine any confidence the company has in your ability to communicate overall. This being said, it is also just as important to create confidence in the Stage Manager speaking Spanish if some members

of your cast only speak Spanish. This allows all cast members, English and Spanish speaking, to obtain the same level of trust and security in their stage management team. I did not anticipate struggling so much with confidence while speaking in Spanish to a large group, but I now understand the importance of building confidence twice when working in two languages.

What is more difficult, however, is that once this confidence is built between the company and Stage Manager, there is still a disconnect between the Stage Manager speaking Spanish and the cast members who natively speak Spanish. This is not surprising from a superficial point of view because there are a number of differences between native and non-native speakers, including accent, available vocabulary, speed, inflection, and cultural background. Yet, one of the biggest obstacles I have faced is the mistrust that native speakers have in my understanding of context.

In English, since I am a known native English speaker, if I make a small mistake in spelling or syntax, particularly when sending an email or other textual communication, this is viewed as a typo. What it is not typically viewed as is any misunderstanding of the language. Forgetting a word or missing a letter suggests that the sender was rushed or, perhaps more negatively, careless. It does not insinuate a lack of knowledge or understanding of grammar or syntax. At the time of this research log entry, my Spanish was precarious- I occasionally needed help with vocabulary or had to take a second longer to collect my thoughts. As a stage manager, one is usually better prepared. This adversely affected how native Spanish speakers perceived my competence levels with the language and resulted in these few situations of unnecessary grammar lessons. It was during these grammar lessons that I noticed a power switch between languages and speakers. At this point, I as an English speaker trying to speak Spanish, was viewed as an 'inferior' speaker. This is not necessarily a negative, as I am fully aware that I do

not speak Spanish perfectly. However, in the U.S., the Spanish speaker is typically viewed as inferior. This reversal put me in a situation that I have not been in outside of the classroom, but where many a person newly immigrated to the United States or new to the English language has been.

As rehearsals continue, and certain phrases are repeated in Spanish, the company begins to understand more clearly these messages. On February 19th, in my research log, I noted how the cast is catching on to certain phrases.

As I have to repeat certain phrases every day, the company is beginning to understand them more. While I expected this with phrases like “toma cinco minutos” or “take 5” I also notice them beginning to retain more. For example, if I say “vamos a empezar cuando Sonny dice ‘Back up, Back up’. Por favor, vayan a sus puestos para empezar aqui” they understand vamos a empezar to “mean we will start,” they recognize Sonny’s name, and they hear the line in English (which I purposefully keep in English because the text is written that way and if someone were to only speak Spanish, this would help them to learn to recognize that text). Thus, the company is beginning to be able to piece together on their own the Spanish that I’m saying before I translate.

What this signifies to me as a Stage Manager is that something in my communication is beginning to work. Additionally, as they begin to understand more and more of what I’m saying, and I see fewer blank stares when I say “toman cinco minutos” for the 3rd time that night, I gain confidence as a Stage Manager speaking Spanish, and increasingly advance towards my goal of leveling out the perceptions of me as Stage Manager who speaks Spanish with Stage Manager who speaks English. This is also encouraging because it means that hopefully this will continue on through the technical rehearsals, as I sew in more Spanish vocabulary. As the company is able

to use context clues to understand my messages, I am able to focus less on making sure everyone understands and more on continuing the work in the rehearsal room. This also means that the language of Spanish is earning a higher status in our environment as we become more and more familiar with the vocabulary.

Yet despite this increase of power for the Spanish language in the rehearsal room, when problems arise, such as injury, my first instinct is still to speak in English. This is due to a number of factors, one of which being it is my native language, and another being that it is highly likely to be the native language of the injured party. I experienced this first hand on February 20th when one of our performers injured his ankle. I instinctively switched into English to address the situation, the performer, and then the room. After everyone calmed down, I did begin to use Spanish again. This comments on the relationship of this research to our rehearsal room. While I know that I am operating under the pretense that much of the room speaks Spanish, I also know in the back of my mind that everyone speaks English. Therefore, when instincts take over, I inadvertently switch to the language that will make the majority of the room feel safe because this is priority over continuing research. It later led to me reflect, however, on what would happen if half of the room really were to speak Spanish exclusively. In my log, I wrote:

Part of me would like to believe that I would instinctively be able to move to Spanish to soothe them, but I know also that moving between the two languages would still prove difficult. I think overall, the instinct is to communicate with someone in the fastest and easiest way possible, but whether that kicks in by my speaking Spanish or English will remain to be seen.

What is most important, even more important than deciding which language to speak in,

is that the Stage Manager remains calm and composed during the crisis, no matter how large or small. The Stage Manager could speak in any language, but if her voice is weak and not authoritative, whatever is said will not be followed by the company. The best solution, then, is to go with instinct when picking a language, use a strong and clear voice, and then, if needed, translate at an ideal point in time. For instance, if a fire should occur, and I choose to tell everyone in English to quietly and quickly exit through the rotunda staircase, much of the cast will immediately listen, and other cast members may ask questions, but most will follow. In emergency situations where a half of a group of people speak one language and the rest another, it seems less important which language you decided to use, and more important that you decide to use one language and deliver a clear, strong, calm message. The power of one language over another plays less into this situation than in an ordinary rehearsal. It is the power of communication, as Stage Manager, that is key.

On February 21, 2014, I had an enlightening interview about the power of language with Roxanne Schroeder-Arce from the Department of Theatre and Dance at the University of Texas at Austin. I detail this discussion in my rehearsal log from that evening.

I explained to Roxanne how I was struggling with nerves while speaking Spanish, which I knew was making the cast uncomfortable. I also mentioned how it would make me more nervous looking around and seeing that the cast was not understanding or comprehending when I spoke Spanish and this resulted in blank faces all the time whenever I gave longer announcements. Roxanne's insight on this was incredibly helpful. She pointed out that when people who don't speak Spanish see "Alabanza" or other performances, context clues give them a way to understand. For performers learning this piece who don't know Spanish, they will get clues as to meaning from working the scene. Roxanne noted that just hearing words in Spanish is harder to glean

meaning from. You translate to the audience (even audial audience) through visual cues. I realized that if I were able to give visual clues while giving announcements in Spanish, this may increase their understanding. Then my nerves would lessen as I see understanding in the eyes.

She and I also chatted about finding physical and vocal themes for the same message between the two languages. She said that if I am always standing up and saying “Hold,” then when I say “Pausa”, I should stand up as well. She also noted that it might help to always go to Spanish for certain areas. I found this interesting because she was saying that to be in a bilingual room, you don’t need to equally say everything in Spanish and English. Some things are better said in Spanish than in English, and vice versa, so it might be okay to not translate certain things.

This is an interesting point that she and I discussed because previously, I noted how occasionally, it did seem that the cast was catching on to phrases. However, as we move further into rehearsals, I need to make longer and longer announcements. While recognizing phrases such as “toman cinco minutos” is a good start, overall, when I say longer phrases the cast is once again lost and left waiting out the English translation. Choosing to use visual cues to aid in comprehension proved fruitful for the cast. They gradually began to respond more positively to my phrasing and visual gestures. One example is that now, whenever I give a break, I hold up my hands and show the number of minutes- thus, if I give a five-minute break, I hold up one hand; ten-minute break, I hold up two hands. I do this with both Spanish and English announcements of breaks, but once I began this visual theme, it became apparent that I did not need to make an English announcement. From my research log the day after my conversation with Roxanne, I describe the reaction of the cast to visual cues:

I noticed at first, a hesitation from the cast when I would speak in Spanish without immediately offering an English translation... I worked hard to make "toman cinco minutos" sound like "take 5" and I made the gesture with my hands to show the number 5... by the last break that I gave today, I didn't see any hesitation with the cast after I spoke in Spanish.

Roxanne's take on visual clues is extremely important to any stage manager, whether mono- or bilingual. I have learned as stage manager that it is a strong communicator who can relay information with words and physicality because they engage the audience in their message. As a Stage Manager who speaks in two languages in the rehearsal room, communication is only strong when I can link the messages in both languages. This tells the people in the company who only speak one language that the message is the same in the other language and that they aren't missing any details. Furthermore, this physicality becomes even more important when put in context of using only one language.

Roxanne's point on not always using both languages calls for a large use of physical communication. Something that I had not taken into account was that a bilingual room does not mean that all communication is translated equally in both languages. Instinctively, I know that a bilingual environment simply uses both languages and not necessarily equally, but Roxanne pointed out to me that there are some phrases better said in Spanish than in English and that these cannot be translated appropriately (Schroeder-Arce). She suggested keeping certain phrases always in Spanish to aid in comprehension. In order to do this, I began to only give breaks in Spanish and to always open rehearsal in Spanish with "vamos a empezar" or "son las seis." By removing the added responsibility of combining listening to the announcement in English while attempting to apply the

translation to the Spanish, the performers were better able to retain the Spanish phrases and understand the information.

Also in my rehearsal log from the day after my conversation with Roxanne, I give an example of the change instituted in the room:

I made [the announcements] in Spanish without worrying about how I would translate them. Then, after I finished the Spanish, I took a pause and made a quick, basic, and not as detailed translation... The announcement in English was less verbally detailed and thus, more brief. What I noticed was understanding in the cast, but also a hint of acknowledgement that what I had said in Spanish had more words than what I said in English. I hope to continue this reversal of language leader with language follower in subsequent rehearsals, but today I did learn that not exactly repeating everything in both languages was not only okay, but also did not harm the room.

What this means for a Stage Manager, is that there is an alternative and more effective means of communication when in a bilingual rehearsal room that does not use both languages equally. It is a method that instead allows the Stage Manager to use both languages to her advantage and in a more natural manner. Earlier in this log, I also point out that the rapid increase in understanding raised my confidence when speaking in the room. When a Stage Manager knows that the message is being received, which raises confidence in the use of a second language, it allows for more productivity. Thus, it is beneficial for the Stage Manager to alter communication methods, even to a point of saying fewer words and using more gestures, in order to be the center of language for the rehearsal room.

There is, however, and even greater, societal implication when the use of

languages is unequal. Roxanne and I also had a conversation about the oppressive state of language in the US. English is the dominant language for the United States, and all other languages are considered non-dominant, even if Spanish is the second most commonly spoken language (Schroeder-Arce). This is often the same in a bilingual setting. Roxanne encouraged me to look at the increased use of Spanish as a dominating and deliberate choice. Deciding to use Spanish more frequently and with less translation, essentially bringing a non-dominant language into the room, might allow for native speakers and their experiences to feel more desired and welcomed.

Furthermore, Roxanne and I discussed how deciding to bring Spanish in to a greater extent is extremely political because it potentially switches the dominant language in the room. Roxanne explicitly said “we don’t have to cater to English speakers.” This is a very powerful notion in the rehearsal room where English speakers outnumber Spanish speakers. By always translating everything, in the context of the rehearsal room as a political microcosm of the USA, I am still catering to the English speakers. However, this doesn’t have to be the case, as a point out in my research log.

If the director, or a performer doesn’t know exactly what’s being said- that may be okay. Typically, in the USA, native Spanish speakers do a lot of following. Instructions are given in English, and if they don’t understand, they use the physical context clues of those around them who may understand Spanish to complete a task or do something. People who only speak English don’t experience this. They always are in the know. To bring Spanish in the room and to choose not to explicitly translate it turns the English speakers into followers now too.

If I begin to change this, it shows that I give a greater amount of power to the Spanish

language than is typically given. It then validates the research and text on *In The Heights* and it simulates the very real dichotomy within the power of language.

2.2 TECH PROCESS | EL PROCESO DE ENSAYOS TÉCNICOS

Our technical rehearsal process formally began on March 21, 2014 and ended on March 28, 2014. It included a wander-probe, a Cue-to-Cue without actors, two 10-out-of-12 tech days, three dress rehearsals, and one preview. Spanish was integrated into this process from the beginning through until opening night and created a new arc of Spanish-inclusion, one that began with a decline that later increased.

We continued with the typical use of Spanish during our wander-probe on March 21st. This included the use of Spanish for breaks and to ask the cast to quiet down. It was on March 22nd, our first cue-to-cue, that my use of Spanish drastically altered. During this rehearsal, I gave stand-bys, called cues, and announced breaks in Spanish. In order to prepare myself for this change of duty, I cue'd my calling script in Spanish as well. All of my "Go"s were written as "Ya!" and all of my stand-bys written as "Preparen" In Rehearsal Report 34, I explain some of my lingual choices when it comes calling cues.

As I practice more and more, calling in Spanish is less of a challenge than I actually anticipated. Occasionally, find that in the moment I revert to "Go" instead of "Ya" but this only happens rarely. On headset, there is mainly one person saying "Standing" or "listos" but this has been working very well. She has some experience in Spanish, so I was able to integrate some longer phrases into questions I was asking her, such as "¿En cuál pie estamos?" or "¿Por favor, podríamos estar en pie número 17?"

I did ultimately choose to call the numbers in English. This is because while I would really like to continue pretending that I have crew members that only speak Spanish, I have to think practically as well. Thus, while all surrounding words are in Spanish, and crew has been asked and is expected to recognize their departments called in Spanish, they cannot be expected to learn 365 numbers, even if I were able to give them all of the numbers in advance. This has been a nice, solid compromise.

As I mention, occasionally, instinct caused me to revert to English, but this was momentary and to be expected. It speaks to my being a native English-speaker. However, it also highlights the success of the Spanish integration that this only happened a couple of times. In most situations, I was able to fully call the cue in Spanish without problem, especially since my board op has previously studied Spanish as well. This led to a more open line of communication as it cut my number of “new-to-spanish” crew members from 6 to 5.

I also discuss the choice to use English numbers while surrounding them with Spanish language. This was a conversation originally started with an Assistant Director, who almost completely insisted that I should use Spanish numbers as well. It was their belief that they should have to learn these numbers. I struggled with this topic for a while because I could understand both sides of the issue. In one hand, by calling numbers in Spanish, I make sure that Spanish retains not only a place of importance, but dominance in the room. It also adds authenticity to my “calling in Spanish” claim. On the other hand, if I chose to call the numbers in Spanish, I’m asking my crew to learn, essentially, 360 numbers and to understand them throughout the show, even though they might be said rapidly and misunderstanding a number could possibly lead to danger. It was this last point that ultimately made my decision for me. Beyond the fact that asking crew to learn 360 numbers in another language for a two week run of a show is almost unfair, it increases the risk that I place my performers in and adds to tension and stress in the

room, as my crew would then have no way of grounding themselves in their own lingual reality for the production. I have to acknowledge that my crew speaks English and we are still running a full production. In another production, where a crewmember only speaks Spanish, I might distinguish between which cues directly pertain to this member in order to call numbers in Spanish. However, in retrospect, I felt that for this situation, calling stand-by and 'go' in Spanish not only sufficed, but also fulfilled the goal of calling the show in Spanish because it asked me to change my instincts.

The next rehearsal addressed these points further. I felt at the time that I was cheating by using English while still calling the show in Spanish. I explain in Rehearsal Report 35 that:

it seemed to me not that difficult, as in, anyone could do it if they were just given the vocabulary, which basically consists of "ya", "prepare", "número", "pie de luz", and "seguidor." These could easily be memorized and someone could call the show in Spanish.

However, one of my Spot Operators provided some perspective to this, which I detail in Rehearsal Report 35. She noted that I was giving other instructions and announcements in Spanish and thus, “my use of Spanish was not 'cheating' so to speak because of the extra Spanish that I was using and that I was able to help her to start to understand some phrases in one day.”

What I did learn during this same rehearsal was that I needed to open my awareness to the fact that many people in the room did not know Spanish and were not used to being in a room where Spanish was a dominant language. For the majority of rehearsals, Spanish was so integral that when we moved forward into the technical process, I did not adjust for the newest people in the room, but expected them to move forward. For me, this expectation is not a problem. However, in this same rehearsal report, I note that some tension rose in the room regarding my use of Spanish.

There was a little stress in the room about my calling breaks in Spanish without translating. I adjusted a lot of my announcements to include much more English, for the entire room, but occasionally did not call the breaks in English as well. It was my thought that context clues would help: house lights coming up, cast responding to my announcement and leaving the stage for the house, and spot ops getting off headset. However, for some, this was not enough. Surprising, but I think also something that will change as we move forward. I did adjust my work to include English translations of break announcements after someone brought this to my attention.

While overall I do not think expecting people to adjust to a new type of room is atypical of theatre or any industry, I know that my role of Stage Manager is to facilitate communication. With this in mind, I made the adjustments necessary to move forward and keep the room calm and tension-free.

As we moved forward and the process of teching a show began to include more and more of my stage management instincts, I noticed that my use of Spanish began to wane, not due to a lack of ability or interest, but rather because there were many important tasks on my mind and using Spanish was pushed out of the fore-front of my work, to be replaced by new cues, new props, and ensuring safety. On the last day of our technical process, I addressed this change with Rehearsal Report 40.

In terms of overall usage- It definitely would have been possible to use more. During tech itself, I think I equaled out my Spanish and English very well, which was necessary due to the amount of new people to the rehearsal room. Many of the technicians were not used to English nor had a resource to ask translation questions to, so it became necessary to translate. After dress rehearsals started, my use of Spanish lowered, but not intentionally. Running the rooms became instinctual, and thus I

defaulted to English. I did use Spanish to call breaks and still translated this into English. When calling the cast to the stage, I typically used Spanish and English. However, for final dress in particular, there was a significant lack of Spanish.

In terms of vocabulary, some final thoughts: I decided to use "Ya" as my "Go." I did use "Cambio" for changes that did not include light cues, only Spots. I found online a blog about Stage Managing in Spanish, and it suggested this. However, I had decided overall to use "Ya" as a way to simplify. When my light board op came to me and asked if it were possible to use "cambio" for cues that are only spot ops, I made the switch and things have run smoothly since. I think it helps her to distinguish between the cues because she cannot always process the Spanish quickly enough to know if the cue involves her or not. I also decided to use the word "Preparen" for "Stand-by." However, my motivation for this was actually not the conversation with the Assistant Director, but my personal instinct as to what to say. I started out with "preparados" like it is in the dictionary, and quickly started saying "preparen" was I continued to call, simply from habit of conjugating to that form for commands.

I feel that this entry adequately addresses not only how I adjusted my calling in another language to better serve the cast and crew, but also how I adjusted it to better serve myself. Both are equally important as a means of facilitating the opening of a show. As I have stated, the use of Spanish greatly diminished during the technical and dress rehearsals. However, moving forward into performances, the use of Spanish has increased once again. While in another situation, bringing even more Spanish into tech would be beneficial and a great learning experience, it was not as instinctual as other situations would have led me to believe. Instead, it

was only after the important aspects of tech began to strengthen, that Spanish became a priority again.

This speaks to the power play in the room as a commentary on a person's reactions to having all people in the room speak English. When your first language is English, and the first language of the majority of the people in the room is English, then instinctively, English is the go-to language. Thus, some power was taken away from Spanish by allowing it to fall to the wayside. What I do not think, however, is that this is a negative, as much as it is a simple fact that one language had to fall to the wayside and in this case, the more efficient of the two languages prevailed. In other situations where the majority of the cast and crew spoke Spanish as a first language and the Stage Manager spoke English as a first language, it would behoove the Stage Manager to continue to use Spanish in order to facilitate the technical work and process.

On headset, I continued to utilize Spanish for calling the show, with the exception of numbers. However, I have, as noted, begun to also use "cambio" to call for the execution of spot cues that do not involve the light board. This is important because it shows an evolution from simple dictionary translation to adjustment for different departments.

At the end of the technical process I learned that as a stage manager, just as in typical technical rehearsals, my role changes between rehearsal and tech, even lingually. The importance of clarity and both languages became apparent and I learned that the bilingual Stage Manager can not expect the rehearsal process nor the lingual process to remain unaffected by the addition of new people to the room. Instead, a whole new approach is needed. I adjusted mine to begin to include more English again, while still punctuating the English with Spanish phrases. After opening, and as the defense became closer, I began to increase the use of Spanish again. This proved successful, as most communication was between Assistant Stage Managers, Stage

Manager, and cast, all people who have been exposed to Spanish since day 1. Many of the newer personnel in the room were able to adjust enough to understand a few important phrases as well, which led to an overall productive bilingual room during the pre-show, execution, and post-show of performances.

3.0 CONCLUSION

This process organically created a developmental arc throughout the integration of Spanish into the rehearsal room. What began as a process of primarily ‘spanglish’ syntax evolved when it was discovered that not enough Spanish integrated into the room. The method was then adjusted to a strong equilibrium between Spanish and English. With this method, I repeated all announcements twice: first in Spanish followed by English. While this brought a greater amount of Spanish into the work, it was not an efficient way of communicating and did not accurately represent the typical bilingual setting. I ran into obstacles such as time, where I now needed double the time to make the same announcement, and content, my messages needed to match so that all audiences would receive the same message.

After a conversation with Roxanne Schroeder-Arce, I felt enabled to speak in both languages without translation. This allowed me to speak in Spanish more freely, without the previous barriers on time or content. It also allowed me to integrate physical themes into my speech. With the thought in mind that I did not need to translate into English simply to accommodate English speakers, my use of Spanish quickly escalated and my confidence greatly improved to the point that I felt incredibly comfortable giving most announcements in Spanish without much planning. Furthermore, what this method allows any bilingual speaker to do is think in a certain language. In the previous two methods, the speaker was required to switch between languages so often; they were guaranteed to have to translate in their head. This final

method allows the speaker to think in the second language that they are using to give an announcement without the need to mentally translate from their native language to their second language.

Finally, this third method enabled a power switch between the English and Spanish language. In today's world, many Spanish speakers who do not speak English are required to follow English speakers after instructions are given. They often have to ask for clarification or translation. In our rehearsal room, after I began to use this third method, I noticed many English speakers simply following their Spanish-speaking friends after announcements were solely made in Spanish. Occasionally, I was asked to translate or friends were asked for the translation of my announcement. At this point, English was no longer the powerful language and this was an important step in my research as support of the text.

The reception of my methods varied depending on race, gender, and position within the theatre. It is important to note that not many women felt the need to openly vocalize or disdain the use of Spanish language in our process. Any frustration was kept out of the workplace and did not reach the ears of stage management. This was not the case with their male counterparts.

From the beginning, I experienced backlash from white, male production staff. Some of this backlash was presented in a polite manner that did not ask for change or differential treatment, but instead desired to be used as feedback for my research. Other forms of discontent were not brought to me, but included an inability to adjust to the use of Spanish language and a request for a change to the manner of research. Additionally, this less-open backlash was presented to a number of people except the one person who could make the change- the Stage Manager. Most of the discontent revolved around the use of Spanish without translation in the rehearsal report. Ultimately, with these concerns in mind in addition to considerations on the

efficiency of communication, I began translating all messages into both languages. After the persons with complaints received the changes they were asking for, albeit not in the manner they were hoping, the backlash seemed to die down. While this was a success, it should be noted that in particular the less-open protester knew he held a minority opinion and that his complaints about Spanish speakers needing to adjust in place of English speakers could be viewed as racist.

It should also be noted that no males in the rehearsal room reacted similarly to those from the design and production side of the process.

In fact, the response of Spanish-speaking males proved very different to English-speaking males. There was a supportive and open willingness to help, marked by offering of vocabulary and corrections to grammar and syntax. However, there was a marked resistance to giving me the benefit of the doubt on some mistakes. While this is not a negative reaction because it fosters growth and advancement, it is a large change for someone who is used to only writing in her native tongue and receiving this benefit of the doubt on typos in emails and missed letters while speaking rapidly. Anyone working in a bilingual setting should be prepared for this subtle change in dynamic between message recipient and provider.

The cast as a whole received the integration of Spanish in an arcing manner as well. With the first method of integration, I often spoke to a crowd simply trying to keep up with the changes in language while retaining my directions and announcement. With the second method, the cast consistently waited patiently for the English translation with blank stares and confusion. After I began to use the third method, the response of the cast became much more active. Even though at first they feigned understanding, as time wore on, they began to collect a mental phrase book. For the first time, they needed to be involved with the translation. They were required to make their own connections between the physical themes and the vocal announcement.

Additionally, unless they took it upon themselves to ask, often a translation was not provided. This necessitated that the cast retain more Spanish and begin to piece patterns together in their minds. They were in no way held responsible for knowing Spanish, but they were held responsible for asking for help when they did not understand. This active participation created a better and more respectful environment for everyone to work in.

Overall these changes in the rehearsal room lent support to the text and the connection between company member and the script. One of our company members pointed out that the use of Spanish in the room by native speakers, which was supported by the presence of Spanish by myself and Lisa Jackson-Schebetta, made her feel more at home. This feeling of being at home was reinforced and sustained through the text, which often mentioned small cultural elements that she and her family hold dear, including pan caliente and Alabanza (Barboza). This same company member also noted that many cast members were asking for her help with translating my announcements and with textual pronunciation. Thus, the text became a support mechanism for the open use of Spanish in the room as people candidly ask questions in order to be more informed and accurate in their work onstage.

As we move into the technical rehearsals and performances, the exposure to Spanish by all parties- design, production, direction, and the company- will increase. This will prove an ideal opportunity to see how effective communication has been and if anyone still holds resentment of the use of Spanish.

As a Stage Manager, this research has been an eye-opener in the areas of communication. One of the biggest lessons that I received from this research is that there is a set power dichotomy between the English and Spanish language and it is unsettling, but not unsuccessful when this power is reversed. By reversing the dominant language and instituting Spanish as the

language with power, I threw a curve ball at the company. However, they handled the change very maturely. Although at first, they accepted the change without much activity- sometimes even giving the impression that they understood when they, in fact, did not- as we continued with our process, the cast took an active role in the use of the Spanish language. This taught me that use of a language, while instinctual, is still very active. When instinct and years of practice are taken out of the equation, taking an active investment is what leads to success.

Through this active investment of the cast, I learned the importance of language as a auidial and visual experience. Their interest in participating in the translation and understanding of my announcements started after I began to make these announcements more accessible. When I began to add physical themes to my quick announcements and use my body to help aid my longer announcements, I gave the cast more context clues to be able to work with. These clues allowed them to retain what little information they did understand and to ask questions on what they did not. Thus, as a Stage Manager, I have learned that no matter what language, using visual clues can assist in the retention of audial information.

I also learned that it is okay for someone in the room to not understand what is being said, especially in bilingual situations. As long as someone is present to help with translation or clarification, the fact that the director does not know exactly what directions I give until I or someone else translates into another language is acceptable. What is more important is that I get the information out to the room and that some or a majority of the room understands what I am saying. This leads to productivity, because people will follow their peers, even if they do not 100% understand the instructions yet, and you as Stage Manager can move the rehearsal forward while answering any individual questions that still may exist.

One of the most successful pieces to my research was the use of daily logs as a reflection over the rehearsal and any meetings during the day. Not only did they provide a reminder of the research that was so ingrained in my standard stage management work, but they also allowed me to critically think about the events that occurred. Daily logs ensured that I did not only write down what happened, but also what it meant in the rehearsal room and any societal implications. These reflections then made it possible for me to revise my methods as I discovered what was and was not working.

These logs were also beneficial when sitting down to examine the research as a whole. I was prepared to review what became the arc of my research and discover any new information.

As these logs allowed me to review and adjust my method, I tried a variety of Spanish integration methods that provided strong research as to the pros and cons of each. This variety helped to shape me as a bilingual stage manager through trial and error and to integrate Spanish into almost every aspect of a musical production. Ultimately, it provided the cast and company with the best possible scenario of integration. As we worked through the various methods, I was also able to determine and explore the different forms of receiving linguistic information through the cast's reactions to my use of Spanish. This taught me that physicality is important in comprehension and sentence for sentence translation is not as necessary as previously thought.

However, for future research, it would be interesting to look at how using one particular method throughout the entire process affected the comfort level of those in the room. Would the company eventually retain Spanish phrases and words with method 1? Would the Stage Manager be able to find an efficient way to communicate when needing to translate every thing in method 2? How would the comprehension and confidence of the cast with the Spanish language advance

under method 3 from start to finish? While these answers certainly depend on each stage management style, I suspect patterns would additionally emerge in the area of reception.

A second area that I would suggest adjusting if research were to continue would be the integration of Spanish into the production meetings, despite no one speaking Spanish. This task is much more daunting when there are no Spanish speakers in the room except the director and stage manager, who are on the same page already. However, it would provide generous insight into the reception of the Spanish language and the accommodations that the white, male, English-speaking production staff would have to make, particularly in the areas of time and patience. I purposefully chose not to include Spanish in the production meetings for the sake of clear communication and expectation between all departments. Yet, with my experience now, I would include Spanish in these areas in the future in order to better my Spanish communication between design and direction and as a social experiment commenting on the power between English and Spanish language.

A further extension of this social experiment that would generate interesting results would involve putting a Stage Manager with my background into a situation where there were individuals who did not speak English. In my situation, any Spanish-speaking company members also spoke English, so if worse came to worse, I would have been able to revert completely to English. In a situation where this isn't possible, many situations would have been altered, such as the actor injury and beginning the rehearsal process with much less Spanish involved in communication.

Finally, while the daily logs were very useful in my own reflections, I would suggest integrating one weekly interview with a cast or production staff member in order to better gauge responses to the research. I have two formative interviews completed after the rehearsal process

and I reached out to many more individuals who did not respond. However, further responses from participants or third party observers would help validate or reject my theories and observations, leading to a less biased outcome.

Overall, as a Stage Manager, there are many lessons that may be taken into future work, whether it be mono- or bilingual. Of major importance, especially bilingually, but also in regards to work monolingually, are vocal and physical themes. These give your company two ways to retain information and make connections, and you appeal to two very different learning styles. Following from these, is the importance of vocal authority and stability. Learning to drop vocal shakes and pauses, especially in a different language, is a challenge, but the overall level of confidence and cooperation in the room will rise once this obstacle is overcome.

For the Stage Manager as a people manager, remember the power structure between two languages and looking for ways to even the dominance value between the languages is important when working with native speakers of both languages. This will lead to a better morale in the room and, in many cases, will lend itself as support to the script.

Overall, as a Stage Manager who speaks two languages and thus has contact with two cultures, it is important to move forward with a broader understanding of culture that I can bring to new productions that explore Latino themes, but that don't necessarily include Spanish language. This means remembering that certain phrases are better said in one language than another and that, while the message might stay the same, the grammar and syntax will not. Adjusting in real time to two languages is a difficult, but a necessary skill.

APPENDIX A

KEY TERMS

Table 1: Key Terms used in Rehearsals and Tech

Sonido	Sound
Luz/Luces	Lights
Seguidor /Seguidores	Follow spot
preparados	Stand-by
listos [luces/sonidos]:	[lights/sound] standing-by
-¡Ya! Or !Cambio! (we are going to try both to find which is easier)	GO!
Pie (pronounced pee-ay):	Cue
Pausa	Hold
Retención	Retención
Preparados pie de luz número cinco	Standby light cue 5
Luces nu. Cinco- YA.	Light cue 5- GO.
Preparados pie de sonido número seis	Standby sound cue 6
Preparados pies de sonido números siete hasta diez, de luces números seis hasta nueve, y seguidores uno y dos	Stand-by light cues 7-10, sound cues 6-9, and follow-spots 1 & 2
Toman cinco/diez	Take Five/Ten
Vamos empezar al pie de luz número dieciocho, de sonido número 10	We will start at light cue 18, sound cue 10.
Coloquen en posiciones	Please preset
¿Estamos en el nivel de iluminación prefijado en un escenario abierto?	Are we at preshow lighting?
¿Estás prefijado/a?	Are you preset?
Sí	Yes
No	No
Necesito un momento	I need a moment.
Doble cambio	Double G-O
Triple cambio	Triple G-O

BIBLIOGRAPHY

- Barboza, María Sofía. Telephone interview. 13 Mar. 2014.
- Burst, Emily. "In The Heights Production Meeting Report 1." 3 Feb. 2014. MS.
- - -. "In The Heights Rehearsal Report 8." 11 Feb. 2014. MS.
- - -. "In The Heights Rehearsal Report 18." 22 Feb. 2014. MS.
- - -. "In The Heights Rehearsal Report 11." 14 Feb. 2014. MS.
- - -. "In The Heights Rehearsal Report 15." 19 Feb. 2014. MS.
- - -. "In The Heights Rehearsal Report 5." 7 Feb. 2014. MS.
- - -. "In The Heights Rehearsal Report 40." 27 Mar. 2014. MS.
- - -. "In The Heights Rehearsal Report 4." 6 Feb. 2014. MS.
- - -. "In The Heights Rehearsal Report 14." 18 Feb. 2014. MS.
- - -. "In The Heights Rehearsal Report 9." 12 Feb. 2014. MS.
- - -. "In The Heights Rehearsal Report 19." 24 Feb. 2014. MS.
- - -. "In The Heights Rehearsal Report 1." 3 Feb. 2014. MS.
- - -. "In The Heights Rehearsal Report 7." 10 Feb. 2014. MS.
- - -. "In The Heights Rehearsal Report 17." 21 Feb. 2014. MS.
- - -. "In The Heights Rehearsal Report 6." 8 Feb. 2014. MS.
- - -. "In The Heights Rehearsal Report 16." 20 Feb. 2014. MS.
- - -. "In The Heights Rehearsal Report 10." 13 Feb. 2014. MS.

- - -. "In The Heights Rehearsal Report 13." 17 Feb. 2014. MS.
- - -. "In The Heights Rehearsal Report 35." 22 Mar. 2014. MS.
- - -. "In The Heights Rehearsal Report 34." 21 Mar. 2014. MS.
- - -. "In The Heights Rehearsal Report 3." 5 Feb. 2014. MS.
- - -. "In The Heights Rehearsal Report 12." 15 Feb. 2014. MS.
- - -. "In The Heights Rehearsal Report 20." 25 Feb. 2014. MS.
- - -. "In The Heights Rehearsal Report 25." 3 Mar. 2014. MS.
- - -. "In The Heights Rehearsal Report 24." 1 Mar. 2014. MS.
- - -. "In The Heights Rehearsal Report 23." 28 Feb. 2014. MS.
- - -. "In The Heights Rehearsal Report 22." 27 Feb. 2014. MS.
- - -. "In The Heights Rehearsal Report 2." 4 Feb. 2014. MS.

Ferrara Esteban, José Luis. *Dictionary of the Performing Arts: English-Spanish, Spanish-English = Diccionario De Las Artes Escénicas : Inglés-español, Español-inglés*. [S. l.: S. n.], 2012. Print.

Lopez, Mark Hugo, and Ana Gonzales-Barrera. "What Is the Future of Spanish in the United States?" *Pew Research Center*. Pew Charitable Trusts, n.d. Web. 14 Mar. 2014.

Ramos, Juan Pablo. "Tabla Resumen Regiduría." *REPRESENTACIONES ESCÉNICAS Y ESPECTÁCULOS*. N.p., n.d. Web. 30 Mar. 2014. <<http://representacionesesenicasespectaculos.blogspot.com>>.

Schroeder-Arce, Roxanne. Telephone interview. 21 Feb. 2014.