

**AN EXAMINATION OF PLAYWRIGHT MARIA IRENE FORNES THROUGH THE
PRACTICAL APPLICATION OF DIRECTING HER PLAY: MUD**

by

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This examination focuses on an investigation of playwright Maria Irene Fornes' repertoire, in the context of her style, through producing and directing her 1983 play *Mud*. Included in this exploration is a critical analysis of Fornes' literary work through a sampling of plays within her vast expanse of literature: *The Conduct of Life*, *Sarita*, *Fefu and Her Friends*, and *Mud*. With a focus on directing *Mud* as a means to understanding her larger canon of work, I examine Fornes' thematic elements, stylistic conventions, and representations—specifically seen through gender, ethnicity, and class. The influences of Fornes' Hispanic ethnicity and gender are manifest in her work and often challenge the gender roles within Hispanic culture. From these complexities stem the dramatic tension and exploration that her writing generates through her characters, settings, and dialogue. Relying on my own experience as a Hispanic female, I engage with her repertoire in a way that identifies the influences of Fornes' cultural and genetic background within the narrative structure and theme of her plays. My investigation, experienced primarily through the vehicle of directing *Mud*, illuminates many aspects of Fornes' work—ripe with nuances, complexities, and symbolisms. With specific attention to gender and ethnic influences on the artistic product, my exploration in directing provides an opportunity to expand the study of this

specific playwright in an active context. The first-hand experience gained in understanding, dissecting, and enacting Fornes' play, *Mud*, is the foundation of this thesis project.

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1.0 PLAY ANALYSIS

1.1 INTRODUCTION

As a renowned painter, playwright, and director, Maria Irene Fornes is the subject of numerous articles, journals, and books analyzing her extensive literary work. As in one such book, Marc Robinson acknowledges:

Maria Irene Fornes's critics are just beginning to keep pace with their prolific subject...Fornes seems to provoke the kind of polemics and critical soul-searching that in themselves become subjects for analysis, thereby sustaining whole cycles of essay and book publication...Fornes's own allegiances are subject to debate, as scholars try to define her relationship to absurdism, realism, feminism, Hispanic (and Hispanic-American) theater, and numerous other traditions. (ix)

While scholars continue to debate and dissect the author, I begin my study with a basic examination of a selected sampling of her in an effort to make connections between her style and themes. In analyzing these works and understanding them in relation to the whole of Fornes' work, I am able to more fully prepare for the intensive process of directing Fornes' play, *Mud*.

Spoken by Maria Irene Fornes in an interview:

I think one is inspired by seeing other people inspired, by seeing other people working. Also, seeing people looking at a painting, and you say: "I was going to walk by. What is it that these people are interested in and I'm not?" And that's when you start to look. And you begin noticing the details the painter has made you pay attention to...¹

Fornes' words evoke the pleasure of visual culture and draw attention to the many ways one sees. Her implication that people are actively and collectively involved in the act of seeing thus

¹ Teleconference interview on December 2, 2004 for Leslie Katz's dramaturgy class at University of Toronto

spawning deeper insight into the object of examination is a notion commonly exploited within her work as a playwright. Fornes uses this process of examination to build the complexity and multiple layers of her work, relying on the way visual cues are read by an individual, to effect the piece as a whole. The plays Fornes has constructed in her large repertoire are built by combining imagery, acute perceptions about the human experience, and complex investigations of gender, ethnicity, and class. Highlighting more specifically Fornes' representations of the gender is the overt sexuality, repression, and aspirations for education for many of the female characters in her work. Education is presented for these female characters as a means of self-preservation and the source of intellect, wisdom, and power.

Maria Irene Fornes was born in Havana, Cuba in 1930 and immigrated to the United States in 1945 as a native Spanish speaker. Her Hispanic background, in combination with her gender, creates cultural elements in her work and that challenge the roles assumed by men and women in Hispanic culture. From these complexities stems the dramatic tension and exploration that her writing generates. These influences, while often playing an indirect, but nonetheless significant, role in her plays, had a direct role in her advocacy for Hispanic playwright immersion:

During the 1970s, Fornes began what has become a long collaboration with INTAR, Hispanic American Arts Center, New York City. At the invitation of Max Ferra, INTAR's Artistic Director, she began her search for a 'Hispanic sensibility'. In what would become highly influential workshops she taught many aspiring writers. Working from this early understanding of the importance of widening access to develop Latino theatre in the US, Fornes has used her workshops to teach, nurture and mentor many younger playwrights and theatre practitioners at many other venues - both across the US and internationally.

(“Biographical Notes”, mariairenefornes.com, 2004)

Fornes solidifies the importance of cultural influences through her contributions and support for other Hispanic-American writers, making the examination of her own work through this cultural lens all the more tangible and applicable to an investigation of her work as a whole.

Analyzing four plays within Fornes' vast expanse of literature: *The Conduct of Life*, *Sarita*, *Fefu and Her Friends*, and *Mud*, with a focus on directing Fornes' 1983 play *Mud* as a means to understanding her larger canon of work with its nuances, complexities, and symbolisms, I will examine Fornes' thematic elements, stylistic conventions, and treatment of gender, ethnicity, and class. Relying on my own experience as a Hispanic female, I will engage with her repertoire in a way that will identify the influences of Fornes' own cultural and genetic background in the narrative structure and themes of her plays. My investigation, primarily through the vehicle of directing *Mud*, will aid in the comprehension of the many aspects of Maria Irene Fornes' work with this specific focus on gender and ethnic influences on the artistic product.

1.2 THE CONDUCT OF LIFE

The Conduct of Life (1986) takes a more direct reference to Fornes' Hispanic background than the allusions seen in her other works as it is set, ambiguously, in a Latin American country at the present time and defines the characters within the cultural setting of Latin America. Specifically the value placed on male authority within the household, male domination over female members of the family, emphasis on household maintenance, and the external façade of happy domesticity within Hispanic culture. Orlando represents the male, head-of-household, dominating figure with Leticia, his wife, standing as the subjugated female. The secondary characters of Alejo, a friend, Nena, another oppressed female, and Olimpia, a servant exemplifying class structure, serve to

embody the complexity and disruption of the household order, in terms of power, as commonly employed in Fornes' work. As Robinson states, "The spectators who think that they know in advance *who* is worth looking at are often surprised by the people at the center of Fornes's theater," (5) as is the case with Olimpia.

Gender differences in *The Conduct of Life* are established at the onset of the dramatic action with Orlando's outburst at Leticia for buoyantly protesting hunting as an activity she would never engage in:

ORLANDO: (*To Alejo.*) Do you understand that? You, who are her friend, can you understand that? You don't think that is madness? She's mad. Tell her that—she'll think it's you who's mad. (*To Leticia.*) Hunting is a sport! A skill! Don't talk about something you know nothing about. Must you have an opinion about every damn thing! Can't you keep your mouth shut when you don't know what you're talking about? (69; Act 1, Scene 2)

Thus Orlando immediately sets the stage for the treatment of Leticia throughout the play. He is quick to condemn and ridicule the women: Leticia, Nena, Olimpia, while overlooking his own transgressions and that of his male counterpart, Alejo. Orlando establishes that any opinion of a female is "madness" or foolish. Orlando's lashing out at Leticia for her foolish ideas extends to their subsequent dialogue revealing Orlando's choice of not adding Leticia to his will because, "She is capable of foolishness beyond anyone's imagination," (ORLANDO; 69; Act 1, Scene 2) for wanting to distribute the wealth to the poor. Leticia critiques Orlando for wanting to spend his wealth on buying rifles for hunting—symbolic of Orlando's eventual demise when Leticia shoots him.

Leticia's oppression is complicated by her willingness to be subjugated. Her love for Orlando prompts her to allow his negative treatment of her. This complicated relationship, often involving a third person, is echoed in many of Fornes' plays. Much of the willingness to stay in a loveless relationship comes from the need to uphold the values of domesticity that are present

within Hispanic culture. Adhering to this principle, Leticia is married to Orlando, in spite of the reality that it is a marriage of convenience rather than love, and therefore divorce or abandonment is not an option. Leticia's decision to kill Orlando in the end is distinctive in breaking down this façade of happy domesticity in a way that is more damaging than divorce or abandonment would ever be.

Orlando realizes the importance of domesticity which leads to his manipulation of Leticia into marriage as Leticia reveals:

LETICIA: He told me that he didn't love me, and that his sole relationship to me was simply a marital one. What he means is that I am to keep this house, and he is to provide for it... (69; Act 1, Scene 2)

Maintaining the façade of domesticity relies on an emphasis on household maintenance which employs the rules of gender in that the male provides for the home while the female manages its upkeep. While acceptable for the male to work, the female's occupation is defined in household management which includes overseeing the servants (if any), planning any meals or events, letter writing, and participating in socially acceptable female practices which might include, and be excluded if there are servants, laundry, shopping, and light cleaning. Leticia fits this mold with the exception of having Olimpia as a servant to conduct the manual labor.

Leticia is initially introduced as a sympathetic character through her subjugation by Orlando, adversity to hunting (a stand-in for killing), and compassion for the poor. Fornes, however, complicates her character by introducing Olimpia, whom Leticia serves in repressing just as she is dominated by Orlando. Olimpia and Leticia's interaction highlights the class dynamics in the play while adding a layer of complexity to unveiling what the structure means for the characters. Prior to Olimpia's first entrance Leticia complains of Orlando that, "He has no respect for me. He is insensitive. He doesn't listen..." (Leticia; 69; Act 1, Scene 2). She is

echoed by Olimpia who addresses the same concerns for her treatment by Leticia. Olimpia's extended monologue details the minute activities of her day that doesn't, "stop from the time I wake up in the morning to the time I go to sleep," (Olimpia; 71; Act 1, Scene 4). At the conclusion of Olimpia's exorbitant account of only the start of her day, Leticia's only utterance is, "So?" (Leticia; 71; Act 1, Scene 4). In this moment Leticia is no longer the lone victim as Olimpia is oppressed by both Leticia *and* Orlando.

Fornes weaves these complexities of class dynamics in with gender to challenge the conventions of oppression as being one-sided. As Leticia and Olimpia's interaction reveals, their class distinctions are not indicative of gender. Leticia's lack of education and desires for it make her inferior regardless of both gender and class. She appeals to Alejo to aid her in securing her desires for an education:

LETICIA: ...I want you to educate me. I want to study. I want to study so I am not an ignorant person. I want to go to the university. I want to be knowledgeable. I'm tired of being ignored...I would like to be a woman who speaks in a group and have others listen. (70; Act 1, Scene 2)

Leticia views an education as a means to end her subjugation, free her voice, and as a measure of respect. This desire and interpretation of education frequents Fornes' work and often through the voice of the oppressed female in order to draw gender schematics into play. The response to the female's profession of desire is echoed throughout Fornes' work in responses similar to Alejo's:

ALEJO: Why do you want to worry about any of that? What's the use? Do you think you can change anything? Do think anyone can change anything?
(70; Act 1, Scene 2)

Olimpia later mimics Leticia's attempts at securing an education which brings to light the universality in Fornes work in the value of education to her female characters. In this notable scene between Olimpia and Leticia, the savagery the two display in each of their attempts to gain

possession of the book Leticia uses for learning, highlights the intense struggle present in the acquisition of knowledge through education even within the same gender.

A notable element in much of Fornes' work is the representation of sexuality. Sexuality in Fornes' work is often expressed in carnal passion, male aggression, and sexual impotency to serve a variety of purposes. Nena, a destitute girl of twelve, represents this in her sexual, as well as physical and verbal, abuse from Orlando. The age difference, implying pedophilia, suggests the volatile nature of the male's dominance over the female through sexuality. The introduction of Nena is through her rape by Orlando and each ensuing interaction is sexually based with dominance by Orlando. When she is placed in a new context, interacting with Olimpia, she reveals her beliefs about the causes of her abuse:

OLIMPIA: Why does he beat you?...

NENA: Because I'm dirty.

OLIMPIA: You are not dirty.

NENA: I am. That's why he beats me. The dirt won't go away from inside me...

(84; Act 1, Scene 15)

Nena's mindset is another culture indicator and is evident in her relationship with her grandfather. She divulges the harsh reality of her life living on the streets with her grandfather and caring for him despite her inability as a child. Her grandfather's dependence on her as a caretaker, due to his feeble state of mind, creates an abnormal relationship. Adding to this volatile situation, he defiles her through urination while they sleep together in a cardboard box and allows her to sleep on the outside of the box facing the cruel elements of the wind, rain, and cold while he remains warm on the inside, sheltered by her body. While Nena is the child needing care and her grandfather is the older adult, their roles are reversed due to the grandfather's own needs for care. This reversal creates an implicit understanding in Nena of her role in relationship to a man as this relationship is the only one she has come to know. Her needs

come second to a man's and it is her duty to extradite the suffering of the man to herself, assuming his pain and hardship. She harbors no aggression towards this notion as it is all she has come to experience from the basis of her age, ethnicity, gender, and class making her monologue all the more powerful:

NENA: ...I want to conduct each day of my life in the best possible way. I should value the things I have. And I should value all those who are near me. And I should value the kindness that others bestow upon me. And if someone should treat me unkindly, I should not blind myself with rage, but I should see them and receive them, since maybe they are in worse pain than me. (84-84; Act 1, Scene 15)

In Nena's heartfelt divulgence of her moral compass, Fornes delicately entwines the significance of the play as a whole—the manner in which life is lived, despite the extenuating circumstances, is indicative of one's quality of life. In Nena's plight of abuse with little hope of redemption, she maintains humility and direction by which she chooses to live her life. Giving hope to the notion that one can alter their life's course is Leticia's revelation on the human condition:

LETICIA: We're blind. We can't see beyond an arm's reach. We don't believe our life will last beyond the day. We only know what we have in our hand to put in our mouth, to put in our stomach, and to put in our pocket. We take care of our pocket, but not of our country. We take care of our stomach but not of our hungry. We are primitive. We don't believe in the future. Each night when the sun goes down we think that's the end of life—so we have one last fling. We don't think we have a future. We don't think we have a country. Ask anybody, "Do you have a country?" They'll say, "Yes." Ask them, "What is your country?" They'll say, "My bed, my dinner plate." But, things can change. They can. I have changed. You have changed. He has changed. (75; Act 1, Scene 6)

Through recognition of one's plight, Leticia's provocation of change appeals to the hopeful transformation of the destitute state of those who are oppressed within the play. In advancing beyond one's primitive state, as Leticia cites, one can be free of the bondage that entraps those who secure their own state of being before others, and without the consideration for those around them.

Further exploring Fornes' theme of sexuality in *The Conduct of Life*, the manifestation of impotency in Alejo stands as an extension of unfulfilled desire. For Alejo, removal from sexual interaction due to his impotency creates a parallel with Orlando who enacts his will sexually with those around him but does not fulfill his desire. Orlando's plea to Nena reveals his impotence in procuring and fulfilling true passion:

ORLANDO: What I do to you is out of love. Out of want. It's not what you think. I wish you didn't have to be hurt. I don't do it out of hatred. It is not out of rage. It is love. It is a quiet feeling. It's a pleasure. It is quiet and it pierces my insides in the most internal way. It is my most private self. And this I give to you.—Don't be afraid.—It is a desire to destroy and see things destroyed and to see the inside of them.—It's my nature. I must hide this from others. But I don't feel remorse. I was born this way and I must have this.—I need love. I wish you did not feel hurt and recoil from me. (82; Act 1, Scene 13)

Through sexuality, the most illuminating dimension of Fornes' characters are revealed, and often in the capacity of love. Love carries multiple meanings and understandings for each of those seeking it, and is often expressed through carnal desire. The inability to appease such a desire or to experience true "love" as defined by each character is a source of tension in a way that can be represented through painful impotency.

1.3 SARITA

Fornes' play, *Sarita* (1984), employs distinctive representations of Hispanic culture in the way it represents the female gender constructed through sexuality. While the play is set in New York's South Bronx, the characters, with the exception of Mark, are identified as Hispanic. On the exterior, these indicators are apparent in the character names, language, and song lyrics. However, beneath the surface are more dominant cultural influences examined through the religion, family dynamics, treatment of women, and understanding of gender roles in *Sarita*.

At the onset of the play, Sarita and Yeye are dressed in parochial school uniforms indicating the influence of religion on their upbringing as the financial difficulty of private school is overlooked in favor of a religious education. If children of a low income are sent to a private institution the value of the instruction received at such a school is indicated. The significance and importance of religion, which is primarily Catholicism in Hispanic culture, is infused within the family structure. Despite the limited financial means of Fela, Sarita's mother, she manages to fulfill this necessity by putting her child in a parochial school. Evidence for the influence of Fornes' Cuban culture is found more definitively in scene eleven with the worship of Oshun—a part of the syncretic religion of Santería, also known as Regla de Ocha, La Regla Lucumi, or Lukumi. It is a system of beliefs that merge the Yoruba religion with Roman Catholic traditions. In Cuba, this religious tradition has evolved into what is now recognized as Santería and incorporates various religious traditions including a trance for communicating with their ancestors and deities, animal sacrifice and sacred drumming. While similar to Catholicism, it maintains a distinctive style of worship:

FERNANDO: Here are the flowers and here are the fritters. But I want to make it clear that I don't believe in all this espiritismo and santeria. I'm a Catholic but I don't see why you have to give food to the Virgin.

FELA: That's Oshun, Fernando.

FERNANDO: That's the statue of the Virgin Mary.

FELA: Yes, but it's Oshun. Give me the fritters.

(114-115; Act II, Scene 11)

This reference to Hispanic culture, through religion, points to a larger understanding of the structure of the play as Fornes creates. The musical aspect of the play can be attributed to the influences of the Santería religion with its drumming, vocal worship, and dance. The use of song in *Sarita* enhances the emotional discord surrounding love in this play. Likewise the fortune

telling that Yeye engages in is representative of the Haitian Vodou that is incorporated into the Santería religion.

In addition to the direct use of music and lyrical song, Fornes shapes the play with poetic language and symbolic metaphors. In scene one, Sarita and Yeye engage in fortune telling through a deck of cards. In doing this, Sarita defines, and foreshadows, her complications in love. The use of language during this interaction is decisive and allows for the fortune to have a multitude of connotations. With each card, Yeye associates a meaning:

YEYE: 1-merengue. 2-big love. 3-rice pudding. 4-sticks. 5-butterfly. 6-everything. 7-beauty. 8- pork rind. 9-things. 10-string beans. 11-this is you. 12-cherries. 13-poppies. 14-candy. 15-hope. 16-you're welcome. 17-snails. 18-greens. 19-the same. 20-not enough. 21-saffron. 22-teenth which is teeth. 23-roses. 24-denture. 25-you get nothing. 26-pink dresses. 27-rice and beans. 28-something happens to you. 29- a tree. 30- red bird. 31-Rita...

(93; Act I, Scene 1)

The meaning behind each word can be analyzed through Sarita as an effect of her culture, desires, and reality. Similarly, Fornes uses verse and song throughout the play that carries specific meaning and emphasizes the emotion the characters experience. The symbolism behind both the lyrics and card games speak to the eloquent way that Fornes develops the narrative in her plays using imagery. The imagery provides layers and depth to the characters making them multi-faceted. Another element of structure is the imbedded scenes Fornes incorporates with the female leading character's monologue encompassing the entirety of the scenes. These monologues and short scenes are often revealing of the character and surrounding circumstances. This occurs with Sarita's reading of her written letter to Julio and exposes her emotional distress at the relationship. Following these short scenes are scenes of contradicting action to the express discontent of Sarita through her letters thus the monologues are windows into the true emotion of Sarita.

Sarita and her lovers, Julio and Mark, become the triangular love relationship that Fornes frequently employs. Julio and Mark represent the love that is bad and good for Sarita, respectively. Sarita's impulses and choices are reflected around her carnal desires for Julio regardless of the circumstances it places her in throughout the play. When Sarita becomes pregnant as a result of her promiscuity, Fela reveals aspects of the family dynamic that become culturally distinctive, as Fela states, "...I raised you wrong. You didn't have a father. And you didn't have a family. Just me. I didn't teach you right," (100; Act I, Scene 2). The conception of single mothers is understood in this context as a negative family structure but a common occurrence. The male is the head of the household in Hispanic culture; however, in the absence of a male presence to fulfill the role of husband and father, the female must attempt to fill the void—often with little success. Fela attempts to avoid this fate for Sarita by coercing her into marriage with Fernando. For Fernando the marriage would mean companionship and for Sarita the marriage would mean legitimacy for her child. Fela did not have the luxury of a choice, as she reveals to Yeye in Act Two, thus attempts to provide for her child in this way.

In Sarita's rejection of the marriage of convenience, she divulges her desire for education as a means to solving her dilemma—a sentiment frequently used throughout Fornes' work. Sarita desires to go to law school. Fela tries to evoke shame in Sarita for her condition of pregnancy but Sarita does not view the "condition" as a hindrance to an education. Both Fela and Fernando attempt to dissuade her but it is only when she is told she can't attend school because she doesn't have the money that Sarita abandons the notion. Despite this abandonment, she still does not succumb to marriage as a means to survival:

SARITA: I know what I'm going to do. I'll go to work and support my kid. I'll go to work and that's that. I said what I have to say.

FERNANDO: Listen to her talk.

FELA: Who is going to take care of your baby?

SARITA: You. That's why you're my mother. And you too. That's why you live here.

FERNANDO: Is that so?

SARITA: That's right. I'll support him. So that's that. You heard what I said. (*To Fela.*) You take care of him. (*To Fernando.*) *And you too. And I'll support him.*

(103; Act 1, Scene 3)

In this moment, Sarita represents modernity within the Hispanic family structure. Her means of survival are of her own efforts, work, and choices with the inclusion of her existing family, her mother, for support. Working to support herself and her child came as a second thought after being denied an opportunity for an education. This point supports the idea of education being the instinctual yearning of subjugated women, and their understanding of how to liberate themselves.

The age difference between Sarita and Fernando, her proposed savior from her plight, is echoed in Fornes' earlier play *Mud*. It is used here to further emphasize gender roles and sexuality in a way that suppresses women in that the older man expresses his continued sexual desires, needs, and yearning for companionship, despite his age, implying the younger woman's responsibility to fulfill these needs. By establishing the sexuality of the older man, a detail commonly overlooked in examining age, the man is again placed as head of the household by having his sexual needs met despite the grotesque nature of the sexuality as a function of age. By expressing the sexual needs of an older man, the gender dynamics are set in place to convey the timeless state of a man's desires and willingness to subject the female to them. The clash of age is irrelevant as the yearning of the man takes precedence over the pleasure of the female. This carnal passion is also evident in the young male, Julio, as he strings Sarita along while fulfilling his needs with other women. What Sarita views as love and passion, Julio expresses as accomplishment of his instinctual needs defined by gender. When Julio is pitted against Mark, not of Hispanic culture, a parallel is created in regards to sexuality that is right and wrong. Despite Mark's positive treatment and adoration of Sarita, she is knotted to Julio by their

misleading passion. Julio's dominance over Sarita through sexuality, despite her opportunity for a different relationship with Mark, suggests the destructive nature of gender roles in sexuality in this play. Similarly, Yeye conveys this message when she is faced with pregnancy as well:

YEYE: ...He's going to leave anyway. I know he's going to leave whether he leaves me now or he leaves me later. Whether he leaves me because I have a girl or just because he wants to leave...Men are like that, Fe. They don't want a family. They don't feel like women that they want to have a baby...Men don't have that need and they get frightened when their women start having babies. For them it's a weight on their backs. It's being chained. For women too it's being chained. But they don't mind. (119; Act II, Scene 12)

Yeye is fully aware of the family dynamics present in relation to gender as she states, nonchalantly, her understanding of her baby's father's actions. She acknowledges the hardships a child carries for a woman but it is secondary to the concerns of the father.

As Robinson states, "Fornes keeps many of her characters fluctuating, unable to commit to an action or arrive at a conclusion, yet equally incapable of indifference. They spend the bulk of their energies on rituals of self-doubt, advancing one step toward a resolution, an ideal, or a desired companion in one scene, then retreating two steps in the next," (13). In the final scene, Sarita is subject to sexual violence pushed to the point of her retaliation. Her journey through sexuality, love, and gender identity reaches its peak when Julio attempts to become intimate with her. Despite her seemingly liberated state of mind when she stabs Julio during his advance, she goes insane from the act, thus she is prevented from ever being fully liberated. She assumes guilt and repentance for her actions despite her just cause of action. The presence of both Fernando and Mark at the mental hospital further emphasizes her binding by her gender and sexuality as their stable presence signifies their power over her own unstable self. In the end, she is not surrounded by female supporters, Fela or Yeye, but by the males in her life.

1.4 FEFU AND HER FRIENDS

In Fornes' *Fefu and Her Friends* (1977), she more directly addresses questions of feminism and modes of female domination by men. The lack of physically present male characters in the play creates an atmosphere that is intrinsically female orientated and strengthens her feminist theme. The opening lines of the play begin with Fefu uttering a troubling statement about her life in relation to male domination, "My husband married me to have a constant reminder of how loathsome women are," (7; Act I, Scene 1). After this first line is uttered, Cindy serves as a stand-in for the audience in pressing questions upon Fefu as to what such a statement means. As Fefu reveals to Cindy that she is not upset by this revelation, much to the surprise of Cindy, Fefu further admits even deeper sentiments about her belief of the truth behind such a statement about women, "It's funny.—And it's true. That's why I laugh," (8; Act I, Scene 1). Fornes sets the tone of play in this initial interaction between Fefu and her friend Cindy by establishing that Fefu's belief system in relation to her gender holds that women are inferior burdens and "loathsome" creatures. Throughout the play, Fornes carefully plays the interactions of the household of women off each other in such a way that each reveals a message, point, or reaction to the overall theme of the value of a woman.

Fornes places these complex truths and questions in the midst of the normality of friends meeting, thus necessitating that the truths must be uncovered or exposed. Fefu becomes the vessel through which Fornes is able to plant notions of deeper meaning and intricate understandings as is indicated in her revelatory conversation with the women:

FEFU: You see, that which is exposed to the exterior...is smooth and dry and clean. That which is not...underneath, is slimy and filled with fungus and

crawling with worms. It is another life that is parallel to the one we manifest. It's there. The way worms are underneath the stone. If you don't recognize it...(*Whispering.*) it eats you. That is my opinion. Well, who is ready for lunch? (10; Act I, Scene 1)

After making such a profound philosophical statement, Fefu easily discards the wisdom in her words in favor of normality by shifting her attention to lunch. Fornes does this throughout the play in mixing deep intellectual thought with the daily nuances of life. In doing this, there is a semblance of reality that becomes apparent despite the overtly abstract and theatrical moments that the play is littered with. One such moment being the highly violent and disturbing variation on Russian Roulette that Fefu and her husband Phillip engage in:

FEFU: There he goes. He's up. It's a game we play. I shoot and he falls. Whenever he hears the blast he falls. No matter where he is, he falls. One time he fell in a puddle of mud and his clothes were a mass. (*She looks out.*) It's not too bad. He's just dusting off some stuff. (*She waves to Phillip and starts to go upstairs.*) He's all right. Look. (11; Act I, Scene 1)

What she considers a "game" that the two share is really a dangerous disclosure of the fractures in their relationship which becomes emblematic for all female-male relationships:

FEFU: He told me one day he'll put real bullets in the guns. He like to make me nervous. (*There is a moment's silence.*) I have upset you...I don't mean to upset you. That's the way we are with each other. We always go to extreme but it's not anything to be upset about. (13; Act I, Scene 1)

Fefu doesn't acknowledge in this moment that the gun shoots both ways, and while she is concerned for Phillip's safety, she doesn't consider her own peril. This dangerous game foreshadows an impending death for one or the other. While it is Julia, not Fefu, who physically dies in the end, Fefu also experiences a death within herself as she loses the ability to hide from the truth of her indifference to gender inequality.

Fefu's marriage to Phillip is the only relationship mentioned in any detail, thus only their relationship can be analyzed through the fissures that Fornes presents for the audience to peer

into. Fefu's non-conformity and eccentricity allows her to engage in such exposure without receiving the initial reactions such would receive if they were uttered by any of the other conformist women in attendance. Fefu's position as an outsider in society allows her to make erratic gestures and radical statements because she isn't taken seriously. However, her words bare the most depth and complexity making them more profound as the play progresses:

FEFU: That's all right. I scare myself too, sometimes. But there's nothing wrong with being scared...it makes you stronger.—It does me.—He won't put real bullets in the guns.—It suits our relationship...the game, I mean. If I didn't shoot him with blanks, I might shoot him for real. Do you see the sense of it? (13; Act I, Scene 1)

While Fefu attempts to pacify the mounting intensity surrounding her game with Phillip, she casually dismisses the act as a way to avoid shooting him “for real.” This maneuver that Fefu makes in revealing a deeper truth while masking it with her eccentric personality provides a glimpse at the way Funes builds layers of complexity in this play. Christina talks of Fefu's integrity and while she believes Fefu to be honest she also believes she is careless. Christina is a conformist and while she admires those who stand against conformity, they are dangerous to her, signifying that non-conformist women in general are dangerous.

Though Fefu appears to conform to the notion of the inferiority of women, she is constantly challenging this belief in subtle ways. By saying that she might actually be prompted to shoot Phillip if they utilize their game as a release of tension she makes a profound statement about the instability of their relationship and her unhappiness. This moment presents Fefu's own frustration with Phillip despite her seeming support of Phillip's own intolerance of her as being right. While Fefu might protest her dependence on Phillip, as she does to Julia in the latter part of the play, she demonstrates early on that she is self sufficient. She assumes the masculine role as a plumber fixing her own toilets when her friends first begin to arrive. It is evident that she takes

pride in having the skill and knowledge capable of completing such a male-oriented task, and boasts of this in her conversation. This moment shows Fefu's crippling mentality towards gender indifference highlighting inequality as being primarily intellectual, more so than physical. She demonstrates that she is capable of succeeding without Phillip, thus the only thing holding her back is her belief that she needs him. In another moment of philosophical revelation, Fefu presents these beliefs in more detail:

FEFU: I still like men better than women.—I envy them. I like being like a man. Thinking like a man. Feeling like a man.—They are well together. Women are not. Look at them...Out in the fresh air and the sun, while we sit here in the dark...Men have natural strength. Women have to find their strength, and when they do find it, it comes forth with bitterness and it's erratic...They are always eager for the men to arrive. When they do, they can put themselves at rest...With the men they feel safe. The danger is gone. That's the closest they can be to feeling wholesome. (15; Act I, Scene 1)

Despite Fefu's understanding of her capabilities, her mindset holds her back from being wholesome on her own. As she details in this monologue, when women find their strength "it comes forth with bitterness and it's erratic" which points to Fefu's own development of strength. Despite having found it, she can still not be whole without a man.

Julia provides an intriguing counter to Fefu with her behavior being even more erratic and abstract than Fefu's. Julia comes to represent the woman attempting to dislodge herself from the debilitating mindset of male domination. In attempting to free herself from these constraints she is put to death by the judges. These judges, representative of society, plague Julia through her hallucinations. Julia reveals that she is saved from death when she repents and promises to keep the secret of the possibility of freedom, but not without a cost; thus Julia loses the use of her legs. While in the assumed reality of the play, Julia's injury is caused by a bullet hitting her when a hunter shoots for a deer, resulting in her paralysis, Julia's hallucinations reveal more depth symbolic to the event:

JULIA: You don't think I'm going to argue with them, do you? I repented. I told them exactly what they wanted to hear. They killed me. I was dead. The bullet didn't hit me. It hit the deer. But I died. He didn't. Then I repented and the deer died and I lived. (*With a gravelly voice.*) They said, "Live but crippled. And if you tell..." (34; Act II, Scene III).

When hearing the story of the event, Christina initially assumes it was Fefu that injured Julia during the dangerous game she plays with Phillip which would provide proof of the danger present in Fefu's erratic behavior. Cindy, however, assures Christina that Fefu wasn't even present at the event, and in the process reveals that Fefu used to hunt, but doesn't hunt any longer because of her love of animals. This moment is important to recognize as Fefu's attempt to assume a more masculine identity, freeing herself from the constraints of male subjugation. Yet she cannot maintain this identity involving killing. As Cindy continues in the story, it is telling that the deer and Julia are mirrored during the event. When the hunter came to examine Julia, his first words were that she was not hurt, followed by a restatement that he didn't hurt her. The story gets more complex as Cindy reveals the delirious message about being tortured and pegged for death that Julia utters as she lay wounded during this incident.

Fefu remarks on Julia's state prior to the incident, "She was afraid of nothing...She knew so much. She was so young and yet she knew so much...How did she learn all that?" (18; Act I, Scene 1). Education, a frequent subject in Fornes' work, is introduced through both Julia and Fefu in this play. Fefu's comment recognizes that Julia was educated, perhaps too educated, prior to her incident. Later, the women recount the early years in their education when women in their class were sent to the psychiatrist for a variety of unfounded reasons (56; Act II, Scene I). Emma speaks of Gloria Schuman who "wrote a psychology paper the faculty decided she didn't write and they called her in to try to make her admit she hadn't written it. She insisted she wrote it and they sent her to a psychiatrist..." (56; Act II, Scene I). Another example recounts a young

woman who had gone out with twenty-eight men but the dates remained completely innocent comprised of coffee and the movies yet she was sent for treatment. Therefore, the cases of these women, who were sent for treatment by a psychiatrist for noncommittal transgressions, indicates the crippling institutional mindset of time that severely questions and doubts the validity that a young female can write, think, or act exceptionally outside of their gender confinements. In this, there is an apparent danger in the education of women that is pronounced in these moments, thus equating Fefu's education, as evidenced by the confrontation from her friends about a lecture she gave on a foreign subject, to equal danger for Fefu. Julia signifies the end result of maintaining the trend in female education and knowledge that Fefu has a penchant for.

Julia fears for Fefu, and pleads to the judges to spare Fefu from her impending doom, as she proceeds down a track that is unbecoming a woman:

JULIA: He said that I had to be punished because I was getting too smart. I'm not smart. I never was. Neither is Fefu smart. They are after her too... Wait! I'll say my prayers... Why do you have to kill Fefu, for she's only a joker? (*With a gravelly voice.*) "Not kill, cure. Cure her." (34; Act II, Scene III)

As Julia goes on to say her prayer she defines the difference in sexuality between men and women thus introducing Fornes' common theme of sexuality. Julia defines women as having sexual souls, thus they are tormented and corrupt the heavens, only to be sent to hell and "return to earth as man":

JULIA: The human being is of the masculine gender... Everything on earth is for the human being, which is man... There are evil things on earth, and noxious things... Women are Evil. Woman is not a human being. She is: 1—A mystery. 2—Another species. 3—As yet undefined. 4—Unpredictable; therefore wicked and gentle and evil and good which is evil... Woman generates the evil herself... (35; Act II, Scene III)

In this monologue, referred to as her prayer, she condemns women and sanctifies the purity of men. Julia recognizes that if she adopts this doctrine then she will be fine: "They say when I

believe the prayer I will forget the judges. And when I forget the judges I will believe the prayer. They say both happen at once. And all women have done it. Why can't I?" (35; Act II, Scene III). If Julia can succumb to this way of thinking, being, and acting as a female that is inferior to the male, then the torments she experiences will dissipate. She cannot understand why other women have yielded while she cannot—which is almost manifest in her fear that Fefu will not yield either, and therefore suffer the same fate as she.

The introduction of sexuality and an examination of its parts, enters in Act II of Fornes' play, beginning with Fefu's conversation with Emma about genitals. Genitals being the definitive physical difference between male and female bodies, it is interesting how Fornes represents the separation of the two. Emma equates sexuality to a tally that is maintained by heaven and a determining factor in the afterlife:

EMMA: ... They [heaven] have a divine registry of sexual performance. In that registry they mark down every little sexual activity in your life. If your faith is not entirely in it, if you just perform as an obligation and you don't feel the most profound devotion, if your spirit, your heart, and your flesh is not religiously delivered to it, you are condemned ... Heaven is populated with divine lovers. And in hell live the duds. (28; Act II, Scene I)

Emma divulges in this moment the importance of passion and "profound devotion" in sexuality as a measure of one's aptitude for heavenly favor. She acknowledges the performance of sex as an obligation, but advocates for the role of sexual activity as a spiritual expression. While religion is not overt in this work of Fornes', here is a moment that links sexuality with spirituality. Drawing on the influences of Fornes' Hispanic background with its strong religious affiliations, a connection can be seen in this link as well. The treatment of sexuality, in Hispanic culture, is in the interests and service of the male as shown through devotion. Female desires in sexuality are suppressed, but when in service of men, must be attended to as wholeheartedly as one attends to faith. Emma provides instruction, as well as warning, to the folly of women who

do not putting forth passion in sexual activity, deeming it an unfaithful act with dire consequences.

Attention to sexuality is expanded further into the play with Julia's protest of the importance of genitals, "...the stinking parts of the body are the important ones: the genitals, the anus, the mouth, the armpit," (33; Act II, Scene III). The choice of language in referring the female genitalia as "stinking" is suggestive of Julia's prayer that condemns the sexual spirit of women. She persists stating that, "He said that all those parts must be kept clean and put away," (33; Act II, Scene III) implying the impurity of female genitals and their effect on men. As Julia continues her message from the judges with the instruction to women to refrain from exposure and inciting activity, such as running, she denounces women for providing a cause for male preoccupation with the female body. Taken in this light, a female's rape places blame with women, not men. Furthermore, drawing on this notion, it is the contaminated parts of a female that evoke such a strong male reaction that leads to violent sexual acts making men the victims. Likewise, Cindy's dream monologue (31-32; Act II, Scene II) has the suggestion of her rape and sexual victimization. As Cindy attempts to stop the sexual abuse stating, "'Retrain yourself,'" (32; Act II, Scene II) she wants a higher level of restraint, "I wanted to say respect me," (32; Act II, Scene II). Cindy ends her dream monologue stating that by uttering such words she was told she needed to run before the man tried to kill her. This recount implies the danger, and impending death, of resisting sexual domination.

Fornes shifts from sexuality to conceptions of love with Paula's conversation with Sue about love affairs. Paula defines a love affair's duration as lasting, "seven years and three months" (37; Act II, Scene IV) and breaks that time into:

PAULA: 3 months of love. 1 year saying: It's all right. This is just a passing disturbance. 1 year trying to understand what's wrong. 2 years knowing the end

had come. 1 year finding the way to end it. After the separation, 2 years trying to understand what happened. 7 years, 3 months. At any point, the sequence might be interrupted by another love affair that has the same sequence. That is, it's not really interrupted, the new love affair relegates the first one to a second plane and both continue their sequence at the same time. (37; Act II, Scene IV)

Her mechanical and calculated definition of a love affair and each stage of its life bring to bear the pre-set conditions of love. If love is as controlled as Paula suggests then it is removed from spontaneity, control, and passion, which would set it off its designated path. In having multiple layers of controlled love cycles, the complexity of love is revealed to be not an emotion but a cosmological pattern that regulates partner interaction. This conception of a timeline of love would effectively remove the burden of pain from a relationship in knowing love is impermanent. This notion is countered by Paula's own struggles with love which is introduced by Cecilia's proclamation of her sustained love for Paula, thus defying the model set forth. Despite Paula's model, she is unsure of how to proceed in her own love obstacles with Cecilia.

The end of the play reveals the true nature of Fefu's relationship with Phillip in that, "He can't stand me...He's left me. His body is here but the rest is gone. I exhaust him. I torment him and I torment myself. I need him, Julia," (58; Act III, Scene I) solidifying her position of subjugation. In this moment Fefu shifts her attention to Julia and demands that she fight for life. During their interaction it becomes clear that Julia has given up on life echoing her prior speech on death:

JULIA: I feel we are constantly threatened by death, every second, every instant it's there. And every moment something rescues us...I have felt lifeless and in the face of death. Death is not anything. It's being lifeless and I have felt lifeless sometimes for a brief moment, but I have been rescued by these...guardians. I am not sure who these guardians are. I only know they exist because I have felt their absence. I think we have come to know them as life...I am afraid one day the guardians won't come in time and I will be defenseless. I will die...for no apparent reason. (52-52; Act III, Scene I)

As Fefu struggles to understand what it is that Julia sees that makes her give up on life, Julia maintains that she is contagious, echoing her prior stated belief that Fefu will share her same fate if she gets too close to her. Julia has succumbed to a realization of her inferiority as the “judges” demanded and in doing so, has condemned her life. Fefu doesn’t want to suffer the same fate as Julia, and avoids looking at her for she loses her courage when looking into Julia’s eyes. Julia cries out her prayer that no harm may come to Fefu’s: “...head...will...hands...eyes ...voice...heart,” (60; Act III, Scene I) as it has affected her. At this point, Fefu moves to get the gun as an affirmation that she will not succumb to subjugation, and the lack of vivacity in life that Julia has condemned herself to. Fefu pronounces confidently that she enjoys, “betting it won’t be a real bullet,” (61; Act III, Scene 1) and sheds her final reserve of suppression, assuming the male identity associated with the gun and hunting, and leaves. As she leaves, Julia protests, “I didn’t tell her anything. Did I? I didn’t...she knew,” (61; Act III, Scene 1) revealing Fefu knew all along how to be rid of male dominance in society. As Julia was acquiesced to keep this secret in exchange for her life, she is sentenced to death. At the sound of the gun shot Julia puts her hand to her head to reveal blood. In this moment of Fefu’s triumph with her execution of the shot of the gun, the manifestation of a real bullet, and the hunting and killing of an animal, Julia suffers death—as she was warned by the judges. The gravity of Fefu’s choice of freedom, and the assumption of a dominant role in society, is the demise of Julia.

Fornes creates this journey of discovery with these themes of feminism, sexuality, and love through the metaphorical language that is littered throughout the play that in turn mystifies the relationships the women have to themselves, their partners, and reality. The play is structured into three parts that defy the normal conventions of theatre space. The first part is viewed by the audience in the main theatre space. The second part requires the audience to be broken into four

groups, led to four spaces with four scenes. The scenes are performed simultaneously and when completed, the audience moves to the next space and the scenes are repeated. This repeats four times until each audience group has seen all four scenes. Then they are led back to the main theatre space for part three. In altering the conventional style of theatre viewing, Fornes forces the audiences to accept the abstract reality that she creates, which allows for the understanding of the symbolism behind Julia's death. Fornes alludes to the use of theatrical conventions to aid in the discovery of varying degrees of truth within the play with references to the historical event of Emma Sheridan Fry's book *Education Dramatics* (46; Act III, Scene I). She sets her play within the same mode by having the women of the play meet to discuss their upcoming benefit for such a program. Fornes' character Emma comments early on:

EMMA: Life is theatre. Theatre is life. If we're showing what life is, can be, we must do theater. (22; Act I, Scene I)

This self-reflexive statement sets the audience up for the theatrical conventions that Fornes will employ in the narrative structure to affect the themes she presents. The structure of performance in this play serves as an aid in representing the life Fornes reveals.

The setting of New England, in Fefu's home in 1935, which places the context of play in a time and place when feminism has not yet gained a foothold, demonstrates that its presence has still permeated the lives of women even if it is not outwardly talked about. The action of the play takes place at noon in the living room for part one, the afternoon on the lawn, and in the study, the bedroom, and the kitchen for part two, and the evening in the living room again for part three. Fornes sets up these simultaneous scenes to reveal that while separated, the women all feel, think, and believe in the difference of inequality between genders. Fornes also includes a reference to class, as is frequently alluded to in her body of work, in Paula's later monologue:

PAULA: I had been so deprived in my childhood that I believed the rich were all happy. During the summer you spent your vacations in Europe or the Orient. I went to work and I resented that. But then I realized that many lives are ruined by poverty and many lives are ruined by wealth...(57; Act III, Scene I)

Fornes uses this monologue to suggest that despite the economic differences between the women they are united in their inequality of gender. The disparity of class might serve to divide women in terms of property and social status but Fornes serves to highlight it as a non-factor in both education and subjugation of women.

1.5 *MUD*

While still incorporating ideas of feminism, in *Mud* (1983), Fornes takes poverty and stretches it to become an *effect* on the quality of life and education of women, instead of a uniting element as used in *Fefu and Her Friends*. Education, and its acquisition, takes a more prominent role in *Mud* than in other Fornes works. She uses the quest for knowledge and pushes it against class dynamics, male dominance, and sexuality. The play opens with the establishment of the impoverished economic class distinction of Mae and Lloyd. The vulgar language that is introduced here, and used throughout the play, suggests the crudity of the play and lack of refinement. Fornes creates this environment in aid of the deterioration of Mae's world:

MAE: Fuck you. I'm not telling you.

LLOYD: (Moving toward her.) I'll fuck you till you're blue in the face! (17; Act 1, Scene 1)

As Lloyd, Mae's male partner of convenience, not desire, badgers Mae about what she learns at school, it becomes clear that Mae values her education. For Mae, education serves as a means of independence and freedom from a world that is slowly consuming her. "These characters are ruled by poverty and ignorance, and, thematically, the play is essentially a theatricalization of the

violence that poverty and ignorance can do to the spirit, mind, and body, None of the characters is spared that fury, and none are not guilty of perpetuating it,” (Moroff, 59). While Lloyd brashly inquires about Mae’s attempts to learn, the scene reveals the poverty in which they both dwell as a determining factor in Mae’s struggle:

MAE: I’m pressing, jerk! What are you doing! I’m pressing. What are you doing! (*He looks away.*) I’m pressing what are you doing! You’re a jerk. (*She continues ironing.*) I work. See, I work. I’m working. I learned to work. I wake up and I work. Open my eyes and I work. I work. What do you do! Yeah, what do you do!—*Work!* (19; Act 1, Scene 1)

From the onset, Fornes establishes that Mae maintains the household through constant work while still managing to attend school in the pursuit of an education, all to the disgrace of her counterpart, Lloyd, who spends his day wallowing in the mud with the pigs. Fornes exposes Mae’s drive and determination early on in order to gradually stifle that ambition as the play progresses. As Henry enters the household, becoming another body needing to be taken care of, Mae is initially blind to the added burden as she deems Henry a part of her salvation. As the weight of his presence begins to mount, Mae is seemingly pushed deeper and deeper into the “mud”, as the play is adeptly named. Mae’s light of hope for a better life is subdued by her poverty, and the abusive men in her life.

This first scene also sets the precedent for the overt sexuality that the play is infused with, and is used by Fornes to create the rough, crude world that Mae is subjected to:

LLOYD: —I don’t need someone. I got it up right here. (*Pointing to the wall.*) See that? I did that! From here. I didn’t give it to you or anyone. (*Pantomiming an erection and ejaculation.*) I held it as long as I wanted. Then I gave it to the wall. (*Pointing to a spot on the wall.*) See. Fuck you, Mae. (18; Act 1, Scene 1)

...

LLOYD: (In one move he takes her hand, crosses his left leg, and puts her hand on his crotch.) Feel it! (18; Act 1, Scene 1)

The carnal passion that permeates this play incites the animalistic characteristics inherent in Mae, Henry, and Lloyd, as they revert to their aggressive, self-preservation propensities with the progression of the narrative. Their overt sexuality suggests a world that is ruled by nature not logic, using sexuality as a means of power. Lloyd, having once had power over Mae as her sexual partner, loses his authority with his impending prostate illness. Lloyd's sexual impotency, thus loss of control, is mirrored in Mae's progression forward through education and self-awareness of her abilities. With Mae no longer dominated by a sexual relationship with Lloyd, she is able to gain a foothold of power in the household. When Mae invites Henry into her world, thinking it will propel her movement forward, she attempts to maintain her dominance as it is she who instigates the sexual relationship with him despite his age:

MAE: Don't be offended, Henry. You are not base. Of all the people I know you are the finest. You are the person I respect and I feel most proud to know.—(*She begins to look at him fixedly, possessed by fervor.*) I have no one to talk to. And sometimes I feel hollow and base. And I feel I don't have a mind. But when I talk to you I do. I feel I have a mind. Why is that? (*She moves closer to him.*) Why is it that some people make you feel stupid and some people make you feel smart. Not smart, because I am not smart. But some people make you feel that you have something inside you. Inside your head. (*She moves closer.*) Why is it that you can talk, Henry, and Lloyd cannot talk? Why is that? What I'm saying, Henry, is that I want you. That I want you here with me. That I love you. (24-25; Act 1, Scene 3)

...

MAE: (*She starts to move her head toward him slowly and intensely.*) I want your mind.

HENRY: ...My mind?

MAE: (*Still moving her head toward him.*) I want it. (*She kisses him intensely. They look at each other.*)

HENRY: Did you feel my mind?

MAE: Yes. I did. (*She kisses him again.*) I did. I want you here.

Mae controls the sexuality in this moment and lets down her guard placing animal instincts ahead of logical conditioning. Her passion is ignited by the vigor she feels from Henry's

supposed knowledge and her desire to acquire such knowledge through sexuality. She is oblivious to the façade Henry perpetrates, seeing him only as a man who can move her forward in her goals. Henry, while seemingly more educated than Mae, is, in actuality, limited in his knowledge as Fornes' stage directions prompt: "*He reads each section first to himself in a low voice. Then he reads it out loud stumbling through the words at a high speed,*" (22; Act 1, Scene 2). Thus, Mae's attempts to move forward through Henry are wrought with irony in that Henry's placement in the household actuates her eventual demise.

As Lloyd deteriorates through his progressing illness, Henry's presence stimulates Mae's ambitions and desires:

MAE: I tried to read it and it was too difficult. That's why I got Henry to read it because it was too difficult for me. It is advanced. I'm not advanced yet. I'm intermediate. I can read a lot of things but not this.—I'm going to let Henry in. (21-22; Act 1, Scene 2)

She replaces Lloyd with Henry, inviting him into her world creating a triangular love affair, as Fornes has frequently used. The conflict in this dynamic relationship causes tension and strain that begins to tear at the fabric of Mae's world unbeknownst to her. Henry's presence influences her digression into despair as she becomes more vulnerable when she reveals the effect his prayer has on her, "I am a hungry soul. I am a longing soul. I am an empty soul. (*She cries.*) I cry with joy. It satisfies me to hear words that speak so lovingly to my soul," (27; Act 1, Scene 5).

As Moroff states, "The play represents the shifts in power of three characters—Henry, who is literate; Mae, who is attempting to learn; and Lloyd, who hovers between the two—shifts that replace a more linear plot," (57). With Henry's movement into Lloyd's position in the household, through Henry's acquisition of Lloyd's place in the bed shared with Mae (25; Act 1, Scene 4), Mae falls victim to greater abuse. Violence erupts when Lloyd retaliates to this change of power by aggressively shoving her book to the ground while she is reading and attempting to

pursue her learning (27; Act I, Scene 6). With her slap, the cracks within the confined world of Mae and Lloyd begin to show. The action from this point in the narrative launches forcefully forward, placing Mae in a subjugated position once more as Henry sexually advances. Mae loses control when Henry abruptly kisses her after presenting her with lipstick, thus asserting his dominance. Beginning with Act II the shift becomes more apparent as Lloyd reaches the height of his illness prompting his theft of Henry's money to purchase medicine (Act II, Scene 11). As Henry aggressively enters the scene at the realization that his money was missing, his nature intensifies, becoming cruder and more vicious.

Following this crescendo, Henry is reduced to a paralyzed state, necessitating his care by Mae and Lloyd. Conversely, Lloyd regains his position of power within the household with his recovery from his illness and regained sexual functioning. Despite Henry's physical state, he continues to assert dominance over Mae in that he demands constant care, adding to the burden of Mae's already overworked existence. With Henry's façade diminished, she loses her grasp on advancement, and excitement for knowledge, being faced with the cruel reality of her world. The hostility between Lloyd and Henry remains a growing tension, therefore, adding to the turmoil Mae encounters. It is evident that she lost her spark of passion giving way to more volatile notions:

LLOYD: I'm going to kill him.

MAE: Kill him if you want.—He can't talk straight any more.
(34; Act II, Scene 13)

...

LLOYD: I'm going to kill him.

MAE: (*Stands on the threshold and turns to Lloyd.*) So kill him.
(35; Act II, Scene 13)

At this instant, Mae's world begins to crumble, leading further and further to her breaking point. Her environment is fashioned with distrust, abuse, and power struggles. With the theft of her own money, that is heavily valued for the work it took to acquire it and the weight it carries in her poverty stricken lifestyle, Mae falls farther into desperation, "Everything turns bad for me," (36; Act II, Scene 14). The culminating moment comes in Henry's sexual violation and abuse of Mae (37; Act II, Scene 15) in spite of his paralysis and more violent because of it. As he asserts his dominance by subjecting Mae to his masturbation while on top of her, she realizes the cruelty of her world and her only option is abandonment before she is sucked in any farther. While she protests:

MAE: (*She looks up to the sky.*) Can't I have a decent life? (*There is a pause.*)

LLOYD: But I love you, Mae.

HENRY: I love you, Mae.

(38; Act II, Scene 16)

she comes to understand the toxicity of the love both men have for and its affect on her life. In a rush of fervor, Mae's actions of leaving signify a last hope of salvation. However, this decision also brings Lloyd and Henry's world to crash, prompting Lloyd's reaction to keep Mae trapped forever. The only logic Lloyd can comprehend is that there is no world without Mae, and the only way he can keep her there is forcibly stopping her (Act II, Scene 17). After a gunshot is heard and Mae's body is carried back into the house by Lloyd, her fixture in that world is cemented as Lloyd utters, "She's not leaving, Henry," (40; Act II, Scene 17). With her last breath, Mae solidifies the oppression of her life:

MAE: Like the starfish, I live in the dark and my eyes see only a faint light. It is faint and yet it consumes me. I long for it. I thirst for it. I would die for it. Lloyd, I am dying. (40; Act II, Scene 17)

Her dying words reflect the passion with which she fought to rid her life of the darkness of subjugation to feel the light of opportunity through education and knowledge.

The journey Mae encounters is created through the rich imagery Fornes creates with the descriptive metaphors commonly employed in her work:

MAE: What do you do when you open your eyes. I work, jerk. You're a pig. You'll die like a pig in the mud. You'll rot there in the mud. No one will bury you. Your skin will bloat. In the mud. Then it will get blue like rotten meat and it will bloat even more. And you will get so rotten that the dogs will puke when they come near you. Even flies won't go near you. You'll just lay there and rot...I'm going to die in a hospital. In white sheets. You hear? (*She looks front.*) Clean feet. Injections. That's how I'm going to die. I'm going to die clean. I'm going to school and I'm learning things. You're stupid. I'm not. When I finish school I'm leaving. You hear that? You can stay in the mud... (18; Act 1, Scene 1)

Her death stands in contrast to these sentiments expressed in the beginning of the play when she had hope for her future. While she condemns Lloyd to a life rotting in the mud, she eventually succumbs to this fate herself. Fornes weaves in references to starfish and hermit crabs that come to be used symbolically by the characters as they relate their lives to the creatures.

In building these layers of imagery, the play takes on an abstract quality that allows the journey Mae takes to have a resonance grounded in both reality and mythology. Her venture can be connected on deeper levels to comprehensions of the complexity of human relationships, life, and experience. Additionally, Fornes stylistically achieves this abstract quality with the use of tableau, and prop variation. The freeze at the end of each scene, taken during moments of its highest tension, exultation, or desolation shapes the play as a photographic encapsulation of time. In doing this, the play is not limited to conventions of realism, allowing more stylistic notions of narrative to emerge. Mae's death has more reverberation in this style than in a subsequent realistic narrative due to the deeper themes Fornes projects.

Drawing to light another layer of complexity, *Mud* can be seen through the lens of Fornes' Hispanic cultural influence, and as a conduit for change. Mae's burdens of constant exhausting work, an impoverished lifestyle, and oppression by the men in her life reflects the

reality of many households in Hispanic culture. In each attempt that Mae makes towards progress, in this case through the vessel of education, she is held back by these factors. While poverty and the demands of a working life are potholes in her life, it is her treatment by the men that becomes the determining factor in her plight. In Hispanic culture emphasis is placed on strict adherence to gender roles, demanding a male as head of the household. A woman's role dictates her subservience to the male as seen by Mae's eventual domination sexually by Henry. Education in Hispanic culture is not weighted as a high priority in a female's life, thus the struggle for one is an additional hardship endured by women. The appeal of an education in this cultural schema as an opportunity for freedom mirrors Mae's own acknowledgement of the options education provides: "I'm going to school and I'm learning things. You're stupid. I'm not. When I finish school I'm leaving," (18; Act 1, Scene 1).

As Robinson states:

Most of Fornes's characters, comic or tragic, expect at some distant moment to be able to see the pattern of their past thoughts and actions, to understand the consequences of their choices and the reasons for their fears. Lacking such understanding, and the self-mastery it brings, they feel doomed to permanent immaturity—to be nothing more than a collection of random responses to the world that never add up to a complete individual with a consistent point of view. This is the source of Fefu's energy (a kind of manic intimacy), [and] Mae's resolve. (12)

With the characters' final choices, the play is advanced to become a manifestation of the symbolism, imagery, and themes that Fornes presents within her work.

2.0 DIRECTOR'S NOTEBOOK

The following sections comprise the director's notebook created for the production of *Mud* running from April 14-18, 2010. This chapter contains pre-production, script analysis, production, and post-production aspects of the show from a directorial stand-point. All sections were necessary in the successful creation of the show.

2.1 SYNOPSIS AND SCENE SUMMARY

During the pre-production stage of directing *Mud*, I found it necessary to break down the play into sections. I created the following synopsis and scene summary for *Mud* to aid in the organization of rehearsals and overall understanding of the structure of the play.

Title: *UMud*
Playwright: Maria Irene Fornes
Published by: Dramatists Play Service INC.
Copyright: 1990
Style or Genre: Dramatic Realism
Division: 1 Acts, 17 Scenes
Cast: 1 Female, 2 Male
Estimated run time: 40 min.

SYNOPSIS:

Mae lives with Lloyd whom her father brought home as an abandoned child and raised with Mae. Mae and Lloyd live in considerable rural poverty but Mae attends literacy classes and is committed to learning to read, and to becoming educated. Whilst Lloyd takes care of their pig, Betsy, Mae works hard cleaning, cooking, and ironing. She attempts to deal with Lloyd's ill health and invites an older man, Henry, to read to them a health pamphlet. She then invites him

to join them for a modest meal and when Henry recites grace Mae is deeply affected. Her mind's hunger for knowledge and self-improvement accelerates. Henry moves in to complete the trio, replacing Lloyd in Mae's bed, but when an accident disables Henry, Mae feels that both men are holding her back. She leaves them, but is pursued by a desperate Lloyd who shoots her and carries her back on stage. A dying Mae speaks of the light she has died to pursue.

This play is a character study of Mae as she demonstrates one woman's efforts to free herself from the poverty she was born into. Her character journey is reflected in the disillusionment of both Lloyd and Henry to their plight as they slowly bring her down to their level of desperation. She works every waking moment, she tries to educate herself (although she is barely literate), and brings home an older suitor in the hopes he can elevate her. But the things she thinks will free her only drag her further down. All of Mae's hopes and dreams are lost when she realizes that she is condemned to a life not her own. This is when she makes the radical decision to face the unknown and leave.

SCENE SUMMARY:

Act 1, Scene 1: Mae and Lloyd discuss Mae's schooling while Mae irons. Lloyd's low intelligence is revealed as well as an ongoing problem with his prostate as well as his bad hygiene. The relationship between Mae and Lloyd is that of a mother and son but such relationship is not fully established.

Scene 2: Mae talks to Lloyd about going to the clinic after she went there and received a pamphlet on his possible illness. It is revealed that while Mae is trying to educate herself, she currently is at the beginning stages and cannot read difficult text yet. She introduces Henry as one who is more educated and the one who read the pamphlet to her. Henry gives an air of authority as he speaks to Lloyd. The relationship between Mae and Henry is not fully established but when Mae invites him to stay for dinner it is assumed that he is at least a friend.

Scene 3: Henry and Mae have a philosophical conversation about the state of the world. Mae's feelings for Henry are revealed and she states that she loves him and wants him to live with her. Her affection for his intelligence is clear.

Scene 4: Mae informs Lloyd of Henry's intention to live with them. Lloyd is distraught over such news.

Scene 5: The three have dinner and Mae asks Henry to say grace.

Scene 6: Mae reads with difficulty from a child's book about starfish. Mae slaps Lloyd when he slaps her book away.

Scene 7: Mae explains to Henry that Lloyd is family but not a blood-relative and that her father took Lloyd in when she was younger.

Scene 8: Henry gives Mae lipstick and they kiss.

Scene 9: Mae reads the book from earlier with Henry and Lloyd in the room. Lloyd curses at Henry.

Act 2, Scene 10: Lloyd enters with a medical prescription and converses with Henry. Lloyd tells Henry that he went to the clinic and they gave him the prescription. Henry tells Lloyd that he should get the medicine.

Scene 11: Lloyd has a box of pills. Mae questions what they are and tries to help him take them. He tells her he took money from Henry to buy them. Henry enters and announces that his money has been stolen and confronts Lloyd. Mae tries to get Henry to understand that Lloyd doesn't understand money. Henry is angry and demands Lloyd pay him back.

Scene 12: Lloyd tells Mae that Henry deserved what happened to him. It is revealed that Henry slipped and is not crippled. Mae tells Lloyd she intends to take care of Henry.

Scene 13: Henry is seen in a chair, visibly handicapped including his speech, and Lloyd yells at Henry for spilling his oatmeal. Mae tells Lloyd to help Henry and clean up the mess. Lloyd threatens to kill Henry.

Scene 14: Lloyd is trying to read and Henry helps him only to add to Lloyd's frustration. Mae enters and asks who took her money. No one will admit to stealing it.

Scene 15: Henry expresses his sexual desires for Mae and Mae realizes that he can walk and thus stole her money.

Scene 16: Mae enters and throws Henry's box at him and tells him to get out. She is angry that he took her money. Both men tell Mae they love her.

Scene 17: Mae packs her clothes and informs them that she is leaving to find a better place. Both men protest and try to stop her. Lloyd runs after Mae with a rifle and a shot is heard. Lloyd reappears with Mae, seemingly dead, and tells Henry that Mae isn't leaving. Mae utters the words from the book she was trying to read and tells them she is dying. Mae then collapses dead.

2.2 HODGE ANALYSIS

The following play analysis worksheet² was highly beneficial in dissecting the play in order to gain deeper understanding and awareness of the play's conventions and devices.

² Francis Hodge, *Play Directing: Analysis, Communication, and Style*, Boston, Mass: Allyn and Bacon, 2000, 57-58.

By breaking the play down and examining its parts in this way, the play as a whole became more coherent.

I. Given Circumstances

A. Environmental Facts

1. **Geographical location, including climate:** A small town in the rural South with hot summers and cold winters therefore further attributing to Mae's struggles, simple mindset, and poverty.
2. **Date (year, season, time of day):** 1930s in the summer in the afternoon and early evenings.
3. **Economic environment:** Depression era with economic struggles in the general population however the town is far removed from the urban world and knows poverty as a reflection of the isolation they live in rather than the economic downfall of the country.
4. **Political Environment:** The characters' lives are consumed by the poverty they dwell in thus they are removed from political correspondence, awareness, and conversation.
5. **Social Environment:** The characters' are fairly isolated and rarely venture into town. They have a limited social circle which makes Henry's admittance to the household a rare event thus carrying specific weight. School provides a new social interaction for Mae but she is not far enough along in her education for the interaction to have an effect in her lifestyle.
6. **Religious Environment:** Mae views religion as a sign of culture and sophistication but has had little exposure to it—Lloyd even less due to their relative isolation and lack of cultural exposure. Henry, who is more aware of the world around him, has been exposed to Christianity and thus is able to regurgitate a prayer when asked by Mae. However, he lacks the belief system behind the religion and is merely repeated what he had once heard. His philosophy does not extend to that of religion.

B. Previous action: Mae was outside washing clothes by hand in a tub of water. In doing this, Mae spend a considerable time bringing up the water from the river, soaping the clothes, and scrubbing them. After hanging them to dry and completing other household "chores" she brings in the laundry in to iron. Lloyd has been outside tending to the pigsty dawdling in his chores—instead he idly plays in the mud with the pigs.

C. Polar attitudes

1. How do I feel about my world?

a. Mae: *In the beginning*, I don't feel the pressures of my small, isolated world. I see my education as a means of expanding my world and opening opportunities. For now, my responsibilities of taking care of Lloyd and our life consume my world and I am happy with that. *In the end*, my world is choking me to death and is too much to bear. I cannot continue in my world as it is and must venture forth beyond my known existence if I am to survive. I must take this step for myself and despite all challenges.

- b. Lloyd:** *In the beginning*, my world is safe and secure because I have Mae and my friends, the pigs. I am fearful of changes to my world and cannot bear for it to be violated. I am happy in my isolation and comforted by my surroundings, wishing it to remain as such for the rest of my life. *In the end*, Mae's departure would violate my world and I cannot live in such a world thus I must take action to maintain the dynamics of my world beyond any reasonable means.
- c. Henry:** *In the beginning*, my world is vague and uninteresting as I have been alone to my thoughts and intrigues. I long for companionship and reassurance of my intellect. *In the end*, I am pained by the realization that my world has crashed around me with full awareness of its implication on my life from now on. I have no hope for the future.

2. How do I feel about my relationships?

- a. Mae:** *In the beginning*, I don't think about relationships because I don't have any outside of Lloyd and I am not even sure that kind of relationship that is—it just *is*. I don't feel the need for companionship because I have Lloyd however I do feel the void of intellectual stimulation which Lloyd cannot provide. In this regard, I am lonely and long for a deeper relationship with someone. *In the end*, it is my relationships that have torn me down beyond repair and in the end, are my demise. I have a full understanding of the effect my relationships with Lloyd and Henry have had upon my life to my detriment.
- b. Lloyd:** *In the beginning*, my only relationship is with Mae. I don't think about the relationship or try to define—all I know is that it is good and I need it. I cannot survive without it. I don't need or want any other relationship thus Henry is an unwelcome intruder in my world. *In the end*, I am disillusioned at the thought of Mae not being in my world or a relationship that I have to the point of action in keeping Mae a tangible relationship in my life.
- c. Henry:** *In the beginning*, my relationships are few and far beyond. They do not extend to any depth and this is perhaps a result of my own tendency towards superiority thus creating shallow relationships. I don't need a relationship and am not yet aware of the value of one. *In the end*, I fully realize the value of my relationship with Mae and even Lloyd as I am faced with losing my relationship with Mae. I understand the importance of relationships and the mercy I am at now that I am faced with a disability.

3. How do I feel about myself?

- a. Mae:** *In the beginning*, I am spirited and happy with myself and my life. I am pursuing an education which gives me true pleasure and am content in my lifestyle. I am a good person and good caretaker to Lloyd. *In the end*, I am but a shallow vessel where once there was substance. I have no depth or vivaciousness left and lack the sustenance to continue in my current lifestyle. My only chance for renewal is departure from my current world.
- b. Lloyd:** *In the beginning*, I am content and fine with who I am. While not intelligent like Mae I also desire to learn but am happy with who I am. As long as my world remains unchanging I can continue happily with my life. *In the end*, I am angry at myself for not being able to make Mae stay of her own accord. I cannot deal with the shattering of my world and hate myself for it.

c. Henry: *In the beginning*, I am content with who I am and my abilities. However, I do desire true knowledge and intellect which would replace the mask of superiority for my intelligence that I wear. *In the end*, I despise myself for not being able to live in a true relationship and always wearing the mask of indifference. I live with the painful realization that my actions caused Mae's departure and eventual death.

4. How do I feel about my prospects?

- a. Mae:** *In the beginning*, I have the propensity for knowledge and will gain such through my education. I can already read at an intermediate level which will lead to my eventual growth into an intelligent, sophisticated person. *In the end*, I am limited by life and those in it. The only way for me to continue to grow free of the vines that entangle and pull me down, I must leave and start anew.
- b. Lloyd:** *In the beginning*, I realize that I don't have the intelligence for school and the ability to learn like Mae but I am good at taking care of the pigs and working in the field. This makes me successful. *In the end*, I have no future and no chance for a happy life.
- c. Henry:** *In the beginning*, I believe in my capacity for knowledge and use this to propel my actions in pursuit of true intellect. I am able to obtain the knowledge that my façade suggests. *In the end*, I am nothing more than a crippled man plagued by a persona of false intellect. I have no hope for any opportunity and my future is bleak.

II. Dialogue

- A. Choice of words:** The dialogue between Mae and Lloyd takes on a rural colloquial speech utilizing slang and profanity such as "Fuck", "Ass", "Whore". Henry speaks with more sophistication than Mae and Lloyd employing words such as "feasible", "offensive" which brings Mae's language to his level. Mae's dialogue changes between her interactions with Lloyd and then Henry. She is a function of their words.
- B. Choice of phrases:** The phrases Lloyd utters reflect his lack of education and etiquette—"Fuck you", "What is subjects", "I'll kick your ass", "You're a whore!", "You know where's dinner". Mae and Henry, however, take on phrases that have deeper meaning and more sophistication—"we are base", "I think I am decent", "I feel grace in my heart".
- C. Choice of images:** Mae frequently uses imagery to express herself such as being stuck in the mud, the starfish, hungry soul, and hermit crab. Pigs, corn, and dirt represent Lloyd while money, doctors, and prayers are associated with Henry.

A. Choice of peculiar characteristics (Ex. Dialect): Mae has a simple, plain dialect that is refined or sullied depending on her conversations with either Lloyd or Henry. She is gentle and soft spoken. Lloyd's speech, given the environment and quality of his education, is rough and coarse. Henry's dialect is simple but sophisticated in comparison to Mae and Lloyd.

D. The sound of the dialogue: Mae sounds full of longing and with a dreamlike resonance that sounds light, soft, and holistic. Henry's speech maintains an air of superiority that sounds condescending and arrogant at times. Lloyd's speech sounds slurred and quick, often making little sense. The dialogue is rich in imagery primarily stemming from Mae and her reading about starfish.

B. Structure of lines and speeches: The dialogue between characters is often quick banter back-and-forth between those conversing. The characters interact throughout the play with subtle undertones in their conversation revealing truths about themselves and their turmoil. While the conversation seems straightforward, the context of each scene gives evidence to different meanings in their responses to each other. The highs and lows of the conversation create dramatic variations in the speech.

III. Dramatic Action

A. Title of the units:

1. Scene 1: Sickness
2. Scene 2: Henry reads
3. Scene 3: I want your mind
4. Scene 4: Moving in
5. Scene 5: Grace
6. Scene 6: Starfish
7. Scene 7: Lloyd
8. Scene 8: Lipstick
9. Scene 9: Hermit crab
10. Scene 10: Medicine
11. Scene 11: Stolen money
12. Scene 12: Henry's fallen
13. Scene 13: Oatmeal
14. Scene 14: S-T-A-R-F-I-S-H
15. Scene 15: Henry's desire
16. Scene 16: Mae's anger
17. Scene 17: Mae leaves

B. Detailed breakdown of action: *See blocking notes*

C. Summary of action: *See blocking notes*

IV. Characters

A. Desires

1. Mae: education, knowledge, intelligence, opportunity
2. Lloyd: money, sexual prowess, permanent companionship
3. Henry: knowledge, companionship, a place to call home

B. Will

1. Mae: steadfast, determined, resolute
2. Lloyd: wavering, breakable, delicate
3. Henry: hidden, veneer, changing

C. Moral Stance

1. Mae: no specific code but strives to be a decent person
2. Lloyd: no defined morality
3. Henry: morality on the surface; self-interest at heart

D. Decorum

1. Mae: young, 20s, simply dressed-rural attire meant for work, unkempt but not dirty, slender

	<ol style="list-style-type: none"> 2. Lloyd: young but appears older, 20s, dirty, unkempt, greasy, ragged, lanky with slight stomach protrusion 3. Henry: middle-aged, 50s, simple but attempted sophisticated attire, spectacles, slightly unshaven, clean
E. Summary list of adjectives	<ol style="list-style-type: none"> 1. Mae: spirited, a believer, vivacious 2. Lloyd: awkward, clumsy, brash 3. Henry: sophisticated, philosophical, conniving
F. Initial character-mood-intensity	at the scene opening expressed as:
	1. Heartbeat: rate
	<ol style="list-style-type: none"> a. Mae: steady to quick pace from working hard physically b. Lloyd: fast-paced, feverish from energy c. Henry: slow, calm
	2. Perspiration: heavy, light, where, etc
	<ol style="list-style-type: none"> a. Mae: moderate, centered on chest from her physical exertion b. Lloyd: heavy on forehead, underarms, chest from physically moving around, fever, and energy c. Henry: light on forehead from introduction to new situation
	3. Stomach condition
	<ol style="list-style-type: none"> a. Mae: tight and taut from physical activity and tense from being questioned about school b. Lloyd: jittery from illness and energy c. Henry: slightly on edge from stress of new situation
	4. Muscle tension
	<ol style="list-style-type: none"> a. Mae: tight and tense from physical activity and banter with Lloyd b. Lloyd: loose and ridged due to illness c. Henry: tense from having to read in front of Mae and Lloyd
	5. Breathing: rate, depth
	<ol style="list-style-type: none"> a. Mae: steady and deep from physical activity and conversation b. Lloyd: rapid, and almost gasping for air from talking so quickly and at a feverish pace c. Henry: quick, sharp breaths from interaction
V. Idea	
	<p>A. Meaning of the title: Mae literally alludes Lloyd to dying like a pig in the mud while stating that she will not share in the same fate. The mud of the title becomes symbolic for Mae's struggles against a thickening, dirty, deadly force—her life with Lloyd and Henry. This play is a focus on character study and particularly of Mae. She interacts with Lloyd and Henry to create her own character. Her character journey is mirrored in the disillusionment of both Lloyd and Henry as they deteriorate. When Mae, who has been taking care of Lloyd all her life, finally finds happiness with Henry, he too becomes someone Mae must care for. All of Mae's hopes and dreams are lost when she realizes that she is condemned to a life not her own. This is when she makes the radical decision to face the unknown and leave.</p>

B. Philosophical statements: “You’ll die like a pig in the mud...I’m going to die in a hospital...I’m going to die clean”, “I want your mind”, “I am a hungry soul. I am a longing soul. I am an empty soul”, “The starfish cannot live out of the water”, “You take care of Henry, Lloyd”, “Like the starfish, I live in the dark”

C. Outcome of the struggle: Mae meets her demise at the end of her struggle with the external forces of her poverty and life with Henry and Lloyd.

VI. Moods

A. Mood adjectives-senses

1. Sickness: sandy, tart, stinky, loud, green
2. Henry reads: smooth, puckering, perfumy, mellow, yellow
3. I want your mind: hot, sweet, pungent, soft, red
4. Moving in: hard, vinegary, sour, raucous, red
5. Grace: soft, sweet, sweet, piercing, pink
6. Starfish: cool, sweet, perfumy, soft, light blue
7. Lloyd: hard, tart, loud, blaring, green
8. Lipstick: hot, sweet, pungent, soft, red
9. Hermit crab: cool, sweet, perfumy, soft, light blue
10. Medicine: sandy, tart, pungent, soft, yellow
11. Stolen money: hot, puckering, stinky, blaring, red
12. Henry’s fallen: cool, vinegary, stinky, loud, black
13. Oatmeal: sandy, hot, sour, piercing, red
14. S-T-A-R-F-I-S-H: hard, hot, sour, loud, green
15. Henry’s desire: rough, puckering, perfumy, soft, red
16. Mae’s anger: hard, hot, sour, loud, red
17. Mae leaves: rough, tart, sour, raucous, red

B. Mood image

1. Sickness: A fly caught in a web
2. Henry reads: digging in a sandbox and being unable to reach the bottom
3. I want your mind: seeing a puppy in a window and desperately wanting it
4. Moving in: not wearing a life jacket when you know you can’t swim
5. Grace: receiving a gift when you expected to get nothing
6. Starfish: learning to ride a bike
7. Lloyd: completing a task and no one recognizes it
8. Lipstick: a bad first date
9. Hermit crab: your roof collapses in a storm
10. Medicine: a high fever that won’t subside
11. Stolen money: someone takes credit for work that you did
12. Henry’s fallen: having to care for a sick relative
13. Oatmeal: cleaning out the garage
14. S-T-A-R-F-I-S-H: a moth attracted to a flame
15. Henry’s desire: a mouse caught in a mousetrap
16. Mae’s anger: water reaching its boiling point
17. Mae leaves: an apple falling off a tree

VII. Tempos

1. Sickness: medium-fast

2. Henry reads: medium
3. I want your mind: slow-medium
4. Moving in: medium
5. Grace: slow-medium
6. Starfish: medium-fast
7. Lloyd: medium-fast
8. Lipstick: medium-fast
9. Hermit crab: medium
10. Medicine: medium
11. Stolen money: fast
12. Henry's fallen: medium
13. Oatmeal: medium-fast
14. S-T-A-R-F-I-S-H: medium
15. Henry's desire: medium-fast
16. Mae's anger: fast
17. Mae leaves: fast

VIII. Tone: The tone of the play has dark undertones despite its seemingly happy start as Mae, Lloyd, and Henry interact. Under the façade is the reality that Mae will never reach her desires or goals which leads to her eventual death. There are shifts in tone throughout the play including: optimistic, happy, angry, sympathetic, and frustration. However, throughout it all there is a deep sadness and desolate tone.

2.3 REHEARSAL SCHEDULES

Preparing a well-thought rehearsal schedule in advance proved to be extremely beneficial in the overall production process. There were clear goals for each day with extra time built in for the chance that the daily goal might not be met. On occasion, rehearsals ended early as the day was productive and time efficient in meeting that day's expectations. The detail in scheduling also supported the use of dual rehearsal spaces. By planning ahead, rehearsals were tailored to the available space in order to take the most advantage of the both locations.

- Scene 1: Mae & Lloyd
- Scene 2: Mae, Lloyd, Henry
- Scene 3: Mae & Henry
- Scene 4: Mae & Lloyd
- Scene 5: Mae, Lloyd, Henry
- Scene 6: Mae, Lloyd, Henry
- Scene 7: Mae, Lloyd, Henry
- Scene 8: Mae, Lloyd, Henry
- Scene 9: Mae, Lloyd, Henry
- Scene 10: Henry & Lloyd
- Scene 11: Mae, Lloyd, Henry
- Scene 12: Mae & Lloyd
- Scene 13: Mae, Lloyd, Henry
- Scene 14: Mae, Lloyd, Henry
- Scene 15: Mae & Henry
- Scene 16: Mae, Lloyd, Henry
- Scene 17: Mae, Lloyd, Henry

Runtime: 40 minutes
2nd time slot

CONFLICTS:

- Sam: Wednesday class: 6-9:50pm
- Friday Night Improvs in Heyman at 10:30pm
- Heymann used for the Honors Workshop on Saturday, March 27 from 11:30am-3:30pm 1601 and B16-18
- available in case you were planning on that 11:30-3:30 time slot.
- 4/5: 1601: only available 6:30-11pm

March 2010

REVISED: 04-5-2010 3:30pm

Sun	Mon	Tue	Wed	Thu	Fri	Sat
	1 • Design Meeting #2 5pm-6pm: CL 1 st Floor	2	3	4	5	6
7	8 Spring Break	9 Spring Break	10 Spring Break	11 Spring Break	12 Spring Break	13
14	15	16	17 Unofficial Rehearsal 6-9pm: 1601 -Cast ONLY -Read through & table work	18 Unofficial Rehearsal 4-5:30pm: 1601 -Cast ONLY -Table work	19 • Production Meeting #2 8:30pm: 1601	20 DARK
21 DARK	22 Rehearsal 6-10pm 1601 -Block scenes 1-3	23 Rehearsal 7-11pm 1601 -Block scenes 4-9	24 Rehearsal 6-10pm 1601 -Block scenes 10-12	25 Rehearsal 7-11pm 1601 -Block scenes 13-15	26 • Production Meeting #2 5pm-6pm: 1601 Rehearsal 6-10pm 1601 -Block scenes 16-17 *Program bios due* PASSOVER: Sam Absen	27 Rehearsal: (5 hrs) 10-11:30am: Heymann 11:30-3pm: 1601 -Lunch break: 12:30-1pm -Food provided- PASSOVER: Sam Absen
28 DARK	29 Rehearsal 6-10pm Heymann -Run scenes 1-4 *6:30pm: Stephen* *ACTORS OFF BOOK*	30 Rehearsal 7-11pm Heymann -Run scenes 5-8	31 Cancelled			

April 2010

REVISED: 04-5-2010 3:30pm

Sun	Mon	Tue	Wed	Thu	Fri	Sat
4	SUBJECT TO CHANGE 5	SUBJECT TO CHANGE 6	SUBJECT TO CHANGE 7	SUBJECT TO CHANGE 8	SUBJECT TO CHANGE 9	10
DARK	Rehearsal 6-11pm Heymann *6:30pm: Stephen*	Rehearsal 7-11pm 1601 Heymann *7:30pm: Fed*	Rehearsal 5:45pm-9pm Heymann *6:30pm: Stephen* <ul style="list-style-type: none"> • Co-rehearsal -5:45pm: Actors Warm-up -6:00pm: Mud Run -6:45pm: Show transitions -7pm: DSG Run • Gunshot sound: manual or speaker • Table & platform completed 	Rehearsal 7-11pm Heymann	PAPER TECH 3-4pm Production Meeting #3 4-5pm: B-20 *Everyone help carry set pieces to Heymann Rehearsal 5-8pm: Heymann 8-10pm: 1601 <ul style="list-style-type: none"> • Mantelpiece completed *Photographer present	DRY TECH W/O ACTORS 10am-2pm: Mud 2-3pm: BREAK 3-9pm: DSG
11	12	13	14	15	16	17
WET TECH W/ ACTORS <ul style="list-style-type: none"> • 9-12pm: Mud (cue-to-cue) • 12-5pm: DSG (cue-to-cue) • 5-6pm: BREAK • 6pm: Runs 1. Mud 2. DSG 	TECH 1ST DRESS REHEARSAL 6-11pm *6:30pm: Stephen* *DSG Photo Call at end of rehearsal	TECH FINAL DRESS REHEARSAL 6-11pm	Preview 8pm 7pm: Photo Call *Work curtain call <ul style="list-style-type: none"> • Sam absent • Amanda Kircher in attendance as SM #2 	Opening Night 8pm	Show 8pm *Video taping of production* (7:15pm set-up) *BPhil viewing*	Show 2pm 8pm
18	19	20	21	22	23	24
Show 2pm STRIKE	Walk-thru					

University of Pittsburgh Repertory Theatre Presents		
Mud		
By: Maria Irene Fornes	Directed By: Rachel Desoto	

TECH/PERFORMANCE WEEK SCHEDULE

<u>What Happens When</u>	<u>Where</u>	<u>Called</u>
Friday 4/9/2010 Paper Tech/Design meeting	Cathedral of Learning B20	
3:00pm-4:00pm Log Cues	Cathedral of Learning B20	Ben, Sam, Eve, Ted
4:00pm-5:00pm Design Meeting	Cathedral of Learning B20	ALL DESIGNERS, Ben, Sam, Rachel D.
Saturday 4/10/2010 Dry Tech	Steven Foster Memorial, Henry Heymann Theater	
10:00am-11:00am Dark hour for Lights	Steven Foster Memorial, Henry Heymann Theater	Ben, Sam, Meredith, Eve
11:00am-12:00pm Quiet hour for Sound	Steven Foster Memorial, Henry Heymann Theater	Ben, Sam, Meredith, Tara, Ted
12:00pm-2:00pm Dry Cue to Cue	Steven Foster Memorial, Henry Heymann Theater	Ben, Sam, Meredith, Tara, Eve, Ted, Rachel D.
Sunday 4/11/2010 Wet Tech	Steven Foster Memorial, Henry Heymann Theater	
9:00am-12:00pm Wet Cue to Cue	Steven Foster Memorial, Henry Heymann Theater	Ben, Sam, Meredith, Tara, Eve, Ted, Rachel D., Kayla, Fred, Eric
12:00pm-6:00pm Extended Break		
6:00pm- 9:00pm Double Run with DSG	Steven Foster Memorial, Henry Heymann Theater	Ben, Sam, Meredith, Tara, Eve, Ted, Rachel D., Kayla, Fred, Eric
Monday 4/12/2010 1st Dress Rehearsal	Steven Foster Memorial, Henry Heymann Theater	
6:00pm-6:30pm Set up	Steven Foster Memorial, Henry Heymann Theater	Ben, Sam, Meredith, Tara
6:30pm-7:00pm Actors get in costume	Steven Foster Memorial, Henry Heymann Theater	Ben, Sam, Meredith, Tara, Rachel D., Eric, Kayla, Fred, Rachel B.
7:00pm-9:30pm Run Show	Steven Foster Memorial, Henry Heymann Theater	Ben, Sam, Meredith, Tara, Rachel D., Eric, Kayla, Fred, ALL DESIGNERS
9:30pm-10:00pm Clean up	Steven Foster Memorial, Henry Heymann Theater	Ben, Sam, Meredith, Tara

Stage Manager: Ben Coppola
 Phone: (570) 234-7877 (cell)
 Email: bpc12@pitt.edu
SUBJECT TO CHANGE

Stage Manager: Sam Blank
 Phone: (917) 902-6085 (cell)
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 Updated: 4/11/2010 v3 Page 1 of 5

University of Pittsburgh Repertory Theatre Presents		
<u>Mud</u>		
By: Maria Irene Fornes	Directed By: Rachel Desoto	

TECH/PERFORMANCE WEEK SCHEDULE

What Happens When

Where

Called

Tuesday 4/13/2010 2nd "Invited" Dress	Steven Foster Memorial, Henry Heymann Theater	
6:00pm-6:30pm Set up	Steven Foster Memorial, Henry Heymann Theater	Ben, Sam, Meredith, Tara
6:30pm-7:00pm Actors get in costume	Steven Foster Memorial, Henry Heymann Theater	Ben, Sam, Meredith, Tara, Rachel D., Eric, Kayla, Fred, Rachel B.
7:00pm-9:30pm Run Show	Steven Foster Memorial, Henry Heymann Theater	Ben, Sam, Meredith, Tara, Rachel D., Eric, Kayla, Fred, Rachel B., ALL DESIGNERS
9:30pm-10:00pm Clean up	Steven Foster Memorial, Henry Heymann Theater	Ben, Sam, Meredith, Tara
DSG PHOTOSHOOT AFTER REHEARSAL		
Wednesday 4/14/2010 Preview	Steven Foster Memorial, Henry Heymann Theater	
6:00pm-6:30pm Set up, Actors get in costume	Steven Foster Memorial, Henry Heymann Theater	Ben, Sam, Meredith, Tara, Kayla, Eric, Fred
6:30pm-7:30pm PHOTO CALL	Steven Foster Memorial, Henry Heymann Theater	Ben, Sam, Meredith, Tara, Eric, Fred, Kayla, Rachel B., Rachel D.
7:30pm House opens	Steven Foster Memorial, Henry Heymann Theater	
7:30pm-8:00pm Actors get in costume	Steven Foster Memorial, Henry Heymann Theater	Ben, Sam, Meredith, Tara, Rachel D., Eric, Kayla, Fred, Rachel B.
8:00pm-10:30pm Run Show	Steven Foster Memorial, Henry Heymann Theater	Ben, Sam, Meredith, Tara, Rachel D., Eric, Kayla, Fred, Rachel B., ALL DESIGNERS
10:30pm-11:00pm Clean up	Steven Foster Memorial, Henry Heymann Theater	Ben, Sam, Meredith, Tara

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Updated: 4/11/2010 v3 Page 2 of 5

University of Pittsburgh Repertory Theatre Presents		
Mud		
By: Maria Irene Fornes	Directed By: Rachel Desoto	

TECH/PERFORMANCE WEEK SCHEDULE

What Happens When **Where** **Called**

Thursday 4/15/2010 Opening Night	Steven Foster Memorial, Henry Heymann Theater	
6:30pm-7:30pm Set up	Steven Foster Memorial, Henry Heymann Theater	Ben, Sam, Meredith, Tara
7:30pm House opens	Steven Foster Memorial, Henry Heymann Theater	
7:30pm-8:00pm Actors get in costume	Steven Foster Memorial, Henry Heymann Theater	Ben, Sam, Meredith, Tara, Eric, Kayla, Fred, Rachel B.
8:00pm-10:30pm Run Show	Steven Foster Memorial, Henry Heymann Theater	Ben, Sam, Meredith, Tara, Eric, Kayla, Fred, Rachel B.
10:30pm-11:00pm Clean up	Steven Foster Memorial, Henry Heymann Theater	Ben, Sam, Meredith, Tara
Friday 4/16/2010 Performance	Steven Foster Memorial, Henry Heymann Theater	
6:30pm-7:30pm Set up	Steven Foster Memorial, Henry Heymann Theater	Ben, Sam, Meredith, Tara
7:30pm House opens	Steven Foster Memorial, Henry Heymann Theater	
7:30pm-8:00pm Actors get in costume	Steven Foster Memorial, Henry Heymann Theater	Ben, Sam, Meredith, Tara, Eric, Kayla, Fred, Rachel B.
8:00pm-10:30pm Run Show	Steven Foster Memorial, Henry Heymann Theater	Ben, Sam, Meredith, Tara, Eric, Kayla, Fred, Rachel B.
10:30pm-11:00pm Clean up	Steven Foster Memorial, Henry Heymann Theater	Ben, Sam, Meredith, Tara

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Updated: 4/11/2010 v3 Page 3 of 5

University of Pittsburgh Repertory Theatre Presents		
<u>Mud</u>		
By: Maria Irene Fornes	Directed By: Rachel Desoto	

TECH/PERFORMANCE WEEK SCHEDULE

What Happens When

Where

Called

Saturday 4/17/2010 Double Performance Day	Steven Foster Memorial, Henry Heymann Theater	
12:30pm-1:30pm Set up	Steven Foster Memorial, Henry Heymann Theater	Ben, Sam, Meredith, Tara
1:30pm House opens	Steven Foster Memorial, Henry Heymann Theater	
1:30pm-2:00pm Actors get in costume	Steven Foster Memorial, Henry Heymann Theater	Ben, Sam, Meredith, Tara, Eric, Kayla, Fred, Rachel B.
2:00pm-4:30pm Run Show	Steven Foster Memorial, Henry Heymann Theater	Ben, Sam, Meredith, Tara, Eric, Kayla, Fred, Rachel B.
4:30pm-6:30pm Break		
6:30pm-7:30pm Set up	Steven Foster Memorial, Henry Heymann Theater	Ben, Sam, Meredith, Tara
7:30pm House opens	Steven Foster Memorial, Henry Heymann Theater	
7:30pm-8:00pm Actors get in costume	Steven Foster Memorial, Henry Heymann Theater	Ben, Sam, Meredith, Tara, Eric, Kayla, Fred, Rachel B.
8:00pm-10:30pm Run Show	Steven Foster Memorial, Henry Heymann Theater	Ben, Sam, Meredith, Tara, Eric, Kayla, Fred, Rachel B.
10:30pm-11:00pm Clean up	Steven Foster Memorial, Henry Heymann Theater	Ben, Sam, Meredith, Tara

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 Updated: 4/11/2010 v3 Page 4 of 5

University of Pittsburgh Repertory Theatre Presents		
<u>Mud</u>		
By: Maria Irene Fornes	Directed By: Rachel Desoto	

TECH/PERFORMANCE WEEK SCHEDULE

What Happens When

Where

Called

Sunday 4/18/2010 Final Performance/Strike	Steven Foster Memorial, Henry Heymann Theater	
12:30pm-1:30pm Set up	Steven Foster Memorial, Henry Heymann Theater	Ben, Sam, Meredith, Tara
1:30pm House opens	Steven Foster Memorial, Henry Heymann Theater	
1:30pm-2:00pm Actors get in costume	Steven Foster Memorial, Henry Heymann Theater	Ben, Sam, Meredith, Tara, Eric, Kayla, Fred, Rachel B.
2:00pm-4:30pm Run Show	Steven Foster Memorial, Henry Heymann Theater	Ben, Sam, Meredith, Tara, Eric, Kayla, Fred, Rachel B.
4:30pm-? Strike	Steven Foster Memorial, Henry Heymann Theater	ALL CALLED

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Stage Manager: Sam Blank
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 Updated: 4/11/2010 v3 Page 5 of 5

2.4 DESIGN AND PRODUCTION MEETING NOTES

The following pages are the agendas and meeting reports for the design and production meetings.

Design Meeting #1 Agenda: Friday, February 19

- Meet and Greet
- Introduction of concepts for design

Design Meeting #2 Agenda: Monday, March 1

- Ongoing design/production meetings Mondays at 5pm?
- New tech rules
- Must sign out equipment and props
- Must check with Brian in advance about availability of things
- Sending out mass email to recruit unfilled positions
- Status/plan for set build, costume build, prop build
- Submit budgets for approval
- April 17th class make-up conflicts?

Production Meeting #1 Agenda: Friday, March 19

- Updates:
- Set Design (Laura): Budget, Schedule
- Costume Design (Meredith): Sketches, Budget, Schedule
- Lighting Design (Eve): Budget, schedule with hang/focus & deadline for light plot
- Sound Design (Ted): Sound bites, design plan, budget, schedule
- Distribute set design & updated production schedules & updated contact list
- Open positions: Props Master, Publicity designer, Costume assistant, Scenic assistant, Sound Operator, Light Operator, Make-up assistant

This is just a quick recap/reminder email regarding our 2nd design meeting today at 5pm:

- The production schedule and contacts list was distributed; a **revised** production schedule is attached and subject to further change
- We confirmed that everyone is aware of the new tech policies of signing out equipment, communicating with Brian about usage, and requesting equipment 48 hours prior
- The set design was approved; copies will be distributed at the next meeting
- Character shoes and apron (depending on design approval) for Mae are needed at the start of rehearsal
- Our next meeting is on Monday, March 15th at 5pm; location TBD

Production Meeting #2 Agenda: Friday, March 26

- Schedule changes + show order change
- Come to rehearsals
- **Budget:**
- Who has what?
- Laura's receipt (reimbursement)
- **Set:**
- Frames?
- Platform?
- Paint?
- Leave chairs original color?
- Update: Knife, gun, axe
- Update: props
- **Publicity:**
- Director's Notes + thank yous by Saturday, April 3
- When being printed? Need money?
- Flyers?
- Facebook post
- **Photographer:**
- When coming?
- Fees?
- **Videographer?**
- **Lights:**
- **Sound:**
- **Updates:**

Production Meeting #3 Agenda: Friday, April 9

Set

- New crew member
- Go through photos of options
- Define set pieces (heights, colors, etc) + mantelpiece
- Get timeline for props and set
- Details on food usage
- Details on Axe, gun, knife

Lights

- 8 sec. freeze frames with fade in/fade out
- Lighted entrances (Right-dark/Left-light)
- New dates for Hang/Focus?

Sound

- Sound extends into transitions (10-12 sec.) with fade in/fade out
- New sound bites

Publicity

- Received design?
- Any news on getting a photographer/videographer?

- Estimates for programs?


University of Pittsburgh Repertory Theatre Presents

Mud

By: Maria Irene Fornes

Directed By: Rachel Desoto

Production Meeting #1 Report

When	Where	Reporter
March 19, 2010 8:30pm-9:04 pm	1601, Cathedral of Learning	Ben Coppola
Weather	Attendance	Absent-Late-Excused
Cloudy 57° 	R. Desoto, B. Coppola, S. Blank, E. Bandi, T. Zellers, N. Fisher, R. Brookstein	M. Axe-Absent, informed conflict L. Downes- Absent, excused

General Notes

-Production meetings have officially changed to Fridays at 5:00pm in 1601, Cathedral of Learning.
 -Rachel Desoto is officially in charge of Budgets. All receipts should go to her with your name on them and the purchased item, highlighted. Please contact Rachel with any questions.
 -Rehearsals begin this Monday. Exciting!

Design Notes

Lights: -Make sure to get an inventory from Electrics shop
 -Hang and Focus is March 27 and 28. Make sure to talk to Dan about what time this should occur
 -Remember, Honors college has the Heymann reserved on March 27 from 11:30am to 3:30pm
 -Make sure an email is sent out announcing hang and focus to 0880 students, once times are decided
 -Light Budget is assessed at slightly less than \$80. Please inform Rachel of any budget changes.
 -Remember the design on the cyc should be abstract

Sound: -We need a gunshot FX
 -Intermission and post-show music is needed. 20 minutes of intermission music and 25 minutes of post-show music should be prepared.
 -Sound Budget is assessed at \$0. Please inform Rachel of any budget changes.

Set: -The idea was brought up of whether the mantelpiece should remain where it is or be put up against the cyc. Thoughts?
 -Nikkole Fisher has offered herself as Scenic Assistant/ Props master.
 -Please send budget to Rachel, Ben and Sam.
 -We are ready to pull rehearsal props. We would like them by next week, Wednesday at the latest. Please contact Ben about storing them in the Heymann.

Props: -Be on the lookout for a Scene breakdown of props.
 -We are ready to pull rehearsal props. We would like them by next week, Wednesday at the latest. Please contact Ben about storing them in the Heymann.
 -Nikkole Fisher has offered herself as Scenic Assistant/ Props master.
 -Please send Budget to Rachel, Ben and Sam

Costumes: -Rachel would still like rough sketches, nothing complex. She is merely having trouble visualizing you're ideas and she believes the sketches will help.
 -On page 38, Henry is hit and begins to bleed. How can we create this effect?
 -On page 31, Henry enters in his underwear. The underwear would need to be stitched at the fly and Henry will need two have an undergarment underneath the underwear.
 -Schedule conflicts for the actors will be sent this weekend, please begin thinking about a fitting schedule.
 -Rachel Brookstein has offered herself as a makeup/costume assistant. Meredith, Please contact Ben.
 -Costume Budget is assessed at \$200. Please inform Rachel of any budget changes

Stage Manager: Ben Coppola
Phone: (570) 234-7877
Email: Ben.Coppola@gmail.com

Page 1 of 2

Stage Manager: Samantha Blank
Phone: (917) 902-6085
Email: seb78@pitt.edu

Operations: Mud has received a \$600 grant from the Bphil committee
Publicity: -Please research and send Budget to Rachel, Ben and Sam -Lookout for an email from Rachel containing the Fake poster -Lookout for email from Ben containing necessary items on Flyers
House: No Notes Thanks!
Miscellaneous: No Notes Thanks!
Next Meeting
Friday, March 26 th 2010 5:00pm-6:00pm in 1601, Cathedral of Learning

Stage Manager: Ben Coppola
Phone: (570) 234-7877
Email: Ben.Coppola@gmail.com

Page 2 of 2

Stage Manager: Samantha Blank
Phone: (917) 902-6085
Email: seb78@pitt.edu

University of Pittsburgh Repertory Theatre Presents

Mud

By: Maria Irene Fornes

Directed By: Rachel Desoto

Production Meeting Report #02

When	Where	Reporter
Fri, Mar 26, 2010 5:00pm-5:40pm	B20 CL	Ben Coppola
Weather	Attendance	Absent-Late-Excused
42° Cloudy	E. Bandi, B. Coppola, E. D'Avella, R. DeSoto, L. Downes, N. Fisher, A. Pennett, T. Zellers	S. Blank-Absent-informed conflict M. Axe-Absent-informed conflict R. Brookstein-Absent-informed conflict

General Notes

Next production meeting is scheduled for Friday April, 2nd 5:00pm-6:00pm in 1601
Welcome to the team Andrea Pennett!

Design Notes

Lights: -Alice electrical team will be told that we would like the lights to be taken down as early as possible.
-Keep Ben updated on how the work on Saturday March 27th at 3:30 pm will go.
-The USL exit should "be light" whereas the USR exit should "be dark"
-Every scene ends with an 8 second, "sepia" freeze and then a brown out.
-Remember to send an update on what is going on this week due to your USITT conflict

Sound: -Ted will be trying to solidify where and what sound will go for each transition.
-Remember, the sound cue should be extended to allow for transitions. Please, see the rehearsal reports for current transition times.

Set: -Furniture pull from the prop shop has been scheduled for Mon. March 29th at 1:00pm
-We're moving the mantelpiece back a few feet, (undetermined amount) and slightly stage left
-Remember, Ben will meet you in the Heymann Sunday after 6pm. Call him when you are ready to drop off lumber.

Props: -Remember to try to find your color guard gun, your axe and knife
-Remember to attend Saturday's rehearsal. See the rehearsal report for rehearsal breakdown.
-Props list is due at the next production meeting.
-Remember to talk to Laura about scenic concept.
-Remember to look at the script regarding food props

Costumes: Please attend email meeting with Rachel

Operations: No Notes, Thanks!

Publicity: -Remember to send Ben the photographer's contact information.
-Rachel would like an 8X10 of the cast for her B-phil defense
-Remember to contact Filmmaker's for a videographer, as well as Liz Murphy and Holly's friend.
-Publicity quota is set at: 900 programs and 100 flyers. Make sure to alert Ben to any changes.
-Remember to look into Copycat for printing programs.
-\$100 is the assessed cost of the flyer printing.
-The sketch is awesome!

House: No Notes Thanks!

Next Meeting

Next production meeting is scheduled for Friday April, 2nd 5:00pm-6:00pm in 1601

Stage Manager: Ben Coppola
Phone: (570) 234-7877
Email: Ben.Coppola@gmail.com

Stage Manager: Samantha Blank
Phone: (917) 902-6085
Email: seb78@pitt.edu


University of Pittsburgh Repertory Theatre Presents

Mud

By: Maria Irene Fornes

Directed By: Rachel Desoto

Production Meeting Report #03

When	Where	Reporter
04/02/2010 5:00pm-5:50pm	B-20 CL	Ben Coppola
Weather	Called	Absent-Late-Excused
 84° sunny	M. Axe, S. Blank, R. Brookstein, B. Coppola, E. D'Avella, R. DeSoto, L. Downes, N. Fisher, A. Pennett, T. Zellers	E. Bandi-Absent-Informed Conflict

General Notes

- Tech weekend is approaching (4/10, 4/11) Look out for a tech schedule from Stage Management.
- The order of the shows has been changed. Mud will now be going first and DSG will be going second.
- Rachel D. suggests that designers attend rehearsal, April 7th as both shows will be running together for Stephen.
- The remaining show budget is \$364.00 (Remember we will be using some of that to buy food for each night)
- Set design would like help moving the mantelpiece from the scene shop to the Heymann on the afternoon of Friday 4/9

Design Notes

Lights: - Rachel D. will be looking into the schedule to see if there is more time for hang/focus.

-Cue sheet will be due Friday 4/9 at Paper-tech. Look out for Tech schedule from Stage Management.

Sound: -Ted will be attending rehearsal either 4/5 or 4/6

-We would like sound for the Actors to hear by 4/9

-We need to decide whether or not the sound cue for the gunshot will be canned or live.

-Stephen would like the gunshot SFX for the rehearsal 4/7

-Cue sheet will be due Friday 4/9 at Paper-tech. Look out for Tech schedule from Stage Management.

Set: We will have an idea on how to strike our set by Wednesday 4/7

-The table should be usable by Friday 4/9. Please email Rachel on your plan to support the set.

-The mantelpiece should be usable by Friday 4/9. It will not be painted by then.

Props: We will be using wicker baskets for laundry baskets.

-The only things that props will be purchasing are the notebook and pencil

-We need the ironing board by Tuesday, remember it should not be an actual Ironing Board, rather something similar to a table of similar height with a plank of wood on it

Costumes: -We will need to purchase fake blood. Rachel B. Keep stage management updated.

--Henry will need multiple due to the stains that will be caused by oatmeal and blood.

-Mae will need another shirt for her blood.

-Remember to email actors for fitting schedules.

Operations: No Notes, Thanks

Publicity: -The photo shoot will occur 4/9. Please confirm this date with the photographer and inform stage management of said confirmation.

-The photographer wants \$50 compensation plus \$30 for film. Total: \$80

-Programs will not be in color.

-We would like them printed by Monday.

-James Klima has joined the team as videographer

House: No Notes, Thanks

Stage Manager: Ben Coppola

Phone: (570) 234-7877

Email: Ben.Coppola@gmail.com

Stage Manager: Samantha Blank

Phone: (917) 902-6085

Email: seb78@pitt.edu

House: No Notes, Thanks
Next Meeting
Friday 4/09/2010 5:00pm-6:00pm (SUBJECT TO CHANGE) 1601 CL

Stage Manager: Ben Coppola
Phone: (570) 234-7877
Email: Ben.Coppola@gmail.com

Stage Manager: Samantha Blank
Phone: (917) 902-6085
Email: seb78@pitt.edu

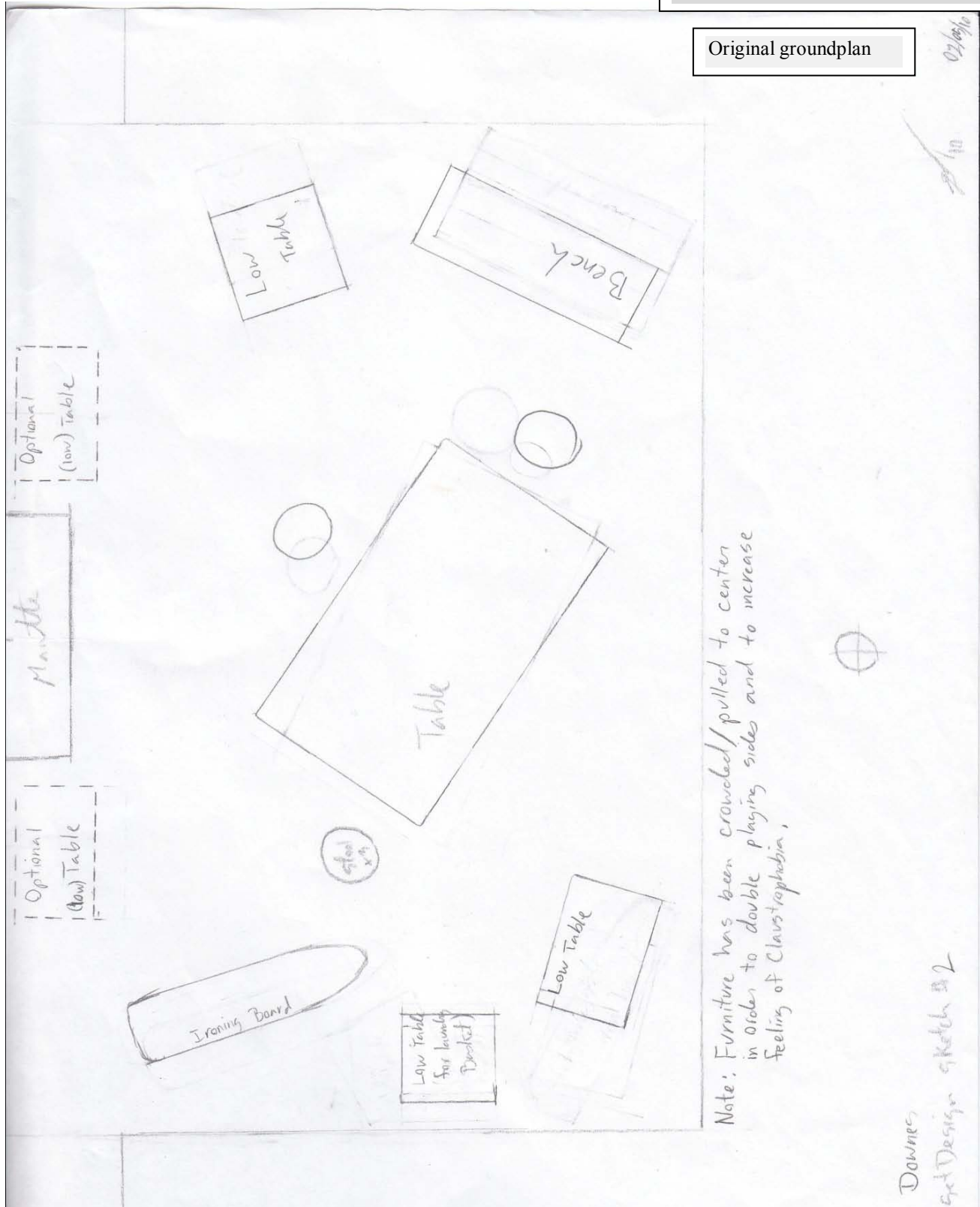
2.5 DESIGN

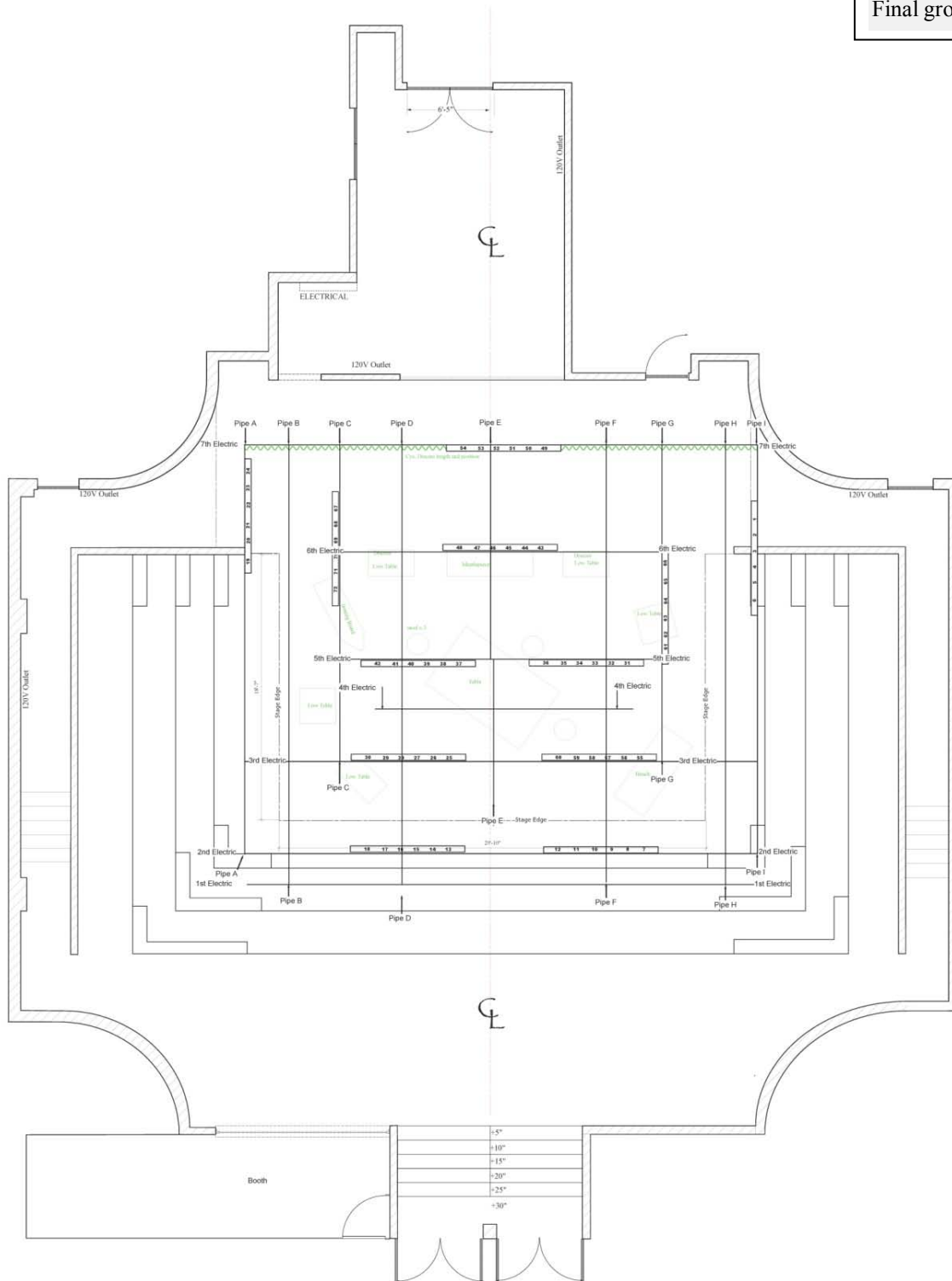
The following images and documents are set, costume, lighting, sound, and publicity designs for the production of *Mud*. Actual production photographs can be located in Appendix B.

2.5.1 Set

Set Designer-Laura Downes

Original groundplan





Mud

Maria Irene Fornes

Director: Rachel DeSoto

Set Design: Laura Downes

Note: All items are WHITE unless otherwise indicated**Borrow/Find**

3 Chairs – Wooden, (3 matching stools are an acceptable alternative)

Table – “The General of Hot Desire” is using one now that should be good, it is not wooden, but the top can easily be covered with a table cloth to mostly disguise this
(Table cloth?)

Ironing board – (Can make a white board cover for if needed, scorch marks?)

Iron

Bench – Can build if there’s not one we can paint

Men’s Pants – Several pair, pressed and unpressed, Co-ordinate with costume designer

Bundle of Woman’s clothing

Women’s shoes – 1 Pair

Loose clothing – 2 Bundles

Cooking pot – Medium, no lid needed

Spoons – 4, metal,

Dinner Plates – 5, do not need to match, (1 for bread, 1 for beans, 3 for eating)

Pitcher – For Milk

Textbook

Rag

Coins – several, loose change

Cup s – 2 (1 for oatmeal, 1 for milk)

Hand Mirror – I have one we can spraypaint

Small tables – 5, DO not need to match, (can build some)

Buy

Two Cardboard boxes

String

Brown paper bag

Bread - Loaf

Milk – For Pitcher

Notebook

Pencils

String beans

Newspaper

Pills – Script calls for in a box, can change depending on definiteness of timeframe

Lipstick – (wrapped in paper)

Notebook

Build/Make

Mantle – Simple, minimal design, chest height

Pamphlet

Prescription Note

Bills – As in the kind you pay (They can have mine, haha.)

Bills – As in the kind you earn (make fake so no one risks own money?)

Other

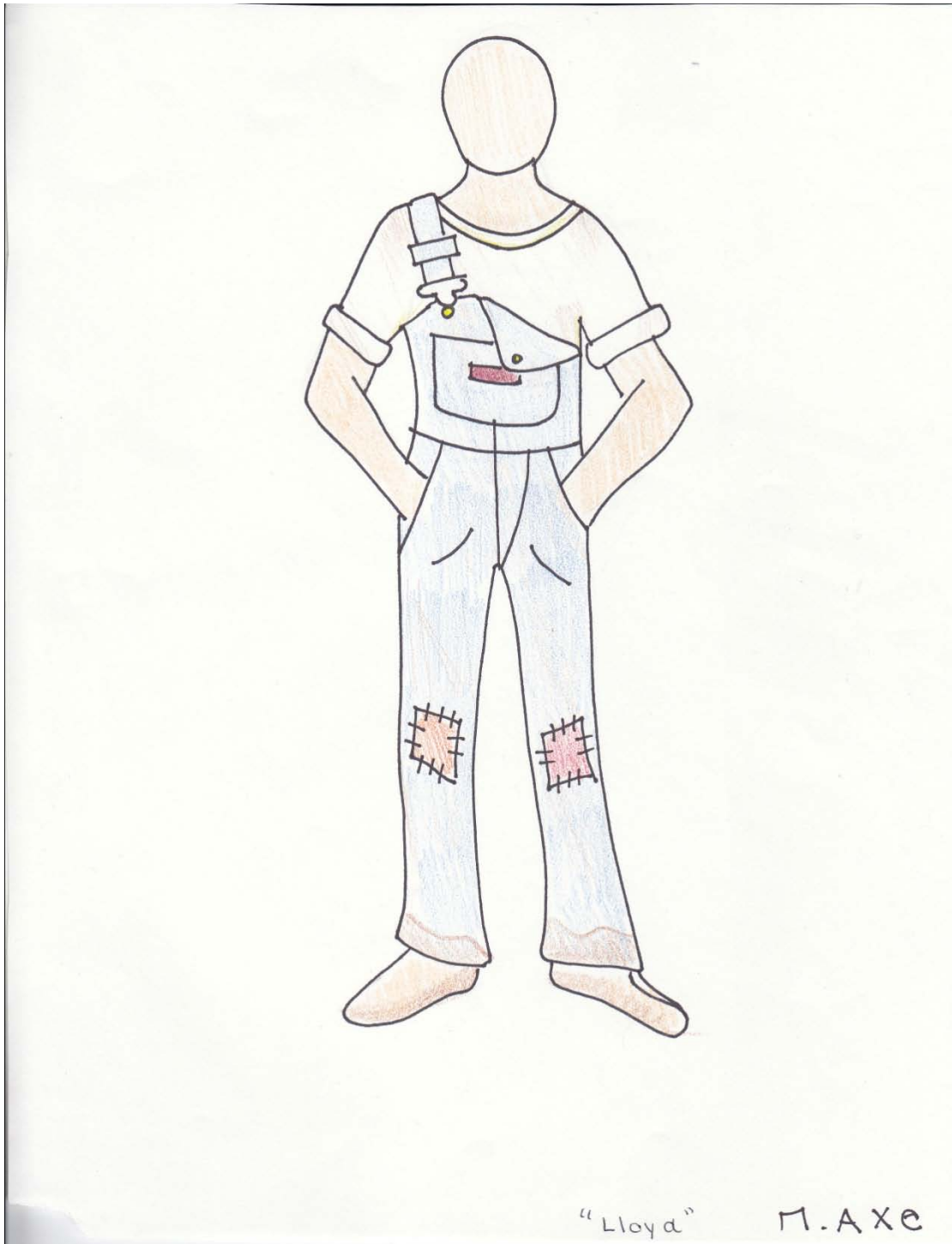
Spray paint – White, amount TBD

Furniture paint – White, amount TBD

2.5.2 Costume

Costume Designer-Meredith Axe

Original rendering-"Lloyd"





"Mae"

M. Axe

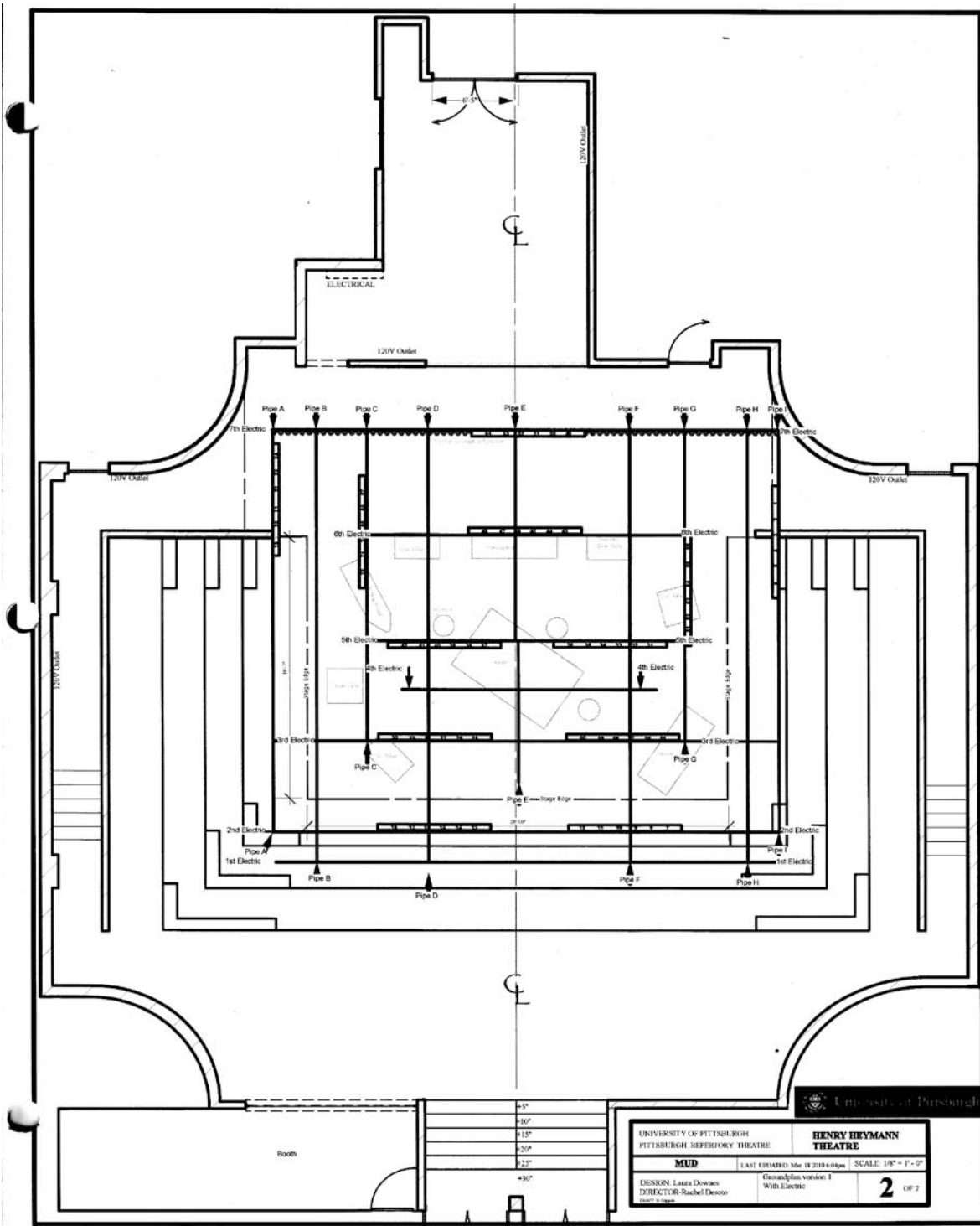


"Henry"

M. Axe

2.5.3 Lighting

Light plot



LD: Eve Bandi
ecb24@pitt.edu
(412)708-0608

Mud

4/14/101:57 PM

Cue #	Purpose	Page	Call On	Time
1	Preshow	17	Before House opens	5
2	House to half	17	when ready	5
3	BrownOut	17	when ready	5
4	Lights up--Sc. I	17	when all set	4
5	Sepia Freeze	21	after "I won't go then." when they freeze	0
6	BrownOut	21	after 8 second freeze	1
7	Lights up--Sc. II	21	when set	3
8	Sepia Freeze	23	after "I will, thank you"	0
9	BrownOut	23	after 8 second freeze	1
10	Lights up--Sc. III	24	when set	3
11	Sepia Freeze	25	after "If you will"	0
12	BrownOut	25	after 8 second freeze	1
13	Lights up--Sc. IV	25	when set	3
14	Sepia Freeze	25	after Lloyd cries at table	0
15	BrownOut	25	after 8 second freeze	1
16	Lights up--Sc. V	26	when set	3
17	Sepia Freeze	27	after "They are clean."	0
18	BrownOut	27	after 8 second freeze	1
19	Lights up Sc. VI	27	when set	3
20	Sepia Freeze	27	after Mae slaps Lloyd	0
21	BrownOut	27	after 8 second freeze	1
22	Lights up--Sc. VII	28	when set	3
23	Sepia Freeze	28	after "How can there be offense here for you?"	0
24	BrownOut	28	after 8 second freeze	1
25	Lights up--Sc. VIII	29	when set	3
26	Sepia Freeze	29	after "Oh, Henry."	0
27	BrownOut	29	after 8 second freeze	1
28	Lights up--Sc. IX	29	when set	3
29	Sepia Freeze	29	after looks	0
30	BrownOut	29	after 8 second freeze	1
31	Lights up--Sc. X	30	when set	3
32	Sepia Freeze	31	after "Do as you are told."	0
33	BrownOut	31	after 8 second freeze	1
34	Lights up--Sc. XI	31	when set	3
35	Sepia Freeze	32	after Mae looks for Henry	0
36	BrownOut	32	after 8 second freeze	1
37	Lights up--Sc. XII	33	when set	3
38	Sepia Freeze	33	after Lloyd exits	0
39	BrownOut	33	after 8 second freeze	1
40	Lights up--Sc. XIII	34	when set	3
41	Sepia Freeze	35	after "So kill him."	0
42	BrownOut	35	after 8 second freeze	1
43	Lights up--Sc. XIV	35	when set	3

LD: Eve Bandi
ecb24@pitt.edu
(412) 398-9688

Mud

4/16/10 1:57 PM

44	Sepia Freeze	36	after "Everything turns bad for me."	0	
45	BrownOut	36	after 8 second freeze	1	
46	Lights up--Sc. XV	37	when set	3	
47	Sepia Freeze	37	after "You took my money."	0	
48	BrownOut	37	after 8 second freeze	1	
49	Lights up--Sc. XVI	37	when set	3	
50	Sepia Freeze	38	after "I love you, Mae."	0	
51	BrownOut	38	after 8 second freeze	1	fast
52	Lights up--Sc. XVII	39	when set	3	
53	Red Wash	39	on gun shot	12	
54	Mae Special	40	as Lloyd lays Mae on the table	5	
55	BlackOut	40	after Mae collapses, Lloyd sobs	5	
55.5	Curtain Call	40	after a few seconds	3	
56	BlackOut	40	when curtain call over	5	
57	BlackOut	40	after curtain call	3	Extra Blackouts
58	BlackOut	40	after curtain call	3	

2.5.4 Sound

Mud Sound Cue Sheet

04/11/10

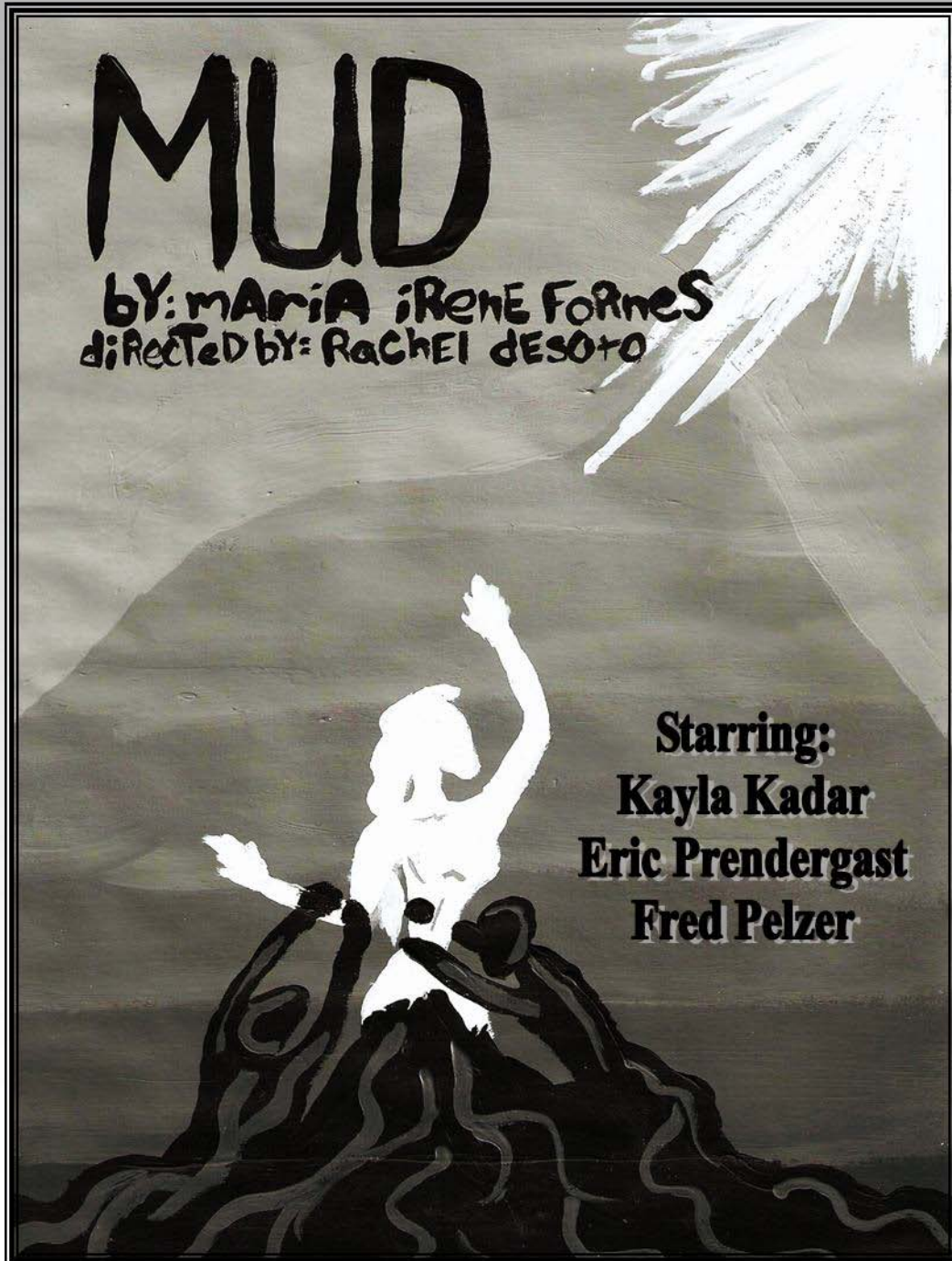
Cue #	Pg #	CD	Track #	Cue line	Level
0	0	1	1 -> 6	[preshow]	
1	21	1	10	M: You Can't take your knife either L: I won't go then	
2	23	1	8	M: Stay then, I haven't Started Yet H: I will, thank you.	
3	25	1	10	H: To live here? M: If you will.	
4	25	1	9	M: I'll get you a blanket-- I'll take it up now.	
5	27	1	8	M: Don't be afraid to eat from our dishes, Henry. They are clean.	
6	27	1	13	M: A starfish can live for 10 years or perhaps more, no one really knows	
7	28	1	5	M: How can there be offense here for you?	
8	29	1	8	M: A mirror. Oh, Henry.	
9	29	1	10	M: Sometimes the owner wins and stays.	
10	31	1	13	H: Get the medicine. Do as you are told.	
11	32	1	11	H: And tell time I wish he'll pay it back.	
12	33	1	10	L: Who's going to take care of him? M: We are.	
13	35	1	13	L: I'm going to kill him. M: So kill him.	
14	36	1	9	M: Everything turns bad for me.	
15	37	1	12	M: You can walk, Henry. You took my money.	
16	37	1	11	H: I love you, Mae.	
17	40	1	2	[curtain call]	

2.5.5 Publicity



For tickets call the Box Office at 412-624-Play (7529)

The UniVeRsiTY of piTtsBurGh RePerTOry TheATre
pResEnts



Cast

Mae Kayla Kadar
 Lloyd Eric Prendergast
 Henry Fred Pelzer

Production Team

Faculty Advisor W. Stephen Coleman
 Co-Stage Manager Ben Coppola
 Co-Stage Manager Samantha Blank
 Light Designer Eve Bandi
 Costume Designer Meredith Axe
 Make-Up Artist/Costume Assistant Rachel Brookstein
 Sound Designer Ted Zellers
 Props Master Nikkole Fisher
 Scenic Designer Laura Downes
 Scenic Assistant Andrea Pennet
 Publicity Designer Elise D'avella
 Crew Tara Velan

A noTe fRom tHe DirEcTor . . .

I was first introduced to *Mud* in a script analysis course and immediately became fascinated with the way playwright Maria Irene Fornes artfully shaped the play. This interest led to my current exploration of her vast repertoire. Consequently, this inquiry, and its concomitant staging of her play, *Mud*, is being conducted in partial fulfillment of the requirements for the Bachelor of Philosophy Degree granted by the Honors College. The dynamic characters that she constructs have layers of complexity and depth that create a theatre experience filled with truth, inquiry, and discovery. Fornes' stylistic choice of creating tableaux in *Mud*, just one of the many conventions she crafts, serve to photographically frame the narrative action as it unravels to reveal a world wrought with hardship, carnal instincts, and desperation. Fornes' treatment and representation of the female gender, through Mae, is expressed with sexuality, repression, and desires for education as a means of freedom from a life of destruction— making *Mud* a wonderful platform for feminist sentiments. As Mae lusts for the acquisition of knowledge through comprehension of the written word, she is drawn farther from the light of intelligence that she seeks as refuge from the bitterness of her world. The journey Fornes takes us on in *Mud* is ripe with symbolism and insight into the human condition providing an invigorating experience not easily forgotten.

aRtiSt bioGraPhiEs

MEREDITH AXE (Costume Designer) is a senior at the University of Pittsburgh, triple-majoring in Psychology, Sociology, and Theatre Arts with a concentration in Pre-Medical studies. She is very grateful to have the opportunity to work with such a talented cast and crew! And a special thanks to Kayla, Nikki, Sam, and Rachel D. for their unwavering support and enthusiasm.

EVE BANDI (Light Designer) is a junior physics and astronomy major. Last semester, she designed lights for *Baltimore Waltz*, and was the assistant master electrician for *Dracula*. She also did the lights for the Red-Eye Theatre Project. This semester she was the assistant light designer for *Scapin*. Thanks to everyone for their help.

SAMANTHA BLANK (Co-Stage Manager) is a sophomore Theatre Arts major and is so happy to be working on her first show at Pitt! Thank you Rachel for this great opportunity!

RACHEL BROOKSTEIN (Make-up/Costume Assistant) is a junior Theatre Arts major. She would like to thank the cast and crew for this beautiful experience.

BEN COPPOLA (Co-Stage Manager) is a sophomore Theatre Arts major. Past credits include stage managing *Gasmasks* and assistant stage managing *Scapin* and *SITS* production of *Tomato Plant Girl*. Thanks so much to everyone who made this show what it is!

ELISE D'AVELLA (Publicity Designer) is a junior Theatre Arts major/Italian minor. You last saw her "keystone cop-ing" it up in *Scapin*. She would like to thank Rachel for giving her this opportunity to explore different aspects of the theatre. It's been muddluscious learning experience.

RACHEL DESOTO (Director) is a senior double major in Theatre Arts and Film Studies, graduating in August 2010. This is her first foray into directing and has immensely enjoyed the experience. She would like to personally thank the Theatre Arts department, Honors College, BPhil Committee Members, Office of Experiential Learning, and especially Stephen Coleman for their support and encouragement in this endeavor. It has been a rewarding and engaging experience that she will never forget! Thank you to Ben and Sam, the cast and crew, and all of her family and friends—she couldn't have done it without you!

LAURA DOWNES (Scenic Designer) is a graduating senior and is happy to have gotten a chance to work with such talented and dedicated students during her time at Pitt. While this is Laura's first time set designing, she has much professional set construction experience, and had a blast being the one behind the blueprints for a change. She would like to thank her family, who have always supported her and told her to follow her

***A noTe fRom tHe DirEcTor . . .**

I was first introduced to *Mud* in a script analysis course and immediately became fascinated with the way playwright Maria Irene Fornes artfully shaped the play. This interest led to my current exploration of her vast repertoire. Consequently, this inquiry, and its concomitant staging of her play, *Mud*, is being conducted in partial fulfillment of the requirements for the Bachelor of Philosophy Degree granted by the Honors College. The dynamic characters that she constructs have layers of complexity and depth that create a theatre experience filled with truth, inquiry, and discovery. Fornes' stylistic choice of creating tableaux in *Mud*, just one of the many conventions she crafts, serve to photographically frame the narrative action as it unravels to reveal a world wrought with hardship, carnal instincts, and desperation. Fornes' treatment and representation of the female gender, through Mae, is expressed with sexuality, repression, and desires for education as a means of freedom from a life of destruction— making *Mud* a wonderful platform for feminist sentiments. As Mae lusts for the acquisition of knowledge through comprehension of the written word, she is drawn farther from the light of intelligence that she seeks as refuge from the bitterness of her world. The journey Fornes takes us on in *Mud* is ripe with symbolism and insight into the human condition providing an invigorating experience not easily forgotten.

dreams.

NIKKOLE FISHER (Props Master) is an engineering major with an interest in theatre. I was a pirate in *Pirates of Penzance* and a crew member in another production in high school. She went to Allegheny College for a year where she worked for the scene shop and was involved in several theatre productions. Then she transferred to Pitt, and this is her first production here, although she hopes to pursue it further.

KAYLA KADAR (Mae) is a sophomore double majoring in Theatre Arts and Film Studies. This is her first production at Pitt. She would like to thank Rachel for giving her this wonderful opportunity and for helping her to grow as an actress. She would also like to thank Fred and Eric for the privilege of learning from them and the pleasure of working with them, as well as Ben and Sam for being awesome.

FRED PELZER (Henry) is grateful to return to the Pitt stage with such an amazing and giving cast and crew. He has previously appeared in *Not Eureka*, *Kuwait*, and *Scapin* at Pitt, *Carapace* with the PICT new readings series, *Love's Labours Lost* with Pittsburgh SITP, and is a member of Tomfoolery, the student improv troupe at Pitt. You can next find Fred in the Throughline production of *Lysistrata* this summer. He would not have made it to this place without any of you, so thank you.

ANDREA PENNET (Scenic Assistant) has enjoyed this experience working on *Mud*. She would like to thank the cast and crew.

ERIC PRENDERGAST (Lloyd) is a graduating Theatre Arts and Anthropology student at Pitt. This is his last show with Pittrep and he is excited to be Lloyd. It took him three hours to compose this bio, with help from Mae and his beginner's reader.

TED ZELLERS (Sound Designer) is a junior music and computer science double major. He has sound designed for RTP, and favorite past stage credits include *The Complete Works of William Shakespeare Abridged* (Himself) and *Twelfth Night* (Duke Orsino). Other interests include Linux, playing trombone, and cycling.

A sPeciAl ThAnK yOu tO . . .

Theatre Arts Department, Honors College, Office of Experiential Learning, W. Stephen Coleman, Jay Ball, Bruce McConachie, Laura McCarthy, Holly Thuma, Elena Alexandratos, Scott T. Cummings, David Hornyak, Nicholas Rudolph, Dana Och, Laura Dice, Wyndham Hotel University Place, Ryan Grady, Venise St. Pierre, Jane Henkels, Chris Jackson

2.6 BLOCKING NOTES

The following pages detail the blocking as presented in the director and stage managers' prompt books.

University of Pittsburgh Repertory Theatre Presents

Mud

By: Maria Irene Fornes

Directed By: Rachel Desoto



SCENE BREAKDOWN

		Page#	Mae	Lloyd	Henry
ACT I	Scene 1	P17-21	X	X	
	Scene 2	P21-23	X	X	X
	Scene 3	P23-25	X	X	X
	Scene 4	P25	X	X	
	Scene 5	P25-27	X	X	X
	Scene 6	P27	X	X	
	Scene 7	P27-28	X	X	X
	Scene 8	P28-29	X		X
	Scene 9	P29	X	X	X
ACT II	Scene 10	P30-31		X	X
	Scene 11	P31-32	X	X	M
	Scene 12	P33	X	X	
	Scene 13	P33-35	M	X	X
	Scene 14	P35-36	M	X	X
	Scene 15	P37	X		X
	Scene 16	P37-38	X	X	X
	Scene 17	P38-40	X	X	X

X= Present for entire scene

M= Enters mid-scene

Stage Manager: Ben Coppola

Phone: (570) 234-7877

Email: Ben.Coppola@gmail.com

University of Pittsburgh Repertory Theatre Presents

Mud

By: Maria Irene Fornes

Directed By: Rachel Desoto

Blocking Script Key

Characters

(Ma) = Mae
(He) = Henry
(Ld) = Lloyd

PROPS

(Nb) = Notebook
(Rx) = Prescription
(Pill) = Pill

(Ax) = Axe

(TB) = Textbook

(GB) = Greenbeans

(Box₁) = Cigar Box

(Box₂) = Mae's moving Box

(Plate) = Plates and Silverware

(Bag₁) = Bread bag, Pauphlet

(Bag₂) = Lipstick Bag

Other Props

(Name of Prop)

Set

(Ib) = Ironing Board

(Tb) = Table

(Ch#) = Chair + Corresponding#

(Lt#) = Low Table + Corresponding#

(Mp) = Mantle piece

(Bch) = Bench

* Note *

Low Tables were changed into Trunk, oven, etc. They remain (Lt) in notation

Actions

X = Cross

S↓ = Sit Down

S↑ = Stand up

@ = around

J↑ = Jump UP/on

J↓ = Jump off

F↓ = Fall Down

T = Takes

G = Gives

P↑ = picks up

P↓ = Puts down

Ex = Exit

Directions

DR = Down right

UR = UP right

DL = Down Left

UL = UP Left

CL = Center Left

CR = Center Right

C = center

DC = Down Center

UC = UP Center

Stage Manager: Ben Coppola

Phone: (570) 234-7877

Email: Ben.Coppola@gmail.com

Stage Manager: Samantha Blank

Phone: (917) 902-6085

Email: seb78@pitt.edu

The set is a wooden room which sits on an earth promontory. The promontory is five feet high and covers the same periphery as the room. The wood has the color and texture of bone that has dried in the sun. It is ashen and cold. The earth in the promontory is red and soft and so is the earth around it. There is no greenery. Behind the promontory there is a vast blue sky. On the back wall of the room there is an oversized fireplace which is the same color and texture as the walls and floor. On each side of the fireplace there are narrow doors. The door to the right leads to the exterior. There is a blue sky. The one to the left leads to a dark corridor. In the center of the room there is a kitchen table. There is a chair on each end. Down right there is an ironing board. There is an iron on it and a pair of trousers. Against the back wall on the left there is another chair. After the first scene these three chairs will always be placed around the table and will be referred to as right, center, and left. Against the right wall there is a bench. On it there is a pile of unpressed trousers. On the table there is a pile of pressed trousers. Under the bench, there is a bundle of women's clothes and a pair of old, flat women's shoes. Inside the fireplace there are two cardboard boxes. One is full and tied with a string, the other is empty. On the mantelpiece there are, from right to left: a brown paper bag with a pamphlet in it, a pot with three metal plates and three spoons stacked upon it, a plate with broken bread, a pitcher with milk, a textbook, a notebook and pencil, a dish with string beans, a folded newspaper and a box with pills. Between the fireplace and the door to the left there are an ax and a rifle.

Offstage there is an empty box the same size as the box tied with a string. The following props are carried by the actors as they enter to perform the scene:

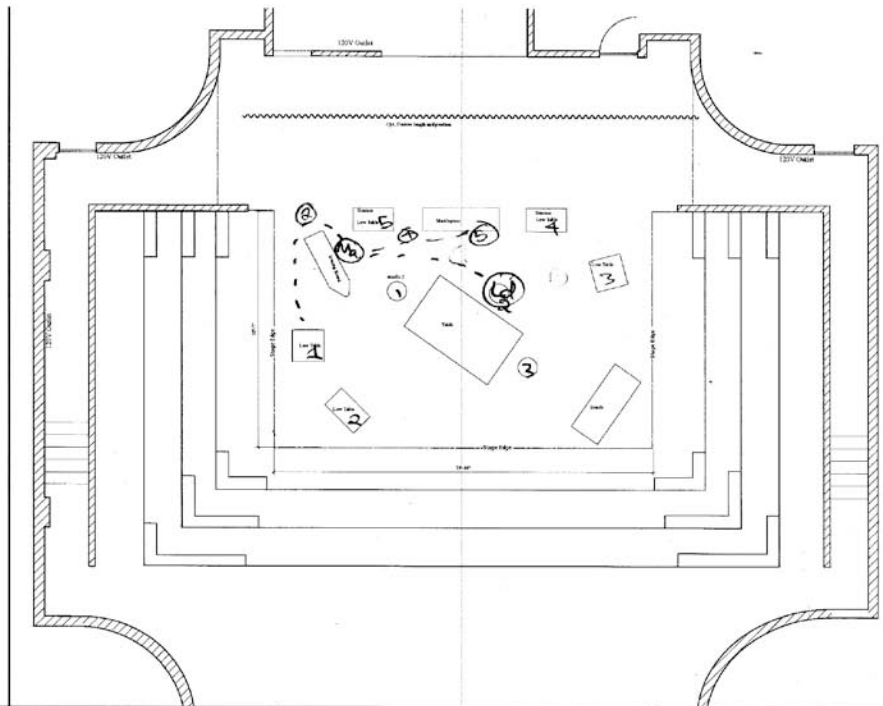
Mae: 2 bundles of clothes and a loose clean rag.

Lloyd: 3 coins, a prescription note and a cup with oatmeal and a spoon.

Henry: lipstick wrapped in paper, a small mirror, a notebook, bills and pencil, loose coins, a tin cup of milk, and a wad of bills.

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At the end of each scene a freeze is indicated. These freezes will last eight seconds which will create the effect of a still photograph. When the freeze is broken, the actors will make the necessary set changes and proceed to perform the following scene.



<p>Start</p> <p>(Ma) Out of (Ib) Ironing</p> <p>(Ld) & (Ch) Eat bread</p> <p>① (Ld) ↑</p> <p>② (Ma) X @ Low Table</p> <p>③ BNF (Ib) LT1</p> <p>④ (Ld) X (Ma) (Ld) (Ch)</p> <p>⑤ (Ld) X (Ch) slams 2 floor</p> <p>⑥ (Ld) X (Mp)</p> <p>⑦ (Ma) X (Ch) sets up</p>		<p>lights UP (Ld) ↓</p>
---	--	-------------------------

ACT ONE

Scene 1

Lloyd sits left. He is unwashed and unshaven. He has a fever. He is clumsy and badly coordinated. Mae is at the ironing board. She is unkempt.

LLOYD: You think you learn a lot at school?

MAE: I do.

LLOYD: What do you learn?

MAE: Subjects.

LLOYD: What is subjects?

MAE: Different things.

LLOYD: What things?

MAE: You want to know?

LLOYD: What are they?

MAE: Arithmetic.

LLOYD: Big deal arithmetic. I know arithmetic.

MAE: I'll bet.

LLOYD: Don't talk back to me. I'll kick your ass.

MAE: Fuck you, Lloyd. I'm telling you about arithmetic and you talk to me like that? You're a moron. I won't tell you anything. (3)

LLOYD: Oh, no?

MAE: No.

LLOYD: So what's arithmetic?

MAE: Fuck you. I'm not telling you.

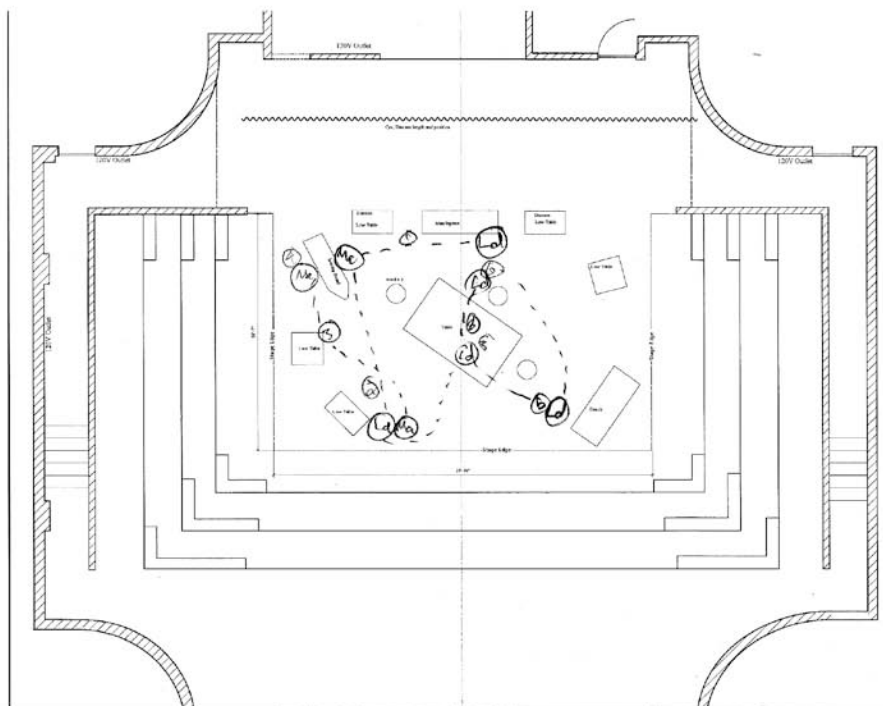
LLOYD: (Moving toward her.) I'll fuck you till you're blue in the face. (He stops and starts back to the chair.) I don't even want to fuck you.

MAE: You can't, that's why. You can't get it up.

LLOYD: Oh yeah? I got it up yesterday!

MAE: When!

LLOYD: Afternoon!



- | | |
|--|--|
| <p>① Ld x Ma</p> <ul style="list-style-type: none"> - Ld Gr Iron, sets up - Ld Gr Ma hand - Ld P → Au DC <p>② Ld drag Ma DC</p> <p>③ Ld S Tb spreadeagle</p> <ul style="list-style-type: none"> - Ld Mines Jack off - Ma x Lt+1 <p>④ Ld x Ch3</p> <ul style="list-style-type: none"> - Ma x Tb <p>⑤ Ld S</p> <ul style="list-style-type: none"> - Ld P → Au DC - Ld x Bch <p>⑥ Ld x S Tb</p> | <p>⑦ Ld Pulls Money out of pocket</p> <ul style="list-style-type: none"> - Ld Money → Tb <p>⑧ Ld S Tb</p> <p>(climb over)</p> <p>⑨ Ma x Ld (spike)</p> <p>⑩ Ld T → Ma hand</p> <ul style="list-style-type: none"> - Ld → Ma hand Ld clutch |
|--|--|

Maria Irene Fornes 18

MAE: Never saw it.

LLOYD: You weren't here.

MAE: Where was I?

LLOYD: At school. You missed it. I got it up.

MAE: Who with?

LLOYD: Fuck you. I'm not telling you.

MAE: Who with?

LLOYD: With myself.—I don't need someone. I got it up right here.
(*Pointing to the wall.*) See that? I did that! From here. I didn't give it
to you or anyone. (*Pantomiming an erection and ejaculation.*) I held it
as long as I wanted. Then I gave it to the wall. (*Pointing to a spot on
the wall.*) See. Fuck you, Mae. ^(A)

MAE: Fuck you, Lloyd.

LLOYD: So tell me!

MAE: Tell you what.

LLOYD: What's arithmetic?

MAE: It's numbers.

LLOYD: Oh yeah!

MAE: Yeah!

LLOYD: Why didn't you say it's numbers!—I know numbers.

MAE: You don't know numbers.

LLOYD: Yes I do. (*He stands.*) I'm Lloyd. I have two pigs. (*My mother
died. I was seven. My father left. He is dead. (He gets three coins from
his pocket.)*) This is money. It's mine. It's three nickels. I'm Lloyd.
That's arithmetic.

MAE: That is not arithmetic.

LLOYD: Why not? ^(B)

MAE: It isn't.

LLOYD: (*He returns to the chair.*) It's numbers!

MAE: Arithmetic is more!

LLOYD: What more!

MAE: A lot more!—Multiplication!

LLOYD: Come here! (*She puts the iron down.*)

MAE: What for!

LLOYD: I'm going to show you something.

MAE: (*She walks to him.*) What? ^(C)

LLOYD: (*In one move he takes her hand, crosses his left leg, and puts her
hand on his crotch.*) Feel it! ^(D)

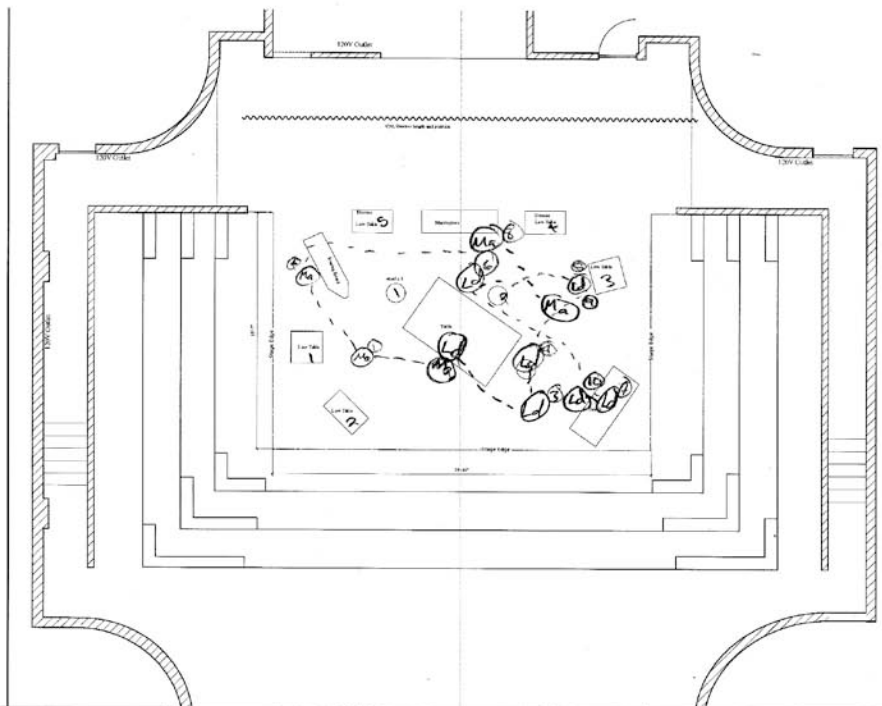
MAE: What?

LLOYD: It! It! Touch it!

MAE: I'm touching it!

LLOYD: Do something to it!

MAE: What!



- ① Ma pulls S R. Tip over
- ② Ma breaks free CR
- ③ Ld Gr crotch
- Ld X RDL
- ④ Ld X Ch3
- Ma X Ib Ironing
- ⑤ Ld X LF3
- Ld Ld
- ⑥ Ld X Uof Ib
* Ld Slams hand
after every sentence
- ⑦ Ld X Bch Layb
- ⑧ Ma X UC
- ⑨ Ma X L, Slam Ch3

- ⑩ Ld Slides to floor
Uof Bch
- ⑪ Ma X close Ld
- Nudge
- Ma Slowly hnd
- ⑫ Ma X DC ⑬ Ma Gr Ch3
- ⑭ Ma X Ib Iron

LLOYD: Anything, stupid!

MAE: Let go of my hand!

LLOYD: (*Pressing her tighter.*) What hand?

MAE: Let go, you jerk! You stink! You smell bad!

LLOYD: So what!

MAE: You're disgusting!

LLOYD: No kidding!

MAE: Let go! (*She steps on his foot.*)

LLOYD: Shit! (*She goes back to the ironing board.*) I'll kick your ass! (*He feels his genitals.*) Shit, it's gone!

MAE: What's gone! You can't get it up! You have some sickness there! (*Short pause.*) You should go to a doctor.

LLOYD: Didn't I say I got it up yesterday!

MAE: Yes. You did.

LLOYD: OK! So I did!—So where's dinner!

MAE: I don't know where's dinner.

LLOYD: You know where's dinner!

MAE: You know where's dinner!

LLOYD: Yeah, where's dinner! Dinner's in a pot on the stove! Dinner's on the table! It's in the cupboard! It's dried up in the pot! Dinner is somewhere! It's spilled on the floor! Where's dinner! (*There is a pause.*) Where's dinner! (*She continues ironing.*) Come here!

MAE: Fuck you.

LLOYD: You're a whore!

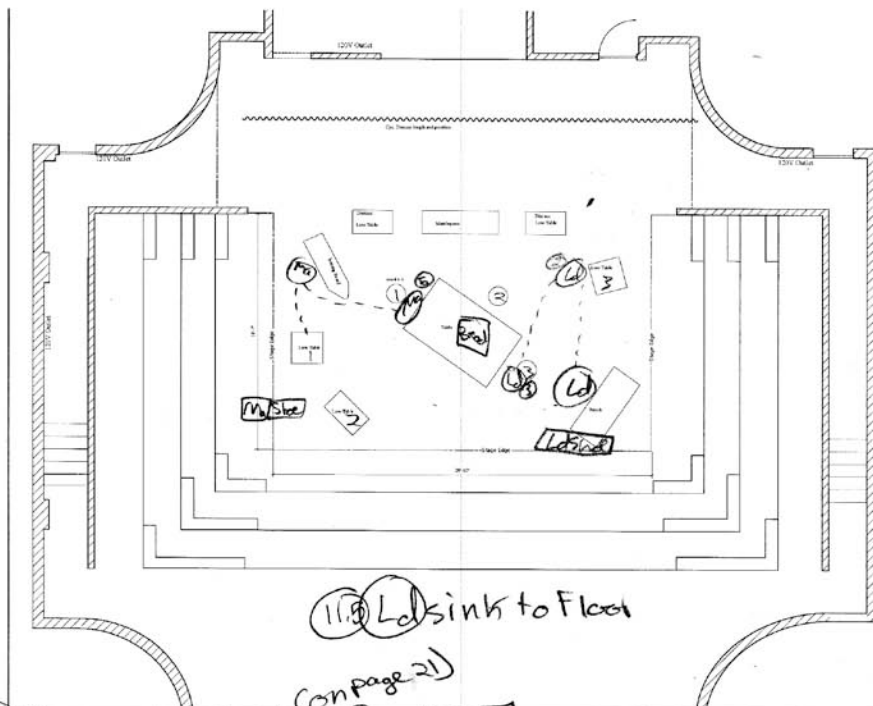
MAE: I'm pressing, jerk! What are you doing! I'm pressing. What are you doing! (*He looks away.*) I'm pressing what are you doing! You're a jerk. (*She continues ironing.*) I work. See, I work. I'm working. I learned to work. I wake up and I work! Open my eyes and I work. I work. What do you do! Yeah, what do you do!—Work!

LLOYD: So what. (*He sits in a corner on the floor.*)

MAE: What do you do when you open your eyes! I work, jerk. You're a pig. You'll die like a pig in the mud. You'll rot there in the mud. No one will bury you. Your skin will bloat. In the mud. Then, it will get blue like rotten meat and it will bloat even more. And you will get so rotten that the dogs will puke when they come near you. Even flies won't go near you. You'll just lay there and rot. (*She irons.*) I'm going to die in a hospital. In white sheets. You hear? (*She looks front.*) Clean feet. Injections. That's how I'm going to die. I'm going to die clean. I'm going to school and I'm learning things. You're stupid. I'm not. When I finish school I'm leaving. You hear that? You can stay in the mud! (*She irons.*) Did you pick the corn?

LLOYD: What corn?

MAE: The corn I told you to pick.



- ① Ld $\frac{1}{2}$ X TL+3
- ② Ld Lift pot lid
- ③ Ld $\frac{1}{2}$ Ch2
- Lay head $\frac{1}{2}$ Eb

- ② Ld X Beh
- Ld Gr Shost Axe
- Ld Drags AXE across Beh
- Ld X CL

- ④ Ma packs up Laundry P/Ld
- ⑤ Ma X Ch1 Fold Ld
- ⑥ Ld eats bread
- ⑦ Ld $\frac{1}{2}$ X Beh
- Ma $\frac{1}{2}$ Ch2
- ⑧ Ld X DL \rightarrow DR P/knife, su/Lt
- ⑨ Ma X Ih put basket on $\frac{1}{2}$ Eb
- ⑩ Ma X L+1 move basket on floor $\frac{1}{2}$ LT1
- Ma PD shoes
- ⑪ Ma XUC

Maria Irene Fornes 20

LLOYD: There is no corn.

MAE: How come there is no corn.

LLOYD: The groundhog ate it.

MAE: You let him eat it.

LLOYD: I didn't.

MAE: You didn't watch it.

LLOYD: I came in to sleep. I had to sleep.

MAE: You can sleep in the field.

LLOYD: It's wet there! It's cold! I'm sick! You sleep there!

MAE: I work here, not in the field.

LLOYD: I'll work here. You work there.

MAE: *(Harshly.)* I wish you went to the doctor. — You're not going to get well if you don't. When I leave you'll starve.

LLOYD: I'll find food.

MAE: Where?

LLOYD: Anywhere. There's food.

MAE: Where.

LLOYD: There's pigslop.

MAE: What pigslop? There won't be any pigslop. Not if you don't grow something to put in it!

(Pause.)

LLOYD: I did it to Betsy.

MAE: You did.

LLOYD: Yeah. — I felt bad. — My head hurt. — I went to her. She's nice. She lets me eat her food. — I did it to her. — I got it up. I got it in her all the way. — It didn't hurt.

MAE: No kidding.

LLOYD: It didn't hurt.

MAE: You don't fuck pigs.

LLOYD: She liked it.

MAE: I'll bet.

LLOYD: What do you mean?

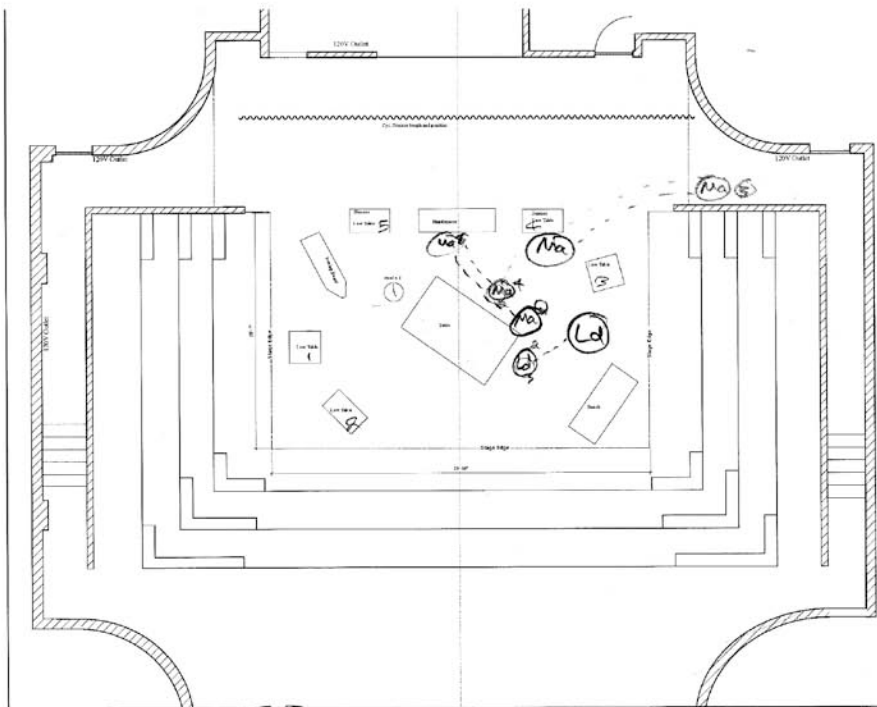
MAE: Did you get clean before you did it?

LLOYD: What for? I'm clean.

MAE: No you're not. You stink.

LLOYD: She didn't mind.

MAE: *(She places the ironing board alongside the right wall and places the garment she has pressed on top of the other pressed clothes.)* I'm taking these up now. We'll walk to the clinic. You have to see a doctor. *(She starts putting on her shoes.)* Put on your shoes, Lloyd. — I'll walk there with you. I know you won't get there if I don't go with you! Get mov-



- ① Ld P/Axe + Shoe + Kn
- ② Ld S Ch3
- ③ Ma + Ld Fr 8 sec
- Ma T BB from Mp
- T basket
- Ma ex UL
- Ma en UL w/ BB
- Ld sinks in Ch3
- ④ Ma X Ah2 S Pater P/Td
- ⑤ Ld S Ah3
- crawl S Bch
- ⑥ Ma S
- ⑦ Ma Take out P from BB
- ⑧ Ma X Mp P/B
- ⑨ Ma X Tb
- ⑩ Ma P/P on Tb

ing, Lloyd. *(She takes the clothes and goes to the door.)* Come on. *(He doesn't move.)* Let's go, Lloyd. *(He stands and goes for the ax. He holds the ax as he waits for her to exit.)* You're not going to the clinic with an ax.

LLOYD: *(He goes to the chair still holding the ax and sits.)* Why not.

MAE: You can't.

LLOYD: I'll take my knife, then ①

MAE: You can't take your knife either.

LLOYD: ① I won't go then.

(They freeze.) ②

Scene 2

Mae takes a brown paper bag from the mantelpiece, opens the right door, steps on the threshold and turns front as if she had just come from the outside. She has an air of serenity. Lloyd sits on the left. His appearance has worsened.

MAE: ① I went to the clinic, Lloyd. And I told them what you have.

LLOYD: What did you tell them?

MAE: *(Stepping into the room.)* I told them you're sick. And I told them what you have.

LLOYD: What did they say?

MAE: They said you have to go there. *(As she gets the chair from the left corner and places it center.)* You have to go to the clinic. They won't give you medicine till you go.

LLOYD: ③ I'm not going.

MAE: ③ They have to give you a test. They can't give you medicine till they find out what you have. They said you may have something bad.

LLOYD: What.

MAE: *(She sits.)* They didn't say. *(She takes a pamphlet out of the paper bag.)* ④ They gave me this book.

LLOYD: What does it say?

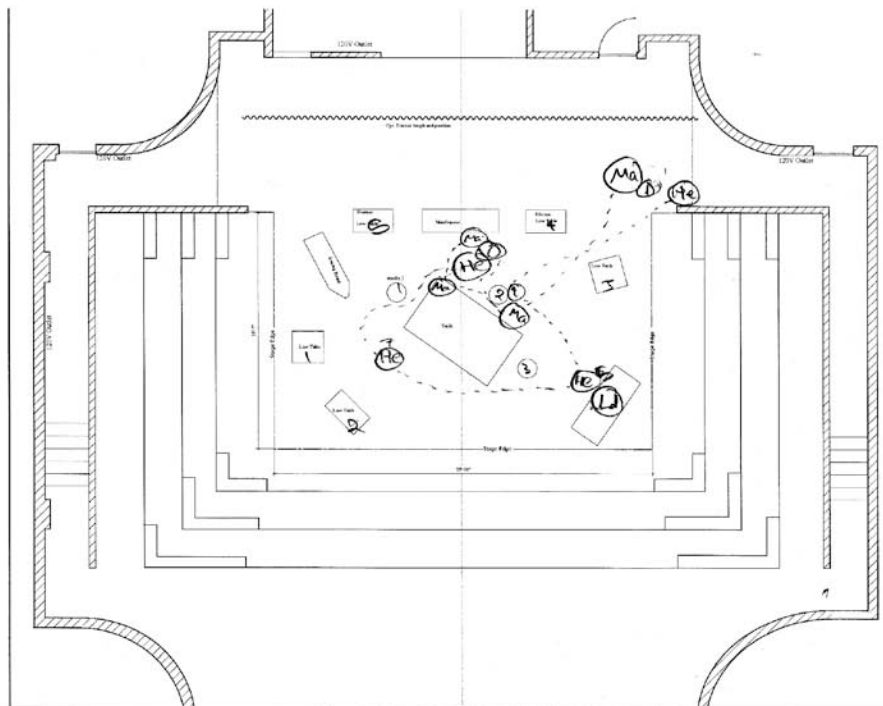
MAE: *(She places the paper bag on the mantelpiece.)* ⑤ I couldn't read it. I tried to read it but I can't. I got Henry to read it for you. He's outside.

LLOYD: Why can't you read it?

MAE: It's too difficult. ⑥

LLOYD: All that time at school and you can't read.

MAE: I tried to read it and it was too difficult. That's why I got Henry to read it because it was too difficult for me. ⑦ It is advanced. I'm not advanced yet. I'm intermediate. I can read a lot of things but not



- ① Ma X Far UL
- ② Ma ↻ slow F Ld
- ③ He en UL Follow Ma
- Ma X Ch2 pullact
- ④ He ↻ Ch2
- ⑤ He ↻ X Ld
- Ma X Mp, P/Bb
- ⑤ Ma X 12 + 3 P/Bb
- ⑥ During speech:
- He X DL → GR
- ⑦ Ld Sink ↓ Floor
- Ma plays sw / Xel
- ⑧ Ma X SL Tb P/B
- Ma ↻ He P
- Ma ↻ Ch3 L Ld

- ⑨ He P/glasses
- He reads P
- ⑩ He X @ Tb

this. ① I'm going to let Henry in.

LLOYD: (*Reproachfully.*) I wish you could have read it.

MAE: ② Me too. I wish I could have read it. (*She opens the door and walks to the left of the center chair.*) Come in, Henry. ③ (*Henry enters and stands by the fireplace. He places his left hand on the mantelpiece.*) Sit down, Henry. (*Henry sits on the center chair. Mae closes the door.*) Here's Henry, Lloyd. He's going to read for you.

HENRY: Are you drunk, Lloyd? You look drunk.

MAE: (*Sitting on the right.*) He's sick. He has a fever.

HENRY: Has he been drinking?

LLOYD: I am not drunk.

HENRY: What's wrong with him?

MAE: He's sick.

HENRY: Remember Ron, what happened to him.

LLOYD: What happened to him?

HENRY: ④ He died.—And what did he die of?

LLOYD: He drank till he died.

MAE: His liver failed him. ⑤

HENRY: Why did his liver fail him? Alcohol.—Why did he drink? He drank because he owned alcohol. And why did he own alcohol? He owned alcohol because he owned a pharmacy. And why did that lead a man to drinking? Because he kept alcohol in the pharmacy. ⑥ There you have two things: alcohol and time to do nothing. So what happens? You drink yourself to death. ⑦ So, you have alcohol, you drink it. You don't have alcohol, you don't drink it. You have money to buy alcohol, you buy it. You don't have money to buy it, you don't buy it.—Does Lloyd have alcohol, Mae?

MAE: He has no money to buy it.

HENRY: If Lloyd had money he would drink. He'd be a drunk.

MAE: Yes, he would.

HENRY: If he's not a drunk it's because he's poor.

MAE: He is. ⑧ This is the book, Henry.

HENRY: (*Henry puts on his glasses. He reads each section first to himself in a low voice. Then he reads it out loud stumbling through the words at a high speed.*) Prostatitis and Prostatosis. Acute and chronic bacterial infection of the prostate gland: symptoms, diagnosis, and treatment. (*He wets his finger and turns the page.*) Common symptoms of acute prostatitis and bacterial prostatosis are ⑨ febrile illness, back pains, perineal pain, irritative voiding, aching of the perineum, sexual pain, sexual impotency, painful ejaculation, and intermittent disureah, or bloody ejaculation.

LLOYD: What does that mean?

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LLOYD: What does that mean?

HENRY: I don't know what it means, Lloyd. These are medical terms. It needs study. This may require the use of a dictionary—a special dictionary. One that has medical terms—technical terms—probably a dictionary that would have all kinds of technical terms—from hardware and construction terms to scientific terms—like physics. There are such dictionaries. (Short pause.) You look swollen, Lloyd.

MAE: He is swollen.

HENRY: And your color is poor.

MAE: Show him your tongue, Lloyd. His tongue is white and his breath smells bad.

(Lloyd opens his mouth. Henry looks at Lloyd's tongue.)

HENRY: What is wrong with you?

MAE: I want him to go to the doctor but he won't.

HENRY: Why won't you go to the doctor, Lloyd.

LLOYD: I don't want to go.

MAE: He will stay here and rot.

LLOYD: I won't rot. I said I'd go. You said I couldn't go.

MAE: He wanted to go up with an ax. He's an animal. You don't go to the clinic with an ax. You can't do that.

HENRY: Why would you do that, Lloyd?

LLOYD: I didn't do it. I never went.

HENRY: He does smell bad.

MAE: He's rotting away and he won't do anything about it. You better dig your grave while you can, Lloyd. Because I'm not going to do it for you. I told him to find a spot and dig it. It takes a strong person to dig that deep. I can't do it. I wouldn't, even if I could. (Pause.) Would you like some bread, Henry? I got some butter.

HENRY: Yes, thank you.

MAE: Would you like some dinner? We have soup.

HENRY: Yes, thank you.

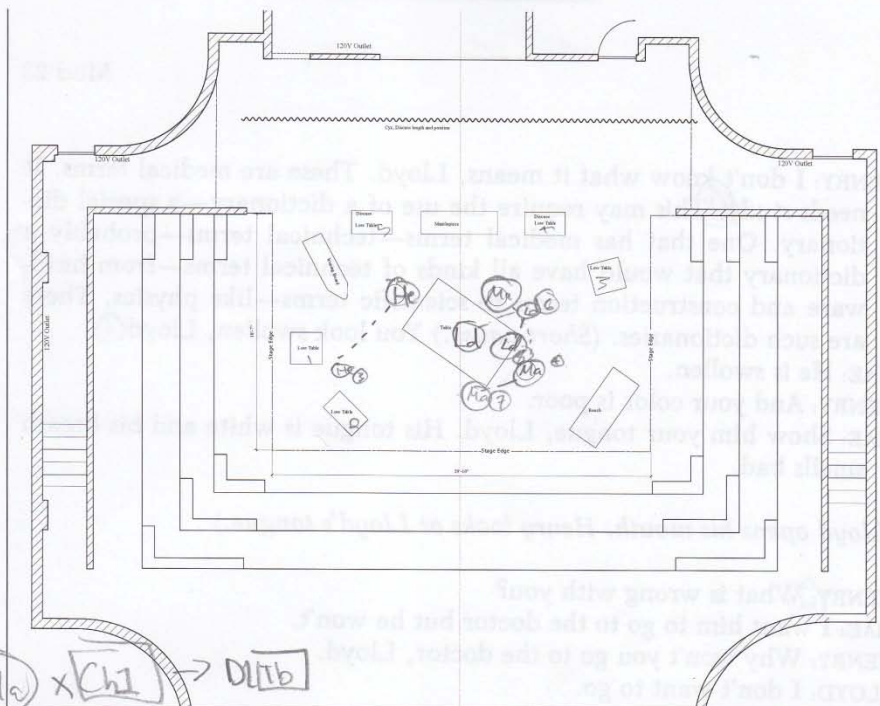
MAE: Stay then, I haven't started it yet.

HENRY: I will, thank you.

(They freeze.)

Scene 3

Mae places the pamphlet on the mantelpiece, then takes the pot, plates and spoons and places them on the table. They each take a spoon and



① Ma x Ch1 → DITb

① Ma ↑ X Lt3

② Ma ○ GF He

③ He ↑ X DR_{2step} ② Ma x SLTb

④ Ma ↓ Ch3

⑤ He ↓ Lt2

⑥ Ma ↑ Lt1

- Ld crawl out U of Tb
Vn at Tb eat bread

⑦ Ma X He^{col} Lt1

⑧ Ma → Forward

- Ld ↓ UL corner Tb

* During speech
Ma x He slowly

Ma nudge Ch3

plate, then they pass them to Mae, who holds the plates in her hands as if she were about to put them away. Lloyd lies on the floor, under the table, facing front. Henry moves his chair slightly to the left. He and Mae have been talking. They both speak with philosophical objectivity.

HENRY: Soon everything will be used only once. We will use things once. We will need to do that as our time will be of value and it will not be feasible to spend it caring for things: washing them, mending them, repairing them. We will use a car till it breaks down. Then, we will discard it. A radio or any machine or appliance will be discarded as soon as it breaks down. We will make a call on the telephone and a new one will be delivered. Already we see places that use paper cups, paper plates, paper towels.—Our time will not be wasted and we will choose how to spend it.

MAE: I don't think I'll be wanted in such a world. ①

HENRY: Why not? ②

MAE: *Oh.* (Pause.) In such a world a person must be of value.

HENRY: Oh?

MAE: I feel I am hollow . . . and offensive. (*As Mae places the dishes on the mantelpiece.*)

HENRY: Why is that?

MAE: I think most people are.

HENRY: What do you mean?—Explain what you mean.

MAE: I don't think I can.

HENRY: I am not offensive. I don't think I am offensive. I think I am a decent man.

MAE: You are decent, Henry. I know you are, and so is Lloyd in his own way.

HENRY: Then, what do you mean when you say we are offensive?

MAE: I mean that we are base, and that we spend our lives with small things.

HENRY: I don't feel I do that.

* MAE: Don't be offended, Henry. You are not base. Of all the people I know you are the finest. You are the person I respect and I feel most proud to know. (*She begins to look at him fixedly, possessed by fervor.*) I have no one to talk to. And sometimes I feel hollow and base. And I feel I don't have a mind. But when I talk to you I do. I feel I have a mind. Why is that? (*She moves closer to him.*) Why is it that some people make you feel stupid and some people make you feel smart. Not smart, because I am not smart. But some people make you feel that you have something inside you. Inside your head. (*She moves closer.*) Why is it that you can talk, Henry, and Lloyd cannot talk? Why is that? What I'm saying, Henry, is that I want you. That I want you here with

* me. That I love you.

HENRY: Mae, this is unexpected.

MAE: It is unexpected, Henry.

HENRY: I have nothing to offer you.

MAE: Yes, you do. I want you.

HENRY: Me?

MAE: *(She starts to move her head toward him slowly and intensely.)* I want your mind.

HENRY: . . . My mind?

MAE: *(Still moving her head toward him.)* I want it. *(She kisses him intensely. They look at each other.)*

HENRY: Did you feel my mind?

MAE: Yes. I did. *(She kisses him again.)* I did. I want you here.

HENRY: Here?

MAE: I want you here.

HENRY: To live here?

MAE: If you will.

(They freeze.)

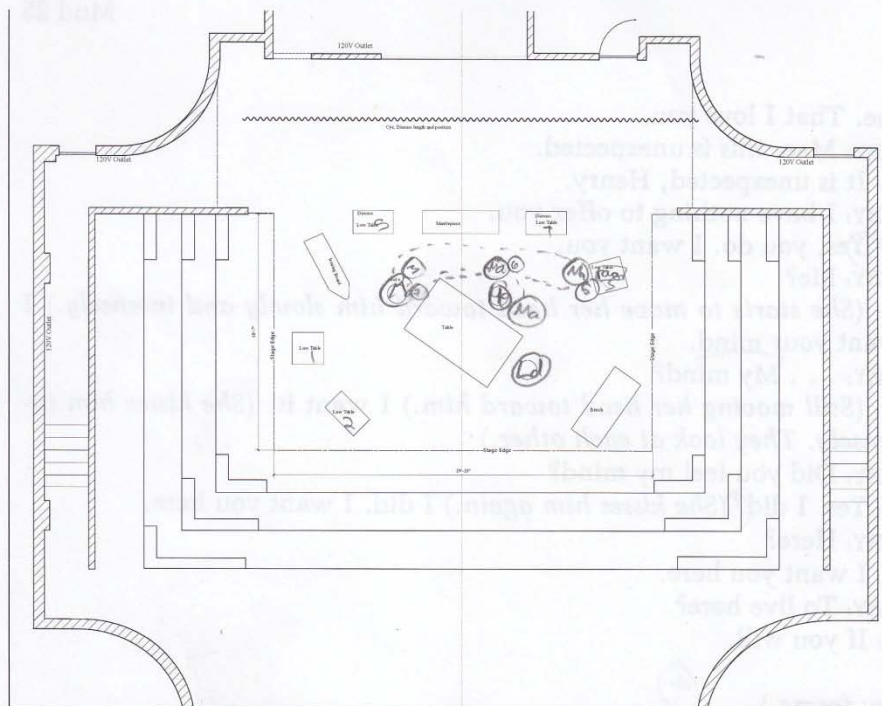
Scene 4

Henry exits. Mae places the spoons and pot on the mantelpiece. Then, she takes off her shoes, places a pair of trousers on the ironing board and puts out the ironing board. Lloyd gets the box with the string from the fireplace and stands down left holding it. Mae irons.

MAE: Just put it down. *(He stands still. She continues ironing.)* Put it down Lloyd. *(He stands still.)* Henry is going to stay here with us. He is going to live here. He needs a place and I want him to stay here. You can learn from Henry. If you want to, he can teach you how to read. Put the box down. I'll take it up to the bedroom. Henry's going to sleep in the bedroom. He has a bad back and he needs to sleep in the bed. You can sleep here.—Get papers from the shed and lay them on the floor. I'll get you a blanket. I'll take it up now. *(She takes the box from Lloyd and exits left. He is distraught. He sits on the chair on the left and cries. He puts his head on the table and freezes.)*

Scene 5

Mae places the ironing board against the wall. Lloyd places the pitcher of



- ① Ma P↑ plate + bread cut
- F G → Fe
Cut bread
- Ld G → bread
- ② Ma pour bread Ld Ma
- Ma x U @ Fe
- ④ Ma i ch1
* 4.5 Ma hit Tb
- ⑤ Ma \$ x Ib - F He Ld
x L+3 P P
- ⑥ Ma x Ld G → tag
- ⑦ Ma x @ Fe → ch1

milk and the plate with bread on the table. Mae gets the plates and spoons. She places the spoons in the center and lays each plate in front of her. Henry enters and sits center. Lloyd sits left. Lloyd and Henry take a spoon each. Mae serves bread onto the plates, pours milk on the bread and passes two plates to Henry, who passes one to Lloyd and keeps the second for himself. Mae sits. They start eating.

MAE: Do you say grace before a meal, Henry?

HENRY: I do sometimes.

MAE: Would you say grace?

HENRY: I will, if you want me to.

MAE: I do.

HENRY: (*Crosses his hands.*) Oh, give thanks unto the Lord, for he is good: for his mercy endures forever. For he satisfies the longing soul, and fills the hungry soul with goodness.

MAE: We never said grace in this house. My father never did and I never learned how and neither did Lloyd. —Lloyd did you hear that? Henry said grace. I feel grace in my heart. I feel fresh inside as if a breeze had just gone inside my heart. What was it you said, Henry? What were these words. I don't retain the words. I never do. I find it hard to retain words I learn. It is hard for me to do the work at school. I can work on my feet all day at the ironing board. I can make myself do it, even if I am tired. But I cannot make myself retain what I learn. I have no memory. The teacher says I have no memory. And it's true I don't. I don't remember the things I learn too well. Not enough to pass the test. But I rejoice with the knowledge that I get. Not everything, but most things, make me feel joyful. Do you feel that way, Henry?

HENRY: I am not sure. I like to know things. But if I didn't remember what I learned, I don't think I would feel any pleasure. —If I didn't remember things, I would feel that I don't know them. I like to learn things so I can live according to them, according to my knowledge. What would be the use of knowing things if they don't serve you, if they don't help you shape your life. —Lloyd, do you take pleasure in learning if you forget what you have learned?

(*Lloyd looks at Mae, then at Henry again.*)

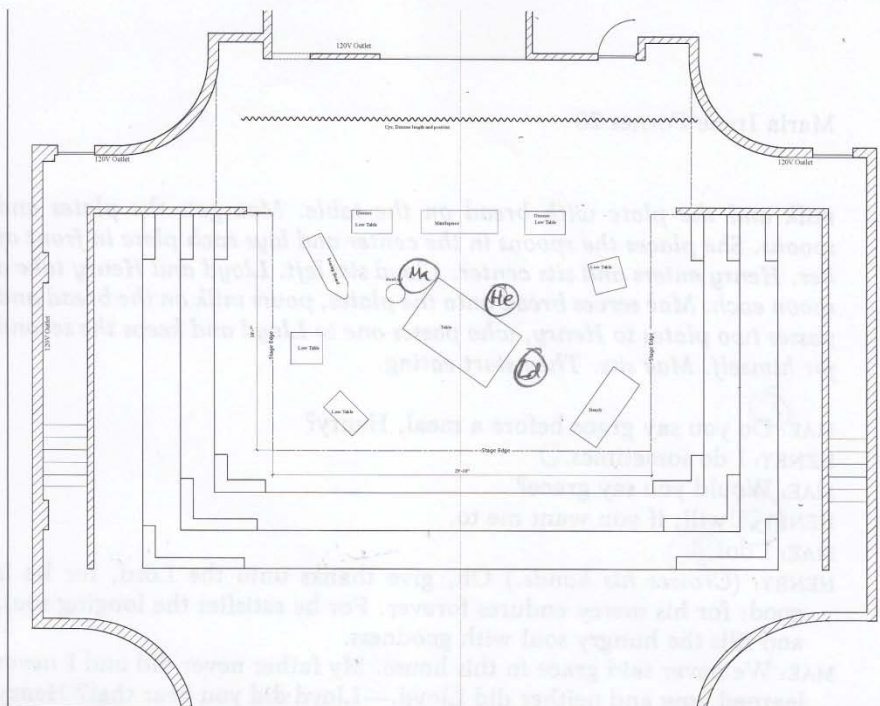
MAE: Lloyd doesn't like learning things.

LLOYD: I like learning things.

MAE: Why don't you then?

LLOYD: What is it I haven't learned?

(*Mae and Henry look at each other.*)



① Ma \uparrow Ch1
 ② He \uparrow ②.9 He \uparrow Ch2
 ③ Ma + He + Ld fr 8 sec
 - Ld stacks (He + Ld) plate
 - He P1 bread + milk
 x MP
 P1 bread + milk
 - Ma P1 plates
 x MP
 P1 plates P1 bk
 - Ld x L5 \uparrow
 - Ma x Ch2 \uparrow
 *During speech
 Ld \uparrow

④ Ld Shoves bk off SLT
 - Ma \uparrow , slaps Ld
 - Ld F
 - Ld L2 cl Ma
 ⑤ Ma + Ld fr 8 sec
 - Ld x @ Tb P1 bk
 P1 bk @ Tb Ma
 - Ma x MP P1 NB+
 x Ch1 \uparrow writes
 - Ld x Tch \uparrow
 - He enUSR x UC

MAE: Henry, would you say grace again?

HENRY: Again?

MAE: Is that wrong?

HENRY: ⁽¹⁾ No. ⁽²⁾ Oh, give thanks unto the Lord, for he is good: for his mercy endures forever. For he satisfies the longing soul, and fills the hungry soul with goodness. (*Mae sobs.*) Why are you crying?

MAE: I am a hungry soul. I am a longing soul. I am an empty soul. (*She cries.*) I cry with joy. It satisfies me to hear words that speak so lovingly to my soul. (*Mae eats. Lloyd eats. Henry watches Mae.*) ⁽³⁾ Don't be afraid to eat from our dishes, Henry. They are clean.

(*They freeze.*) ⁽³⁾

Scene 6

Lloyd places his plate and spoon over Henry's. Henry places the pitcher and bread plate on the mantelpiece and exits. Mae places the plates and spoons on the mantelpiece and gets the textbook. She sits center and reads with difficulty. She follows the written words with the fingers of both hands. Her reading is inspired. Lloyd listens to her and stares at the book.

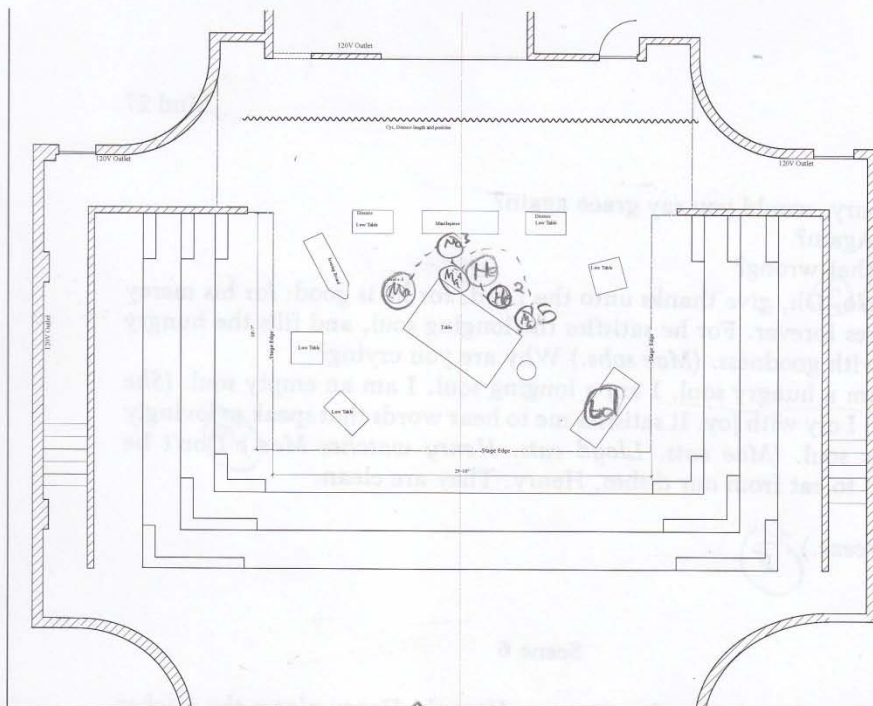
MAE: The starfish is an animal, not a fish. He is called a fish because he lives in the water. The starfish cannot live out of the water. If he is moist and in the shade he may be able to live out of the water for a day. Starfish eat old and dead sea animals. They keep the water clean. A starfish has five arms like a star. That is why it is called a starfish. Each of the arms of the starfish has an eye in the end. These eyes do not look like our eyes. A starfish's eye cannot see. But they can tell if it is night or day. If a starfish loses an arm he can grow a new one. This takes about a year. A starfish can live five or ten years or perhaps more, no one really knows. ⁽⁴⁾

(*Lloyd slaps the book off the table. Mae slaps Lloyd. They freeze.*)

⁽⁵⁾

Scene 7

Lloyd picks up the book and places it on the down-left corner of the table. He places the left chair against the wall and sits. Mae takes a notebook and pencil from the mantelpiece. She takes the book and stands on the up-



- | | | |
|--|--|--|
| <p>① Ma closes NB
- F²He</p> <p>② He S²Ch², Ma L²He</p> <p>③ Ma S² PNB + Penc x Lb
- X Mp
- P²NB + Penc</p> <p>④ Ma x He 2 def
④.5 Ma PNB + Penc
- X²P²
- P²NB + Penc</p> <p>⑤ He F²Ld
- Ma x @ He → USRTb</p> <p>⑥ Ma x He 2 step
- Ma knw slow
L²Ld</p> | <p>⑦ Ma S²L²He
- Ma x He, Place Arm
On Shoulder</p> <p>⑧ He + Ma + Ld fr 8 sec
- Ld ex USR Ma NNB + Pen + Tb
- Ma + He x Mp
- Ma P² bowl GB
- X²L²3 PNB + Penc
- X²L²3 PNB + Penc</p> <p>⑨ He P² LP + Mi
- XU Ma</p> | |
|--|--|--|

right side of the table copying from the book. Henry enters and stands on the up-left corner.

HENRY: What is Lloyd to you? (*There is a pause.*) He's a man and he's not a blood relative. So what is he to you?

MAE: Lloyd? (*Pause.*) He is like family.

HENRY: But he is not.—Everyone knows he is not. What is he?

MAE: I don't know what you call what he is. If I were to ask myself I would not know what to answer.—He is not with me. You know he is not. He sleeps down here.

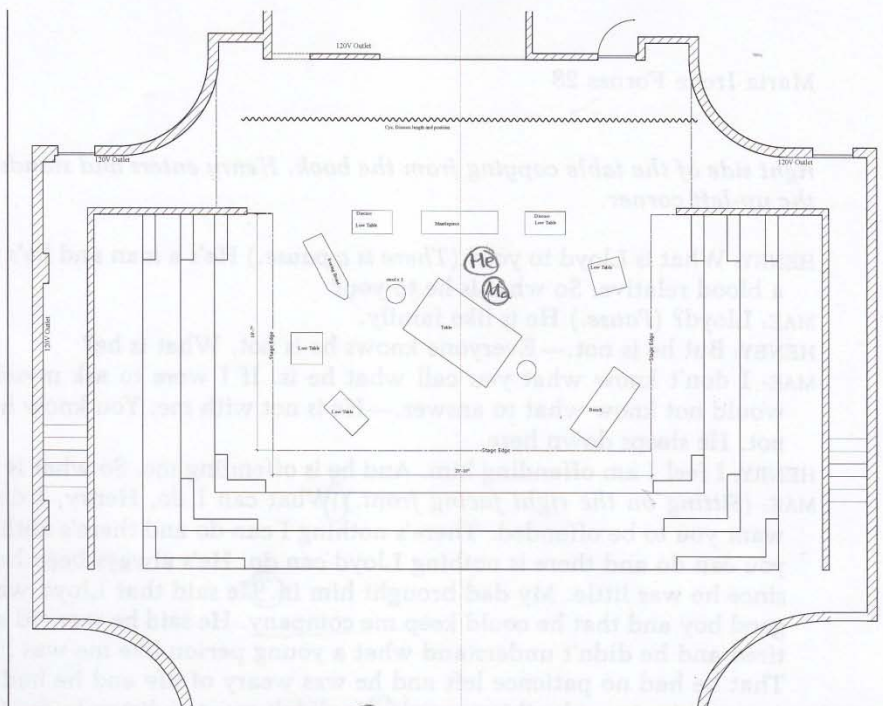
HENRY: I feel I am offending him. And he is offending me. So what is he.

MAE: (*Sitting on the right facing front.*) What can I do, Henry, I don't want you to be offended. There's nothing I can do and there's nothing you can do and there is nothing Lloyd can do. He's always been here, since he was little. My dad brought him in. He said that Lloyd was a good boy and that he could keep me company. He said he was old and tired and he didn't understand what a young person like me was like. That he had no patience left and he was weary of life and he had no more desire to make things work. He didn't want to listen to me talk and he felt sorry to see me sad and lonely. He didn't want to be mean to me, but he didn't have the patience. He was sick. My dad was good but he was sad and hopeless and when my mom died he went to hell with himself. He got sick and died and he left Lloyd here and Lloyd and I took care of each other. I don't know what we are. We are related but I don't know what to call it. We are not brother and sister. We are like animals who grow up together and mate. We were mates till you came here, but not since then. I could not be his mate again, not while you are here. I am not an animal. I care about things, Henry, I do. I know some things that I never learned. It's just that I don't know what they are. I cannot grasp them. (*She goes on her knees as her left shoulder leans on the corner of the table.*) I don't want to live like a dog. (*Pause.*) Lloyd is good, Henry. And this is his home. (*Pause. She looks up.*) When you came here I thought heaven had come to this place, and I still feel so. How can there be offense here for you?

(*They freeze.*)

Scene 8

Lloyd places his chair by the table and exits. Mae places the notebook, pencil and textbook on the mantelpiece. She places the dish with string beans center and sits. She snaps beans. Henry walks behind Mae and



- | | |
|--|--|
| <p>① He covers Ma eyes
 - He P/Lp in Bowl GB
 - He uncovers Ma eyes</p> <p>② Ma P/Lp unwraps
 - He x@ Ma shows Mi</p> <p>③ He kiss Ma, Ma Touch He face</p> <p>④ He + Ma Fr 8 sec
 - Ma P/L bowl GB +
 - Mi + Lp x Mp
 - P/L bowl + Mi + Lp
 - P/L Tb x Ch3
 - Ma S Text on table PDS
 - He x Mp P/L Np
 - x L+5 S</p> | <p>- Ld en US RDC
 - floor
 ⑤ Ld L ← He Ma S
 ⑥ Ma + Ld + He fr 8 sec
 - Ma ex USL
 - He x Mp
 P/L Ledge P/L
 NB
 - Ld x Tch
 P/L Tch x Mp
 P/L ex USR
 - He x L+1 SL
 - P/L Glasses</p> |
|--|--|

covers her eyes. He takes a small package from his pocket and puts it in the bowl. ①

MAE: What is it? *(He uncovers her eyes. She unwraps the package. It is a lipstick.)* Lipstick . . . *(Henry pushes the lipstick out of the tube. He takes a mirror out of his pocket and holds it in front of her.)* A mirror. ③ *(She holds the mirror and puts on lipstick. She puckers her lips. He kisses her.)* Oh, Henry.

④
(They freeze.)

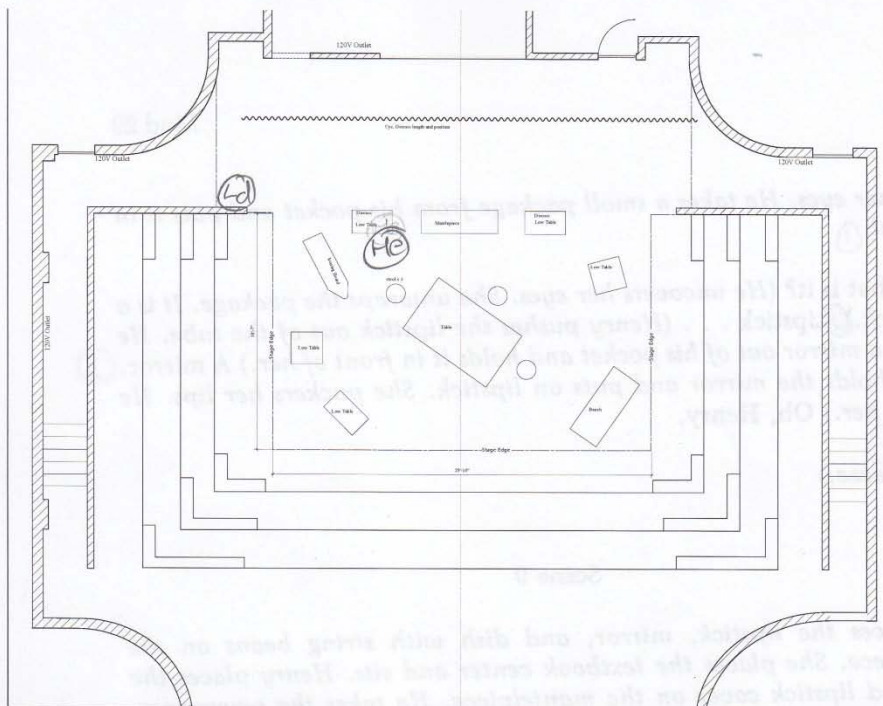
Scene 9

Mae places the lipstick, mirror, and dish with string beans on the mantelpiece. She places the textbook center and sits. Henry places the paper and lipstick cover on the mantelpiece. He takes the newspaper, turns the left chair toward the down-left corner and sits to read, leaning his elbow on the table. Lloyd sits on the floor, down of the right chair with his arm leaning on it.

MAE: *(Reading.)* This is a hermit crab. He is called a hermit because he lives in empty shells that once belonged to other animals. When he is little he likes to crawl into the shells of water snails. When he grows larger he finds a larger shell. Often he tries several shells before he finds the one that fits. ⑤ Sometimes he wants the shell of another hermit crab and then there is a fight. Sometimes the owner is pulled out. Sometimes the owner wins and stays.

(Lloyd lifts himself up to look at Henry. He mouths a curse. Mae turns to look at Lloyd, then looks at Henry. Henry turns to look at Mae, then he looks at Lloyd. They freeze.)

⑥



- ① ① enUSR 14/Rx
-X He TryG7He Rx
- ② ② X USL Tb Chairclaw
Knd on Tb
- ③ ③ X Ch3 Leum Tb
- ④ ④ X P St of He
- ⑤ ⑤ Ld G → He Rx
He S↑ P

ACT TWO

Scene 10

Henry enters left carrying a notebook, pencil and a few bills. He sits left. He transfers figures from the bills to the ledger. Lloyd enters right. He stands up-center. He reaches into his pocket for a medical prescription and stretches his arm in Henry's direction. He sits to the right. The italicized words represent a stuttering.

LLOYD: They gave me *this*.

HENRY: (*Reads what's on the paper while still in Lloyd's hand. He returns to his papers.*) That's the prescription for your medicine.

LLOYD: They said I should buy *this*. (*Pause.*) They said I should *buy* it.

HENRY: Did you?

LLOYD: No.

HENRY: Why not.

LLOYD: I went to the *clinic*.

HENRY: (*Without looking at him.*) I'm glad you did.

LLOYD: It took a *while*. I thought they *kept* me a long time. I went *early* and just came back.

HENRY: How do you feel?

LLOYD: I don't feel *better*.—I feel *worse*.

HENRY: Why is that?

LLOYD: They have *instruments* there. They *stuck instruments* in me.

HENRY: What did they say?

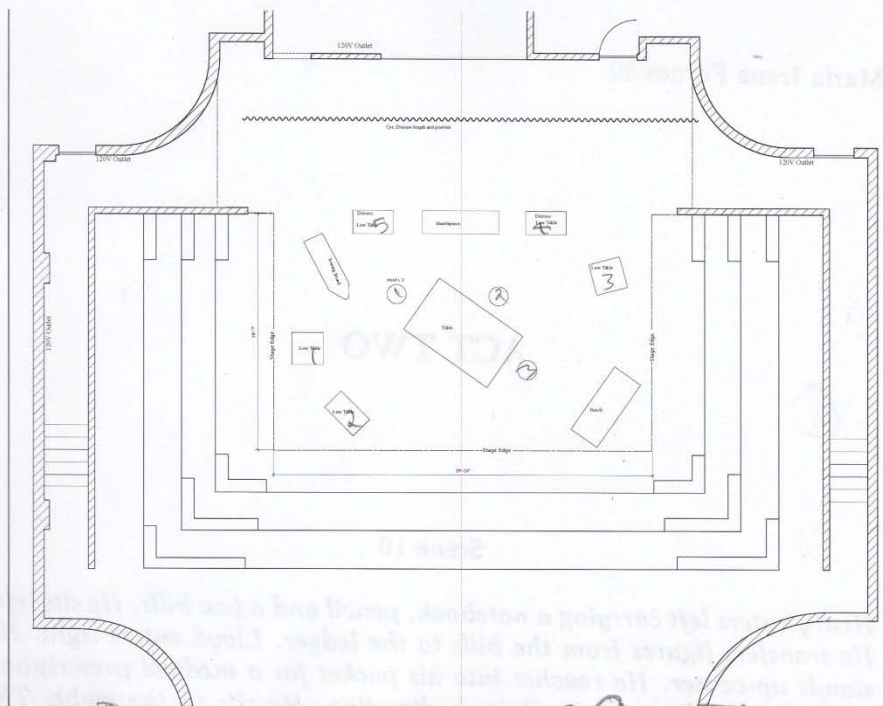
LLOYD: I have to take *medicine*—*pills*. I have to *buy* them. They said I have to *swallow* the pills.

HENRY: I'm glad you went.

LLOYD: (*Stretches his arm to show Henry the prescription.*) They gave me *this*. They said I should *buy* this. (*He puts the prescription on the table.*) They said I should *buy* it.

HENRY: (*With contained anger.*) You should get the medicine, Lloyd. You

END SCENE



- | | |
|--|--|
| <p>① He X Ld Ld backstop - P/Lb on Lb 4.9 Ld spits Rx</p> <p>② Ld FV L+2
- He X Ch1</p> <p>③ Ld FV Floor
He S Ch1</p> <p>④ Ld+He Fr & ses
- Ld X Mp P/Rx
S Ch2 P/Rx still</p> <p>- He X Mp P/Bills</p> <p>- He ex USR</p> <p>- Ma en USL w/Lb</p> <p>- Ma X USR Fb</p> | <p>⑤ Ma P/Rx P/Ld hand Ld E</p> <p>⑥ Ma S Ch1
Ld Scoop P/Rx
Ld X L+4</p> <p>⑦ Ld FV</p> <p>⑧ He en USR w/Mon
x USR
Pants</p> <p>⑨ He X UC
P/Ld = 1.0</p> |
|--|--|

should take it and get it over with. (1) You should take the medication and get well. (2) You should not walk around with an illness that's eating your insides. Get the medicine. Do as you are told. (3)

(They freeze.)

(4)

Scene 11

Henry exits. Lloyd takes the box of pills from the mantelpiece and empties it on the table. He sits center. Mae enters right, wiping her wet hands with her skirt. She sits right. Lloyd puts a pill in his mouth. A moment later he spits it.

MAE: What are they? (4.5)

LLOYD: Pills.

MAE: Lloyd . . . What are you doing? (He cleans his tongue.) Does it taste bad?

LLOYD: Yeah.

MAE: (5) She picks up the pill and sits.) Try it again. (He puts it in his mouth.) Swallow it. (He swallows and chokes. She stands by him and pushes the pill down his throat. She looks at him.) Did you swallow it? (She looks at him.) What do you feel? (He makes a face. She sits and puts the pills in the box.) How did you get them? (6)

LLOYD: (Defensively.) I bought them.—I took the money.—From Henry (6-9)
—From his trousers.—I took the money from his trousers.—I don't care.—He owes me money.—For rent.—For my bed.—He took my bed.—Like a crab.—He got into my bed like a crab.—I took it.—I didn't steal it, because it belonged to me.—Because I needed to get my medicine.—And he never gave me what he owed me.—I had to ask him for it.—And he never gave it to me.—I asked him.—And he never gave it to me.—And he came here only to take things from me. (7) Like a crab.

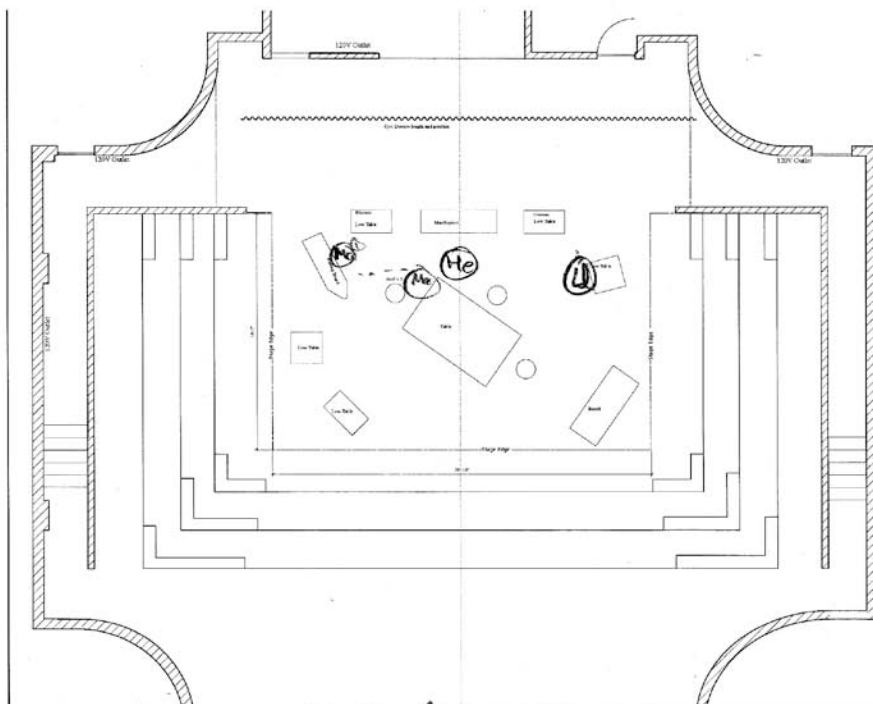
(8) (Henry enters left. He is in his underwear. He carries his pants over his left arm. He holds a change purse in his right hand. He walks down left and stands there. He is stunned.)

HENRY: Someone took money from my purse.—There is less money here than I should have.—Some of the money I had is gone.

MAE: Lloyd took it.

HENRY: (He sits.) (9) Well, tell him to give it back.

MAE: He took it for his medicine.



- | | |
|--|--|
| <p>① Ma x Tb Iron</p> <p>② He \downarrow Ch 2 P/Mon/pants
Ld \uparrow x USL Tb</p> <p>③ Ld x Bch \downarrow</p> <p>④ He P/Mon
- opens Mon</p> <p>⑤ Ld P/Mon pocket</p> <p>⑥ Ld \uparrow x Tb P/Mon Tb
- Ld x Bch \downarrow</p> | <p>⑦ He \uparrow P/Mon
- ex USR</p> <p>⑧ Ma Ld \times 8 sec
- Ma P/pants x Tb
Iron
Ld \uparrow P/Tb</p> |
|--|--|

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HENRY: He went to my purse and took it?

MAE: He needed money for his medicine. (Pause.) Would you let Lloyd have that money?

HENRY: Have Lloyd have my money?

(Pause.)

MAE: He'll pay it back.

HENRY: How will he pay it back?

MAE: (To Lloyd.) . . . Lloyd. . . ? (Lloyd looks at Mae.)

HENRY: How will he pay it back. How will Lloyd get money to pay me back? (Pause.) How much money did he take?

MAE: . . . Lloyd. . . ?

LLOYD: I don't know how much I took.

HENRY: How will he pay it back if he doesn't know how much he took? (Pause.) Tell him I want to know how much he took.

LLOYD: I went to the clinic.—And they put those instruments in me.—And they said I had to buy that medicine.—And I couldn't find someone to help me buy that medicine.—I went to the pharmacy.—And they said I had to pay for it.—And Henry had money but he wouldn't pay for it.—And he took my bed.—And he can take anything he wants from me.—And I had to buy that medicine.—So I took the money from him.

HENRY: Ask him when he took it.

LLOYD: I took it while he slept.

HENRY: How much did he take?

(Pause.)

MAE: Lloyd can't count, Henry.

HENRY: (He takes money out of the purse, puts it on the table and counts it. He does mental subtraction.) Tell him he took one fifty four. (Mae looks at Lloyd.) Is that what he spent? Does he still have any of that money? (Lloyd reaches into his pocket.) Tell him to put it on the table.

(Lloyd does. Henry counts the money, then does mental subtraction. He puts the coins in the purse and goes to the door.) Tell him he owes me one thirty eight. And tell him I wish he'll pay it back. (He exits. Mae goes to the door and looks in the direction Henry has walked. They freeze.)

Scene 12

Mae puts a pair of trousers on the ironing board and puts the ironing board out. Lloyd places the box of pills on the mantelpiece and stands on top of the table.

LLOYD: There is a reason why it happened to him and not to me.

MAE: I wish it had happened to you.

LLOYD: Ha! —It couldn't have happened to me. I'm strong. He's weak and old. That's why he fell. *(Doing an exaggerated demonstration of someone walking on dangerous ground.)* I can walk on wet stones and I don't fall. Look. I can run on wet stones. I can stand on my own two feet. Look! *(He jumps to the floor and stands with his feet apart.)* Try and push me. Go on. Push me. *(She ignores him. He jumps on the table in a prone position with his legs crossed and his hands under his head.)* I wish he had drowned. I wish he had fallen in the water and drowned. He's old. His legs couldn't hold him. That's why he fell. *(He jumps to the floor and runs across jumping up in the air making sounds as he goes up and down. He does this several times, then holds an athletic pose.)* Can he do that?

MAE: *(Still ironing.)* No, he can't. He's paralyzed. He may be a cripple. You know he can't do that!

LLOYD: *(Lies on the table with his hands under his head.)* He couldn't do it before he fell. That's why he fell. He's old. He was falling apart. That's why he fell. Now he can't even move. —Look! *(He does several cartwheels.)* Can he do that?

MAE: No, he can't.

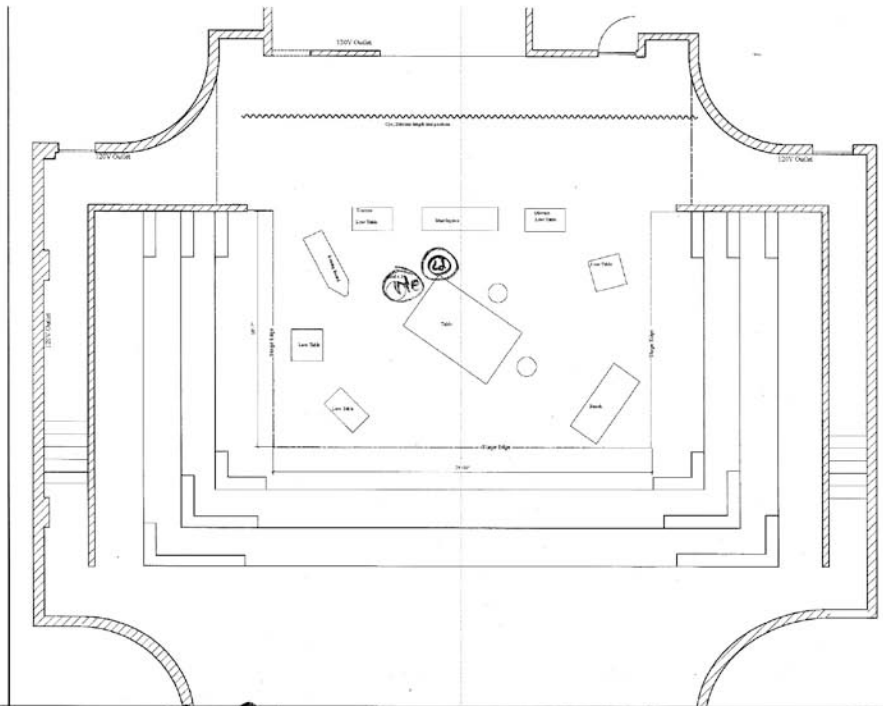
LLOYD: *(Sits on the table with his arms and legs in a body-builder's pose.)* He has no muscle. I wouldn't fall if I had to walk on wet stones. I can run on wet stones. Like this. *(He demonstrates.)* I wish he had fell in the water. I wish he had drowned. So now he can't walk. *(Short pause.)* Who's going to take care of him?

MAE: We are.

(Lloyd exits right. The sound of vomiting is heard. She freezes.)

Scene 13

Mae puts the ironing board alongside the wall. Lloyd enters left with the cup with oatmeal and the spoon. He places the right chair away from the table. Henry enters. He sits on the chair to the right. His left side is paralyzed and deformed. His trousers are rolled to his knees. He is bare-



- ① Ld Feed → ~~Foot~~ → He
- ② Ld Slane Tb ~~Pt~~ ~~cat~~ Tb¹
- ③ Ld X [L+3] Pt rag X He
US Tb
- ④ Ma en USL X UC Tb w/Ld
- ⑤ Ld X Uat Tb → Ben
- ⑥ Ld X He Pt rag R/L
- clean He

ched and wears a kitchen towel as a bib. He wears a necktie under the towel. He holds a tin cup of milk in his left hand. Lloyd is perched against the table next to Henry. He feeds oatmeal to him. Henry moves the oatmeal around his mouth, then he lets it dribble out or he spits it. Henry's speech is incomprehensible.

LLOYD: Stop it! (*Scooping the spilled oatmeal from Henry's chin and bib and putting it back in his mouth.*) Stop doing that.—Don't do that. (*Henry lets the oatmeal out.*) You just quit that.—Chew it.—Swallow it. (*Henry lets the oatmeal out. Lloyd starts scooping it.*) Stop that! Stop doing that! You better stop that, Henry.—(*Henry lets the oatmeal out.*) Quit that. You just quit that. (*Henry slaps the cup of milk and spills it on the floor.*) That is it, Henry. (*Taking Henry's bib off.*) You get your own food. ②

HENRY: It spilled!

LLOYD: You did it on purpose.

HENRY: It spilled.

LLOYD: No, it didn't. You spilled it.

HENRY: Clean it!

LLOYD: No, I won't. You clean it. I saw you do it. You clean it.

HENRY: Clean it!

LLOYD: I won't clean it. You clean it.

HENRY: Clean it!

LLOYD: You clean it!

HENRY: Mae. . . ! (*Pause.*) Mae. . . ! (*Pause.*) Mae. . . ! ④

MAE: (*Enters. She carries a bundle of clothes and a cleaning rag.*) What is it?

HENRY: (*Pointing to the milk.*) Look!

MAE: What happened? (*Mae puts the clothes on the bench and stands by Henry with the rag.*)

HENRY: He spilled it!

LLOYD: I didn't spill it! He spilled it!

MAE: So clean it up!

HENRY: Clean it!

LLOYD: I'm going to kill him.

MAE: Kill him if you want.—He can't talk straight any more. (*She starts wiping the oatmeal off Henry.*) Clean-up the milk! ⑤
Clean it up!

HENRY: Clean it!

(*Lloyd takes Henry's bib and starts wiping the milk.*)

MAE: Did you feed the pigs?

LLOYD: Yeah.

MAE: Did Henry eat?

LLOYD: ~~He spilled the milk.~~

MAE: Did he eat! (Lloyd doesn't answer.) Did he eat! (Pause.) Did you eat, Henry?

HENRY: I ate.

MAE: He ate. Why didn't you say he ate. (Mae walks to the left door and opens it.)

LLOYD: I'm going to kill him (2)

MAE: (Stands on the threshold and turns to Lloyd.) So kill him.

(They freeze.) (3)

Scene 14

Mae exits. Lloyd places the bib, the oatmeal cup and spoon, and the tin cup on the mantelpiece. He takes the textbook and sits center. He attempts to read. He first makes the sound of the letter. Then, he speaks the name of the letter and traces it with his finger on the table. Then, he puts the sounds of the letters together. Henry sits to the right facing front. He mimics Lloyd's effort and laughs in silent convulsions.

LLOYD: S.

HENRY: S.

LLOYD: T. St. (3, S)

HENRY: T. St.

LLOYD: A.

HENRY: A.

LLOYD: Stop that!

HENRY: A.

LLOYD: Stop it, Henry! (4)

HENRY: A.

LLOYD: R. Ar. (4, S)

HENRY: R. Ar.

LLOYD: Sta.

HENRY: Sta.

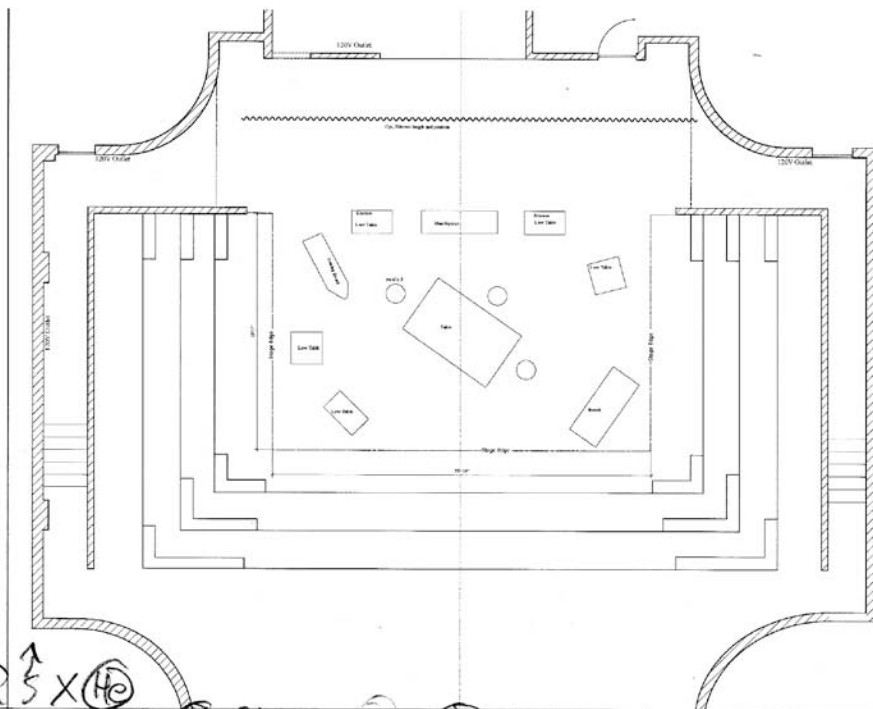
LLOYD: Star.

(The left door opens. Mae stands outside and looks in.)

HENRY: Star (5)

LLOYD: F.

HENRY: F.



- ① $Ld \uparrow \times He$
- ② $Ma \text{ en } USR \text{ } Ld \times CL$ ⑦ $Ld + Ma \text{ } He \text{ } fr8 \text{ sec}$
- ③ $Ma \times USC_2 \text{ step}$ - $Ld \text{ ex } USL$
- ④ $Ma \times USR \text{ } Tb \text{ } He$ ⑧ $Ld \text{ } Ma \times Tb \text{ } USL$
Fold Ld on Tb
- ⑤ $Ma \times SR_2 \text{ step } US \text{ } Tb$
- ⑥ $Ld \times USR, DS \text{ } Tb$
- ⑦ $Ma \text{ } T \text{ } Tb \text{ } Ld, \text{ back's } UC$
- $Ld \times L+2 \text{ } \downarrow$

LLOYD: I. Fi.

HENRY: I. Fi.

LLOYD: S. Fis.

HENRY: S. Fis.

LLOYD: Stop it. Cut it out. Fish. (O)

HENRY: Fish.

(Mae enters left. She carries a bundle of clothes.)

LLOYD: Fish.

HENRY: Fish.

MAE: Someone took my money. Who did? (Neither looks at her.) Who did!—Did you Lloyd!

LLOYD: I didn't. Fish.

HENRY: Fish.

MAE: Did Henry? Did you take the money, Henry? (She closes the door.)

Answer me! Did you take the money! Someone took it! You took it, Lloyd. Hand it over.

LLOYD: I didn't take it.

MAE: Hand it over.

LLOYD: I didn't take it!

MAE: Who took it then!

LLOYD: Henry took it.

MAE: (To Lloyd.) He didn't take it. He can't walk.

LLOYD: Yes, he can. You know he can. Walk, Henry. Show Mae how you can walk. Walk! He can walk.

MAE: (Enraged.) Walk!

HENRY: I can't walk.

LLOYD: You can walk!

MAE: Don't say he can walk, Lloyd. He can't walk. He didn't take the money. (She notices the book.) What are you doing with my book? (He lowers his head. She is perplexed.) What are you doing? (She takes the book and holds it protectively.) Don't mess my book.

HENRY: He was messing it. (He laughs.)

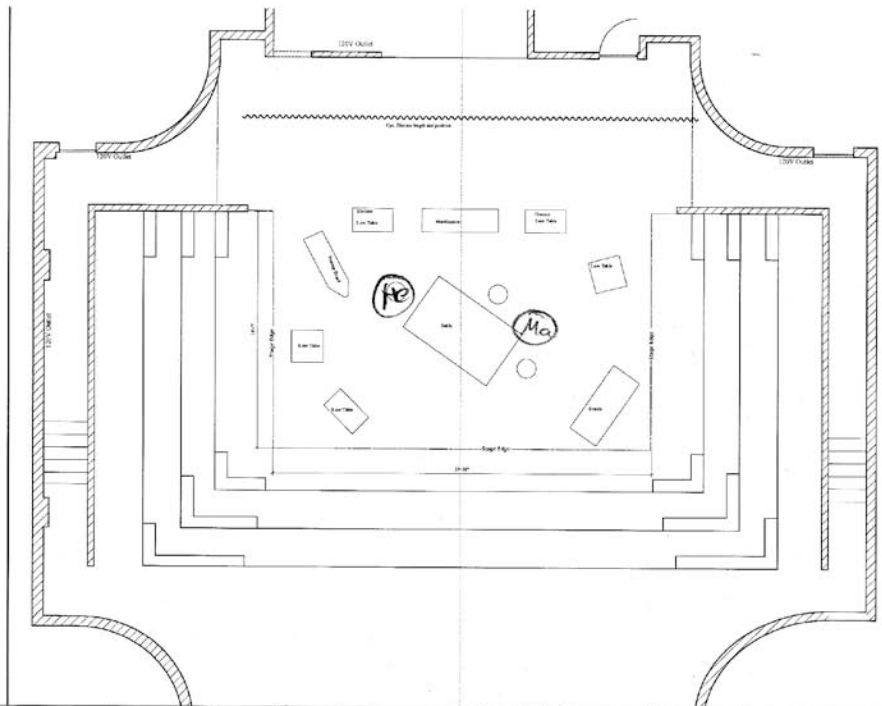
MAE: Shut up, Henry.

HENRY: He was saying "Fish." (He laughs.)

MAE: Everything turns bad for me.

(They freeze.)

(7)



- | | |
|--------------------------------|---------------------|
| ① He Pk hand Fly parts | ⑧ Ma Throw Box, USL |
| ② He SSE hand on Tb | ⑨ Ma X USR Tb |
| - He X USL Tb | |
| ③ He Gr Ma wrist | ⑩ Ma Slams Tb |
| ④ He Pk | |
| ⑤ He Fly USL Tb | |
| - Ma clear backup 1st step USL | |
| ⑥ Ma He fr 8 sec USR | |
| - He Gr Ch2 | |
| - Moves USL Tb | |
| - He Gr Ch2 - clear Fly | |
| - Ma ex USR | |
| - en USR w Box | |
| - X USR Tb | |

①
Scene 15

Lloyd exits. Mae places the book on the mantelpiece and stands by the down-right corner of the table. Henry walks to the left and sits. His hand is inside his fly. He handles himself.

HENRY: Mae. I still feel desire.—I am sexual.—I have not lost my sexuality.—Mae, make love to me. (*Mae doesn't answer. He continues touching himself.*) You are my wife. I want you. I feel the same desires. I feel the same needs. I have not changed. (② *He holds on to the table and begins to stand.*) Mae, I have not stopped wanting you.—I can make love to you.—I can satisfy you. (*Supporting himself on the table, he slides toward her.*) I am potent.—I can make you happy. Kiss me, Mae. (③ *He grabs her wrist.*) Tell me you still love me. Kiss me. (④ *Let me feel you close to me.—You think a cripple has no feelings.—I'm not crippled in my parts.—It gets hard. (He puts his right arm around her waist.) Mae, I love you. (He holds her tighter. He starts moving his pelvis against her.) I'm coming. . . . (He starts sliding down to the floor.) I'm coming. . . . I'm coming. . . . I'm coming. . . . I'm coming. (⑤ (He collapses. She falls on the chair. She stands and leans against the table.)*

MAE: You can walk, Henry. You took my money.

(*They freeze.*) ⑦

Scene 16

Mae exits left. Henry is on the floor trying to sit on the chair. Lloyd enters right. He helps Henry up and closes his fly. Mae enters with Henry's box and lifts it up in the air.

HENRY: Don't Mae.

MAE: (*Throwing the box at him.*) ⑧ Get out!

(*Lloyd exits right.*)

HENRY: Don't throw things at me, Mae!

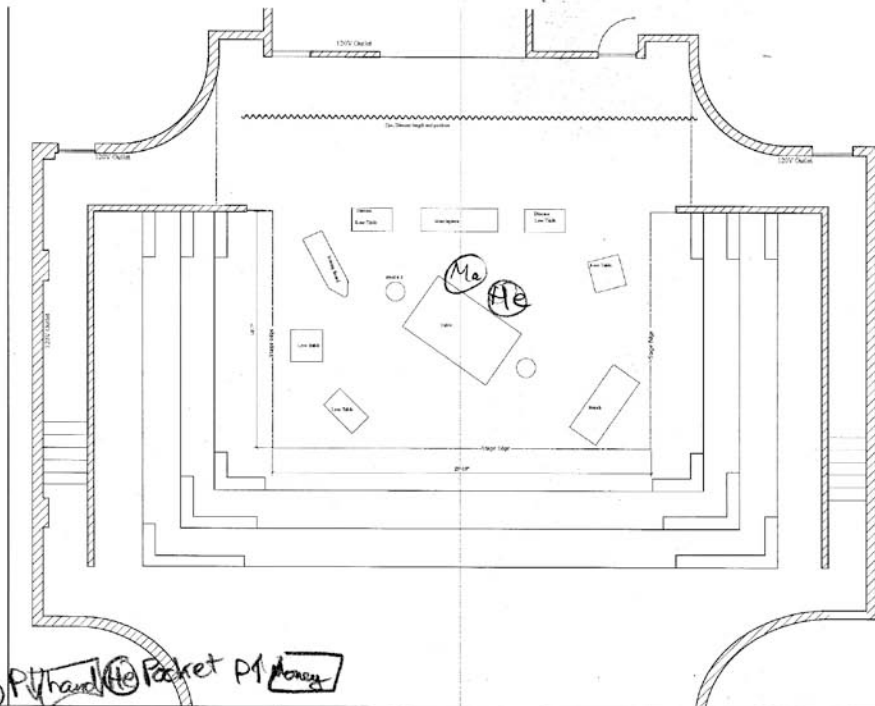
MAE: You took the money!

HENRY: ~~You took the money!~~ Mae! You threw that box at me and hurt me!

MAE: ⑨ You took the money!

HENRY: I didn't take it!

MAE: You took it! Where is it? (*She moves toward him.*) ⑩



① Ma P/Hand He Pocket P1 Money

- ① Ma Push He vfl
- He slams head on Tb
- blood is on Tb
- ② Ld en USB X Bch
S Bch
- ③ Ld JTB Dc Bch
X DSR Tb
- ④ He X Lt3
- ⑤ Ma Th Money → He
- ⑥ Ma X Mp

- ⑦ He Ma Ld Fr Sec
- Ld X Box 1 P1
- X Mp P1
- Ma X MP P1 Box 2
X Ch 1 P1 Box 2 Self Start
X Lt2 open
- He X Lt3 lean

HENRY: I didn't take it!

③ *(Mae reaches in his right pocket. She pulls out a wad of bills. She grabs his necktie, turns it back and pulls it down. Lloyd puts his head in through the left door and begins to enter. Mae and Lloyd speak the following speeches at the same time.)*

① MAE: I feed you and I take care of you! And you steal from me? You eat my food and you sleep in my bed and you steal from me! You're a pig, Henry. You're worse than Lloyd!

② LLOYD: Kill him, Mae! Kill him! Kill him! *(He climbs on the table on all fours.)* He's no good! Kill him, Mae! He's no good! He's a thief!

(Henry falls off the chair. Mae falls on her knees next to him. Lloyd jumps off the table. He lets out a hysterical laugh.)

LLOYD: ③ Look he's bleeding! *(He chants and dances.)* Henry's bleeding! Henry's bleeding! Henry's bleeding!

MAE: Shut up, Lloyd!

(There is silence.)

HENRY: ④ It was my money. Lloyd never paid me. He never paid me. He never paid me what he owed me.

MAE: You could have let him have it. Just because he takes care of you. ④ You could have let him have your money. He takes care of you.

HENRY: He never paid me.

MAE: *(She looks up to the sky.)* ⑤ Can't I have a decent life? *(There is a pause.)*

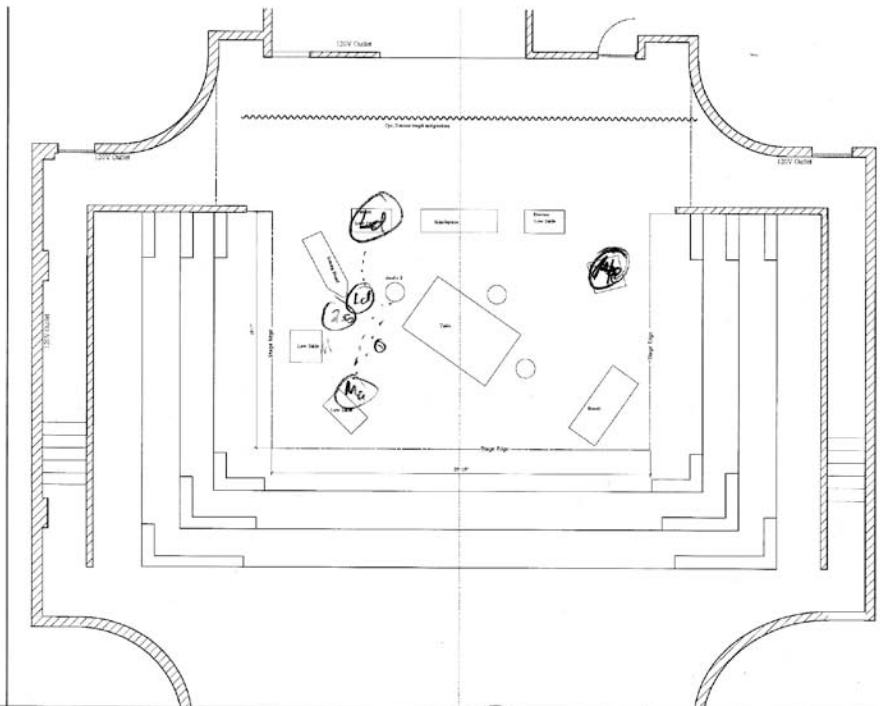
LLOYD: But I love you, Mae.

HENRY: I love you, Mae.

(They freeze.) ⑦

Scene 17

Lloyd places the box inside the fireplace. He closes the left door. Mae gets the empty box from the fireplace and places it on the right chair. She places the bundle of women's clothes from under the bench on the table. She is packing clothes in the box. Lloyd stands up-left. He watches her. Henry sits left.



① Ma Lt2 Ch1 BNF	⑦ Ma Hx Ld fr 8sec
② Ma at Lt2 F Hx ①	ex USR
③ Ma x Ch1 P1 Ld	(Ld carry Ma)
- Ma x Lt1 P1 shoes	⑧ Curtain Call
④ Ma ex far USL	
- Ma Ld	
⑤ Ma ex USL in/6	
- Ld x UC	
⑥ Ld P1 Gun ex USL	

MAE: (*As she packs.*) I'm leaving, Lloyd. I'm going somewhere else. I'm leaving you and Henry. Both of you are no good. I got rotten luck. I work too hard and the two of you keep sucking my blood. I'm going to look for a better place to be. (*Lloyd sits on the chair upstage of the table.*) Just a place where the two of you are not sucking my blood. I'm going to find myself a job. And a room to live in. Far away from you. Where I don't have my blood sucked. (3)

LLOYD: Don't go, Mae. (29)

HENRY: Don't go.

MAE: I'm going and that's that.

LLOYD: Where are you going?

MAE: I don't know, Lloyd. I'm just going.

LLOYD: I'll do what you say.

MAE: I don't care what you do. (*Closing the box.*) You do what you want.

Henry too. I don't care what he does.

LLOYD: Stay, Mae.

HENRY: Please.

MAE: I'm going. You take care of Henry, Lloyd. (4) (*She goes to the door.*)

LLOYD: Don't go, Mae.

HENRY: Please.

MAE: Goodbye. (5)

(*She exits through the right door and closes the door. Lloyd is still for a few seconds. He then runs to the door, knocking down his chair. He exits.*)

LLOYD: (*Shouting.*) Mae. . . ! (*Henry makes a plaintive sound.*) Mae. . . !

HENRY: Mae. . . !

LLOYD: (*Offstage.*) Mae. . . ! (*Henry makes a plaintive sound.*) Stop, Mae!

HENRY: Stop!

(6) (*Lloyd enters running. He takes the rifle. Henry makes incoherent sounds. Lloyd exits running.*)

LLOYD: Mae. . . ! Stop. . . ! Stop, Mae!

HENRY: Mae. . . !

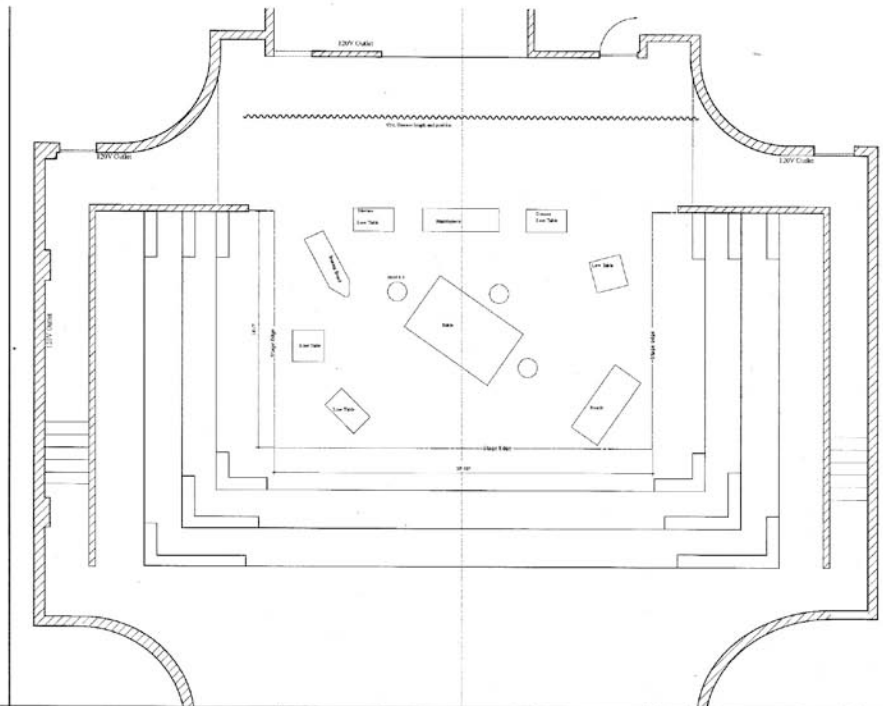
LLOYD: Mae, stop. . . !

HENRY: Mae. . . !

LLOYD: Mae! Mae! Mae!

(*A shot is heard. There is silence. Another shot is heard.*)

HENRY: (*Plaintively.*) . . . Mae . . .



- ① Ld P Ma en USL
 - X UC
 - P Ma - Hb C
- ② Ld X MP
- ③ Ma goes limp
 - Ma Ho Ld f8820

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(Lloyd appears in threshold carrying Mae. She is drenched in blood and unconscious. Lloyd turns to Henry.) ①

LLOYD: She's not leaving, Henry. ②

(Henry lets out a whimper. Lloyd places Mae on the table. Mae begins to move.)

MAE: Like the starfish, I live in the dark and my eyes see only a faint light.
It is faint and yet it consumes me. I long for it. I thirst for it. I would
die for it. Lloyd, I am dying. ③

(Mae collapses. Lloyd sobs. Henry lets out a plaintive cry. They freeze.)

END

2.7 REHEARSAL NOTES

The following documents are rehearsal notes. The beginning notes are crude, impromptu, handwritten notes as much of the work was physical during the beginning stages of rehearsal. During the later portions of rehearsal, when run-throughs were more frequent, there was more time for note-taking thus the later notes are typed.

Mae - knees
- Age

①

- kneeling on mantelpiece
- won't have to walk around
- M - more frustration @ "what"
- "Where's dinner"
- not that angry @ Slam on table
- Chair distance @ pig in the mud
- emphasize clean
- let him eat it has meaning → poor
- lower tone / Wish went to doctor
↑ Pause + recognize
- Don't eat yet Mae
- Watch falling into hip
- Great asides

②

- Slouch even more L
- Cough works
- low voice on "difficult"
- Quicker read
- M more upstage @ soup

③

- Pick off some dirt on plate
- Waste (old + age dynamic)
- "I" feel hollow + base
- stick to table upstage
- hair is great @ kiss

④

- Rush lines @ bedroom

* Lloyd good transition

* Henry is father never had

- ⑤ - Lloyd grab plate
- Don't take food plate to stone
↳ just get rag
- Snap @ Lloyd for eating + learning
- Great volume @ prayer
- eat from dishes <not joyous but avoidance>

-
- ⑥
- Great slap scene!
- still more recognition by a sez. to see shock on face then regret

-
- ⑦ - stare @ Henry @ desire to work
- Desperate @ how can there be offense

-
- ⑧ - kiss needs to be spontaneous
- Great on Henry
- Henry wants her now

⑨ ~~Henry is father never had~~

What's gone (pause) you can't get it up

You know where's dinner

Don't eat Mae

watch knees

- lean back in chair Mae @ table

- why go to the store? get butter

- "I" feel hollow + base

- more upstage @ monologue

- more tense @ kiss

- more tension @ bed scene

- Rag on store @ dinner scene

- ~~stare~~ more shoving on book

- Good Mae turn

- Take a second longer @ slap

- lean back + turn @ father speech
(look out)

*heat of iron + day

- Quicker kiss
- more ambiguous Oh Henry (delight)
- move further back @ "curse"
- look around for Mae Lloyd when enters room
- Something new in Lloyd
- Mae cheat out @ pills
- Took away Mae up to Henry
- Not so certain Mae @ he'll pay it back
- hear Spilling of money on table
+ Scoot money into purse
- love to you
 - look away Mae

- iron is much better
- * - Where's dinner
- Don't lose volume when low
- "Corn" Great

- laundry piece on table ✓

- sitting works better w/ Henry

- looking @ Lloyd under table is great

- Take a moment @ stove "I won't be wanted"

- better diagonal! Great!

if u
- will : lower ending

- get you a blanket - look more to right + up @ bedroom

- more moment looking @ ^{Lloyd} ~~Henry~~ being messy

- slower + more deliberate (soul)

- lean back when Henry sits

- better kiss
- more happiness in oh Henry

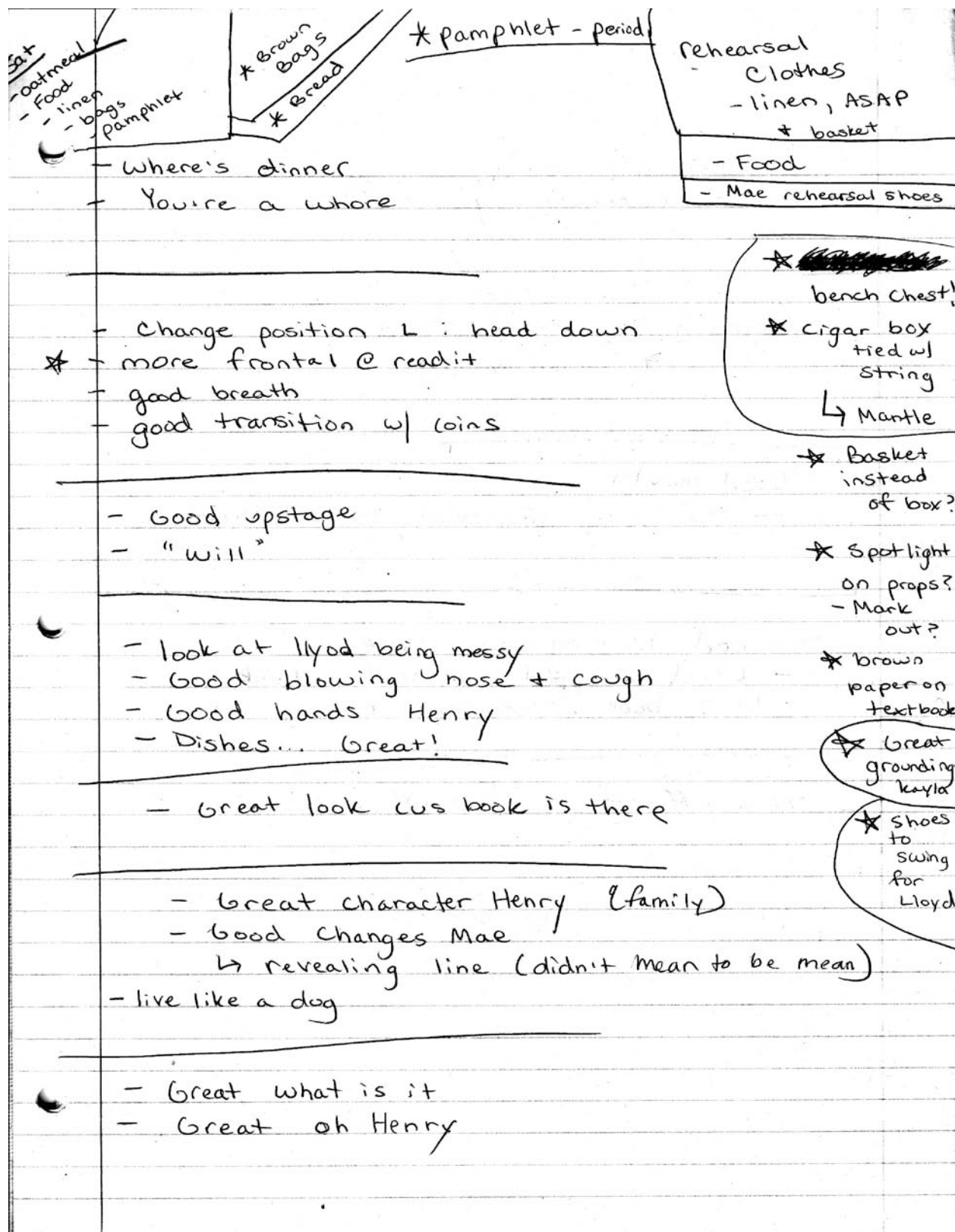
- L : crab look out at audience
- K : look up @ bedroom when
Lloyd says took from Henry
- Coins not dollar

- He fell has to be slow + clear
So audience knows

- lean forward more Lloyd

- L
Downstage when
looking @ book

- Sit Eric once book is taken



- Good looking Lloyd
 - Don't Care (Henry) @ Lloyd's fall
-

- Great! Mae, Henry, Lloyd
→ Stolen money
-

- Good mouth
 - too long movement to kill him
-

- Good leaning on table
 - Good dropped line before book
 - more book clenching + rocking
-

- more effort in throwing arm

★ music
cuts @ 8
for Act II

- Perfect face Henry

★ Red
Lighting w/
Gun
Shot

- Cheat out @ stolen money Lloyd

- ~~M helps him in?~~ H drag himself in

- throw shirt on floor

- Good coins Lloyd
- Pull needs to be tighter
- "Where's dinner"
- You're a whore
- Too long of a pause @ Corn

- * Door Frames?
- * Two boxes propping a board for iron
- towel wrapped around iron slabs

- Take bread out of bag
- Come in @ I wish I could
- Call out to Henry
- more downstage Lloyd
- more center @ layout Lloyd
- Don't move on butter Henry

- Lloyd have part of body out from table
- Don't sit @ Hollow + Base
- Don't move to him for kiss → let him come to YOU

- Volume
- Hide book until he shoves it in Lloyd's face
- More downstage @ Bad for me

- Hold up money + have a realization that he did take it

- Smaller box

* Blood Stain on back

rivet
for iron

* what would pill box
look like 1930s

- light mantle during Mae chaos
- Then dark when gun is taken
- Good nod ✓
Mae

- book have
images +
big
words

- Eric get rag to wipe own
hands
- exasperated so kill him
- Challenge in the end

- ~~Don't~~

MUD ~ RUN-THROUGH ~ 03.29.10:

1. 4.

GP: Make it smaller?

Kayla: Be careful of her quiet moments - she gets too low.

Pronunciation of the medical terms - shouldn't that be correct - even if they don't know what they mean?

* Ends of scenes more vivid - clearer! Sharper moves and/or line delivery. Then, what happens after the 8-counts? Actors getting into position - half-light?

Hoyd - should eat noisily

Can't understand Kayla when she's crying, after Henry says "Grace" a 2nd time.

Fred looks down too much - try to get him to keep his head up more.

Lipstick/Mirror scene more important.

* Why has the playwright broken up the play like this? Your direction does not make that clear yet.

He can move his right arm? That doesn't make much sense as he's being fed.

Fred is not quite in the same play - needs to play stronger, with more at stake!

What are Mae's reactions?!

mail for
additional \$200

★ Scott + defense
→ thesis after
production

- ~~smaller~~
- Great trunk
- Bigger little table
- Bigger iron board
- longer cabinet
- Bench is great
- Table (shorter)

★ Costume (pull costumes
instead of build)

★ Set (supplies from shop?)
- Platform for fireplace?

- Great where's dinner!
- Too exaggerated pressing
- Work!

★ Volume Mae

- More frustrated "what does that mean"

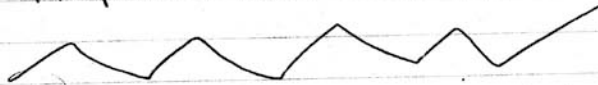
- Cheat out Henry on box
- Step back on "I want you here"

- Actually pour milk + cut bread
- Great food moment "Lloyd do you take pleasure"
- Work on crying (enunciate while crying)

- More angled Lloyd in rocking chair

- lean back in chair at kiss

- Fireplace + chair moved forward



- More ~~defensive~~ defensive @ Lloyd's pill
+ don't drop volume
↳ need lead up



- Concerns w/ standing on table
- More panting @ who's going to take
car of him



- Quicker, more intensity



- volume! * Need rehearsal Shoes



- Bread must be in bag

- Come more into space @ could have read it



- hold book out as if you couldn't read it
- more misunderstanding on Mae's face @ terminology

- hold plate up Mae

- pick crumbs off plate

- cheat out Henry

- Good intensity in 2nd kiss

* Bread
Should
still be
on table

- good throw Lloyd! loved it's center position

- Pour milk + No bag

- Don't move during prayer

- Notice Lloyd making mess to prompt movement to counter

- Much better cry Mae but inaudible

- work on slap

- losing speech Mae (father speech)
→ make it quicker

- losing lines

Scene
is
dragging!
Speed up +
make
more intense

- Two ends to green beans

- Quicker kiss that
surprises Mae

- Henry more ~~up~~ downstage in chair

- ~~more~~ quicker push of Henry's book
to prompt reaction

- Quicker @ pill scene

- Kayla's back to audience @ table!

- Careful not to let money roll

- Rework Lloyd chaos scene → quicker

- Go all the way around

- use chest! Kayla @
old

w/ more
intensity

11

- more intensity in stop that @ oatmeal
- wipe hands on rag then throw it @ him
 - ↳ wipe face
- Good "so kill him"

- lost intensity Lloyd
- Don't wait for Henry to repeat - keep going!

- more movement during Henry's monologue

- Mae pay attention to what is happening

- more intense I'm coming!

- Don't lose volume "You took the money"
- ★ Great walk off Mae with stop

- Chair needs to be pushed in so it doesn't block

- great quick transition
- losing lines Mae! Don't drop
- Drop elbow mae + shake + heavy breathing

★ Speaker assign

- don't use red lights

- stark & rough

- deep breaths
no shake & arm

- clothing for Fred
- work boots!

- Close in space
- Read with more clarity : more enunciated
 - ↳ Reads low then out
 - ↳ working it out more
- Punch line : Sharper look then pause
 - ↳ flows & stops
 - Break! Arch it to a conclusion!
- Scene lights, freeze lights, transition lights
- Fred looking down
- lipstick scene needs bigger end point!
- More awkward paralysis
 - ↳ keep shirt on after Oatmeal
- Fred older man : movement
 - ↳ bet him a gut!
- Stronger w/ more @ stake for Fred
- broken up scenes, clarity of ends of scenes
 - point of each scene
 - each message in each segment
 - ↳ context of story
- ★ what are Mae's reactions? victim!
 - what message

★ good aging Henry

- Email Ted to come to rehearsal tom.

Henry
reads

- H: louder & quicker
- More frustrated "what does that mean"

Kiss
scene

H
- Question: Here?

12:00

- M: exit to R of iron board

boy
scene

- Kiss : M: louder & more
intense last line "oh Henry"

pills
scene

- look like you are
going to move forward M
& stopped; cheat out

costume

~~Go behind the G. old~~

- Mae come more into space!
- Don't go so far upstage Lloyd

Reading

- Great Henry
- wave hand out Mae for Money

- Rush in Lloyd @ noise - more concern/
don't know
what's happening
until you~~r~~
realize!

- Good struggle H; maybe a little more

★ Block stool next to
counter

MUD ~ RUN-THROUGH ~ 06.05.10:

S. Coleman

SET?

tone?

Colors?

Get away
from the script.

COSTUMES?

gruffness.

They enter in the light? That should have some character action.

1st Scene is wonderful.

Prostatitus - prostate gland - perineal pain - ??

2nd Scene - slows down too much in both pace and energy.

You need to insist on Fred rehearsing in rehearsal clothes.

Fred and Kayla lose their identity as characters in MUD.

Fred: more energy, size, age. Kayla mustn't lose the lower-class woman of the 1st scene - she was great in that one.

They mustn't allow themselves to reduce to just a "conversational" tone & level of energy.

Fred could be cruder and gruffer - he drops back to the refined, intellectual college student too easily. Scene at the dinner table, saying Grace twice - feels static - and the quality of your staging for thrust goes away.

Still not sure about the changes after the freezes - are they in character?! If so, you could develop that.

Kayla is sitting too much - she's the restless one - use that to move her more.

At the end of the "hermit crab" reading - have her stand sharply & look at both of them - that cues the freeze. Everyone's movement should be sharper - "soft" movement is not right - edgier is better.

- Eric needs to watch his diction.
- Kayla: remind her to keep that brash base — if she gets too "soft", the character disappears.
- You need to do some work on Fred's stroke — not at all convincing.
- Lines or business that are frozen need to be more vivid.
- Not seeing the arc of the play as vividly as we should — levels of increasing urgency, intensity, power or passion through the latter scenes of the play. Sustaining the energy in the dialogue right through each scene, right through to the end of the scene.
- Fred is better after his stroke.
- What does he kill her with?
- ★ Kayla's speech on the table — more struggle, more life in her dying.

MUD ~ RUN THROUGH ~ 04.07.10:

- I'd have them enter from opposite sides.
- Clearer on "I have 3 pigs" - sets up the joke later.
- Clearer on all the "mud" lines.
- Lloyd needs to be really dirty - majorly "distressed!"
- That's a hammer, not an axe!
- Great 1st scene.
- "Henry to read it - he's outside" clearer
- Henry needs a vest, or a coat, or both. Cufflinks?
- Buttons?
- Henry reading the pamphlet - can you move him sooner.
- "perineum"
- Blocking w/ Lloyd in the chair and Henry & Mae on either side - bad for thrust.
- Lines which end scare need more edge & clarity.
- Henry is better but still needs more power & presence to stay in the same play w/ Lloyd and Mae.
- "Mae this is unexpected" - don't let him look at the floor.
- Can those kisses be more sexual - they "say" a lot!
- Have Lloyd do something crude w/ the box.
- Get Fred to stop looking down.
- Kayla standing that close to the table between Henry & Lloyd rough on the sightlines from the sides.
- Henry really needs to kiss Mae - crudely, but not as crude as she kissed him.
- Be careful of Mae with her legs on the table - she may be flashing house left.
- Fred is a lot better - keep him on this track and make it even stronger, more forceful! That's why Fomes gives him a stroke.

- Henry needs to keep the sleeves down on the blue shirt - pushed up is a young man's look.
- What happens during these counts? Is there a sound? Just a light change? Think about your options to maximize their effect.
- Eric in the "Who took my money? / Who took my book?" scene - loses Lloyd and becomes a little too Eric.
- Keep working on Fred's paralysis - it's better... but...
- Can Henry do a token "humping" before he comes - again, it needs to be just a bit cruder.
- Have Lloyd pick-up the axe when he climbs on the bench for "Kill him, etc." - then he can carry it to the table and leave it there until the next break.
- Eric's "I love you, Mae" needs to be stronger - Fred's is good!
- Eric is losing his "Lloydness" - getting a little too normal in a couple of sections.
- Henry's "Mae", after the shots, should be gentler.

★ This is going to be VERY GOOD!

- Kayla is fantastic; Eric almost equally so; and Fred on the way!

DATE: 4-2-2010

LOCATION: Heymann

KEY:

L=Lloyd

M=Mae

H=Henry

SCENE 1: SCHOOL	<ul style="list-style-type: none">• L: Don't lean on fireplace—lean on platform instead• M: Cheat out (even come forward more) at “work!” lines• M: Don't forget to slam chair when crossing downstage to L• M: Don't go down to knees so quickly with “Pig in mud” monologue—make it a gradual lowering• M: More shock and confusion at line “you did?” in reference to Betsy• L: “where's dinner” bit is like the “crab” monologue and should reflect your growing feverish state• L: be more direct in walking to window then walking upstage at “I am Lloyd, I have...”
SCENE 2: HENRY READS	<ul style="list-style-type: none">• L: Be more sarcastic with “drank till he died” line• M: We need to rework the bag because it makes too much noise when you flatten it• H: be more defensive at “I don't know what this means”• M: be more defensive at “he wanted to go with an axe”• L: good acknowledgement of the butter• ALL: we need to slightly rework the end of this scene so there is an immediate freeze and no movement from H or M
SCENE 3: PHILOSOPHY + FIRST KISS	<ul style="list-style-type: none">• M: more build up to “I love you”—we should see you working all of these emotions out in your head as you say them; more uncertainty in your words; we need to see you think them through as you say them and realize what you are saying• M: More excitement at 2nd kiss with “I want you here”—realize what you are saying
SCENE 4: LLOYD PLAYS WITH BOX	<ul style="list-style-type: none">• No notes
SCENE 5: DINNER	<ul style="list-style-type: none">• M: we need to see you feel your soul moved during the prayer (heavy breathing, facial recognition, etc.)• M: sit more downstage in your chair while at dinner• M: more excitement at “do you feel that way Henry”—you want to connect with him• M: turn away (downstage) when crying and sob louder; turn back to Henry at “dishes...” line because you are avoiding Henry's confrontation of your vulnerability
SCENE 6: SLAP	<ul style="list-style-type: none">• M: don't forget to lean back in the chair during the middle of the reading• M: Don't prep for freeze and look back at L after you look at book; you should have another facial reaction to slapping L and that is the moment we cut to the freeze• ALL: Slap is looking good—keep it up!

<u>SCENE 7:</u> WHAT IS LLOYD TO YOU?	<ul style="list-style-type: none"> • M: more movement during monologue (forward, backward, leaning, etc.) to keep you from being too stationary • M: continue to work on separating the beats in the monologue and changing the intensity • M: there should be something deeper at “got sick and died” • M: more question on “HOW can there be offensive...”
<u>SCENE 8:</u> LIPSTICK	<ul style="list-style-type: none"> • H: the bag will be pre-folded so you don’t have to make noise in folding it • M: don’t prep for kiss, just scoop back in chair and let the kiss take you by surprise • H: the kiss looked great with how quick it was • ALL: Great freeze at the end!
<u>SCENE 9:</u> DEATH STARES	<ul style="list-style-type: none"> • ALL: Great freeze at the end!
<u>SCENE 10:</u> LLOYD’S PRESCRIPTION	<ul style="list-style-type: none"> • L: great tip of chair as you fell then you grabbed it mid-air • L: don’t forget to hold on to table to support yourself after you fall then hold onto DL chair for support • L: walk with a visible pain in your groin • NOTE: For the ending, H will sit-L will fall-FREEZE
<u>SCENE 11:</u> LLOYD’S PILLS + STOLEN MONEY	<ul style="list-style-type: none"> • H: slam of pants is great! • M: move back and forth, towards L and then towards H • M: at end, look as though you are about to move forward to talk to L then we have the freeze
<u>SCENE 12:</u> LLOYD’S DANCE	<ul style="list-style-type: none"> • L: stand tighter at “push me” • L: roll on floor at “ah” before you jump over the table • M: look like you are moving forward to help L then freeze
<u>SCENE 13:</u> OATMEAL	<ul style="list-style-type: none"> • L: lean more forward to feed H • L: throw rag more forcefully at H • ALL: great freeze!
<u>SCENE 14:</u> S-T-A-R	<ul style="list-style-type: none"> • L: great look around the room for M • M: go more upstage during scene
<u>SCENE 15:</u> MAE’S “RAPE”	<ul style="list-style-type: none"> • H & M: both need to look like you are about to say more then freeze cuts you off
<u>SCENE 16:</u> MAE LEAVES	<ul style="list-style-type: none"> • H: good chair scoot • H: great chair fall and M’s pick-up of chair • M: your voice cracked and it sounded great • M: show more confusion at what to say after they both say “I love you”; open your mouth as if to respond but no words come out then we go to freeze very quickly
<u>SCENE 17:</u> MAE DIES	<ul style="list-style-type: none"> • M: your upstage position at “goodbye” is great, just move a little more stage left • M: exit in to the vom for your quick change—this may change once we get the door frames on and the lighting set if we can disguise your move into

	<p>the side room</p> <ul style="list-style-type: none"> • M: wait to be placed on table (there can be a notable pause here) then breathe deeply and speak your lines • ALL: remember after the freeze for this scene H walks off stage in character and L carries M out
<u>GENERAL NOTES</u>	<ul style="list-style-type: none"> • Each scene needs to end on a high note with the freeze cutting off the action, thus framing the moment. Right now many scenes are being played to a lead up to the freeze instead of the freeze catching the scene off guard. • The transitions between scenes look good—they are efficient in speed but remain in character. Be aware that there will be a lighting effect for the transitions but don't play off the lighting to start the scene, keep doing what you are currently doing and the lighting will play off of your action.

DATE: 4.5.2010

LOCATION: Heymann

<u>SCENE 1:</u> SCHOOL	<ul style="list-style-type: none">• L: No bread on table; bread will be in your pocket for you to munch on• L: More force at slamming of iron and pulling M (3 steps-slam, yank, pull)• L: Stay at bench a second more when saying lines "I am L, I have three pigs..."• M: Don't look like you are expecting L to grab you• L: Lean back more when you have M feeling you up• M: Struggle more during groin scene• L: More build up to feverish "Where's Dinner" bit; draw out the 2nd "where's dinner" to prep for longer where's dinner bit• M: Use table to fold laundry
<u>SCENE 2:</u> HENRY READS	<ul style="list-style-type: none">• L: say line "I wish you could have read it" much quicker so M doesn't go so far upstage before turning• H: Keep up the characterization of an old man with the roughness, aching body, and varying degrees of vulnerability• M: good sitting while H reads• H: Keep up the good reading! Remember, all the words should be pronounced correctly but uttered with difficulty and stumbling- "Prostatits" "Prostate"• H: be more defensive what L asks "what does that mean" then speed up the 'excuses' of the dictionaries until you can break away the attention turning to L looking swollen• L: be louder and quicker in your "what does that mean" line so it sounds like you are cutting H off, not waiting for him to finish• M: come more downstage during the 3 on 1 with L when he is in the chair
<u>SCENE 3:</u> PHILOSOPHY + FIRST KISS	<ul style="list-style-type: none">• H: keep bringing in more intensity in opening monologue, accentuating certain words with volume and recapturing both M and the audience's attention; good grabbing M's plate to get her attention but don't put it on top of the other plates because of the noise it makes• M: keep building the intensity in your monologue—you have done great work getting it to where it needs to be! Remember to start off strong so it carries through everything else. The visual hesitation at "I want you...I love you..." is great! Don't forget to pause and reflect before "I am not smart"; end "If you will" the way you did on Monday (high notes, excitement)
<u>SCENE 4:</u> LLOYD PLAYS WITH BOX	<ul style="list-style-type: none">• No notes
<u>SCENE 5:</u> DINNER	<ul style="list-style-type: none">• L: great noise effects!• H: start prayer more quickly so M doesn't have time to stand on your right too long

	<ul style="list-style-type: none"> • H: great prayers! The first one you don't seem to care about and the second one has a little more invested but it still has H's roughness-great! • M: Keep the intensity in the monologue and get really frustrated that you can't remember "the words" which will prompt an angry abrupt movement up to the iron board; keep it rough and loud and intense so you don't slip back into docile Mae • M: great cry out at "soul"—keep it up and watch the diction with the last "soul" line • L: take plates to mantle/M: take pitcher & your plate/H: take bread
SCENE 6: SLAP	<ul style="list-style-type: none"> • Looks great! Mae your face is perfect!
SCENE 7: WHAT IS LLOYD TO YOU?	<ul style="list-style-type: none"> • M: Sit more downstage on chair • M: Quicker, more intense monologue—have more repressed anger as you bring back memories of the past. We don't want slow moments in this—remember that all of the men in your life have kept you stuck in the mud starting with your father • H: sit slightly further back in chair (a little more upstage) • M: feel the intensity and desperation at "How" and nudge, shake, prod Henry at this moment
SCENE 8: LIPSTICK	<ul style="list-style-type: none"> • M: Great "what is it" because it was frustrated and angry • M: don't prep for kiss—you are backing away from H at an angle to avoid him when he steals a kiss; the "oh henry" sounds good but keep in mind, H is now becoming more dominant in the relationship and you have been dominated by all the men in your life so that is why the "oh henry" is so loaded—because you realize H is just like all the other men after you thought he would be different
SCENE 9: DEATH STARES	<ul style="list-style-type: none"> • L & H: great intense looks—take cues from reading • M: more build-up in response to words the prompt you to jump up at the end of the reading and look at them; very abrupt jump up—don't give us any indication that you are going to jump up. Startle us!
SCENE 10: LLOYD'S PRESCRIPTION	<ul style="list-style-type: none"> • L: Use the table to lean on for support after falling then use the DL chair for support as well to lean on • Lights will cut as soon as L falls on the ground (H will already be seated)
SCENE 11: LLOYD'S PILLS + STOLEN MONEY	<ul style="list-style-type: none"> • L: it doesn't matter if you don't get all of the pills picked up because you are so feverish and in a panic; just scoop anything remaining up at the end • M: great movement —intensify and look more like you don't know what to do • H: great volume and intensity • H: stop upstage at iron board to deliver last line (I will let you know at the next run if it works or not)
SCENE 12: LLOYD'S DANCE	<ul style="list-style-type: none"> • L: plant yourself more during "push me" • L: roll on floor at "ah"

	<ul style="list-style-type: none"> • L: slow down and really ‘stick it to Mae’ when you go behind her and tell her H is “old”
SCENE 13: OATMEAL	<ul style="list-style-type: none"> • L: pour a tiny bit of milk in Oatmeal before starting scene and grab some napkins to take with you to the table • H: More volume and intensity at calling out for Mae • L: move a little more downstage at “kill him” • L: wipe any excess oatmeal at the end of scene if it spills on floor
SCENE 14: S-T-A-R	<ul style="list-style-type: none"> • L: remember you don’t have to wait for H to repeat you—you could speed this up a tiny bit but not much • M: hold hand out and shake it at “hand it over” • L: more intensity and more at stake at “H show M you can walk”
SCENE 15: MAE’S “RAPE”	<ul style="list-style-type: none"> • H: there can be a little more intensity and roughness during this monologue • H: your movement on table can also be intensified and more jerky to really scare M (and the audience) not knowing what you are going to do • H: more effort in flinging your body onto M—make it rougher and more dramatic almost knocking the wind out of M so it is really traumatizing
SCENE 16: MAE LEAVES	<ul style="list-style-type: none"> • M: hold up the money higher when you pull it out so all sides of the audience can see • M: don’t lose the line “life” • M: open mouth to speak (but look like you don’t know what to say) at the end but the freeze will cut you off
SCENE 17: MAE DIES	<ul style="list-style-type: none"> • M: don’t lose the diction in your hysteria • M: before “goodbye” come into space as if to stay, look around, then say your line and quickly leave • L: M will now have her side showing when you carry her in and you are swinging her on the table around the left side so we don’t hurt her arm • M: keep up the good work we did yesterday! Make it loud and intense as you fight for every last breath that you have. Make your slam down more intense and to knock the wind out of you—then you can slow down your dying line to L
GENERAL NOTES	<p><u>Some of Stephen’s Notes</u></p> <p><i>*We have addressed all of these but they are repeated here as reminders</i></p> <ul style="list-style-type: none"> • 2nd scene-slows down too much in both pace and energy • Fred needs to rehearse in rehearsal clothes (gut & shoes) • Fred: more energy, size, age, gruffness • Kayla: mustn’t lose the lower-class woman of the 1st scene • Mustn’t allow yourselves to reduce to just a conversational tone and level of energy • Fred could be cruder and rougher—he drops back to the refined, intellectual college student too easily

	<ul style="list-style-type: none"> • Scene at dinner table seems static • Develop more character during transitions • Kayla is sitting too much—she is the restless one • At the end of the “hermit crab” reading have Kayla stand sharply and look at both of them—that cures the freeze • Everyone’s movement should be sharper—“soft” moments are not right—edgier is better • Eric needs to watch his diction • Kayla: keep that brash face—if she gets too “soft” the character disappears • Work more on Fred’s stroke—not yet convincing • Lines or business that cue freezes need to be more vivid • Need to see more levels of increasing urgency, intensity, power or passion throughout play. Sustain the energy in the dialogue right through each scene right through to the end of the scene • Kayla’s speech on the table—more struggle, more life in her dying
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DATE: 4.9.2010

LOCATION: Heymann

<u>SCENE 1:</u> SCHOOL	<ul style="list-style-type: none">• L: go behind the ironing board to slam down the iron, not in front• L: “shit” line was lost• L: lost clarity in last “where’s dinner” line• M: more shock at “You Did” in regards to L & Betsy and up the sarcasm• M: put laundry on top of ironing board not in front• L: great ending!
<u>SCENE 2:</u> HENRY READS	<ul style="list-style-type: none">• M: clearer and cleaner and louder “I got Henry to read it...he’s outside”• M: be clearer and louder when shouting to Henry• M: unwrap the butter at the counter and place it on the butter dish• H: there could still be more struggle in reading but it is getting very good• L: cut off H more during his reading• M: stand more downstage of L when he is in the chair and you & H are talking to him• L: lean more back and even push chair back when you climb onto left chair and H & M talk on either side of you
<u>SCENE 3:</u> PHILOSOPHY + FIRST KISS	<ul style="list-style-type: none">• H: great forceful pulling down of the plate that M holds• H: still needs a little more intensity & volume in opening monologue• M: more intensity & volume in the start of your lines after H’s monologue• M: keep up all of the great work on your monologue; your “I’m not smart” and hesitation on “I love you” is great• M: keep pushing up the sexuality; kisses should be aggressive, crude, and highly sexualized• H: leaning back during kiss looked great• H: there needs to be more confusion, surprise, shock at “unexpected” and keep your head up at that line• M: at the end of the 2nd kiss step back into H’s space very suggestively and end up with your leg hiked up against him• M: “If you will” is deep and sexualized but the ends on a high note to suggest there is more coming. If you end on a low note it suggests it’s the end of the scene but we want the freeze to end the scene, not the action• H: line “did you feel my mind” needs to have more humph to it like you just had the wind knocked out of you by M’s surprise kiss• H: help M & L clean up at the end of this scene
<u>SCENE 4:</u> LLOYD PLAYS WITH BOX	<ul style="list-style-type: none">• L: Stephen suggests doing something crude with the box—see what you can do with this but don’t get wrapped up in it because I am not sure I agree with that note
<u>SCENE 5:</u> DINNER	<ul style="list-style-type: none">• M: make sure you bring knife and spoons for this scene• M: great blocking change—keep it

	<ul style="list-style-type: none"> • M: monologue is better but keep working on building the intensity and increase the volume; you need to be louder than L • M: more build up to crying (ex. Heavy breathing) • H: great volume and prayers!
SCENE 6: SLAP	<ul style="list-style-type: none"> • ALL: overall looked really good • M: don't prime for slap—it needs to be unexpected • L: slap needs to be louder if possible
SCENE 7: WHAT IS LLOYD TO YOU?	<ul style="list-style-type: none"> • M: volume!!!! Intensity and quicker pace needed • M: move to center of fireplace after you place book down • M: good shake/grasp of H—intensify it a little
SCENE 8: LIPSTICK	<ul style="list-style-type: none"> • H: kiss needs to be crude, aggressive, and quick—don't let off of her • M: you need to control the gentle pushing back of H because he won't stop and that is when you say "Oh, Henry"
SCENE 9: DEATH STARES	<ul style="list-style-type: none"> • ALL: Great!! Great ending M with the abrupt pushing of chair and standing!
SCENE 10: LLOYD'S PRESCRIPTION	<ul style="list-style-type: none"> • L: use table after fall to "crawl"/use for support to left chair then use left chair for support • L: needs to be louder and more intense; speed up the pace • L: watch the diction and clarity—stick with the "stumbling" of words so we can still feel your feverish state but can hear all of the words • H: great yelling! • L: can you fall louder and quicker after H sits
SCENE 11: LLOYD'S PILLS + STOLEN MONEY	<ul style="list-style-type: none"> • L: don't worry about spilling pills; just pick them up at the end of the scene—the scene is too intense for you to wait to get all of the pills, just keep going with your monologue • L: quicker "took it while he slept" line
SCENE 12: LLOYD'S DANCE	<ul style="list-style-type: none"> • L: more energy and speed—it got very slow during the run and it needs to be non-stop movement with the lines • M: slam iron down when L throws the clothes off, then move downstage to pick them up while still maintain the lines during this interaction; when L runs off stage move back upstage to your original spike to look at him before the freeze
SCENE 13: OATMEAL	<ul style="list-style-type: none"> • H: no socks • H: swat L with good arm if you have an opportunity • H & L: scene is too slow and taking too long; make it quicker and more intense • L: throw rag at H instead of casually placing it on him • M: put basket on left chair instead of on table • L: don't lose quirkiness of Lloyd from this scene on—don't be too normal which is how it has been playing. Even though L is well he is still Lloyd • L: don't yell the last line "Just clean it"

	<ul style="list-style-type: none"> • L: roughly wipe H's shirt instead of his face • L: don't drop the line "he spit it" said in response to M's "did he eat" • L & M: don't drop end lines "kill him" "so kill him"
SCENE 14: S-T-A-R	<ul style="list-style-type: none"> • No notes—great!
SCENE 15: MAE'S "RAPE"	<ul style="list-style-type: none"> • H: great intensity and volume • M: have more shock on face in the beginning at H masturbating at the table, but the shock is only for a brief second • H: great throwing of the chairs! • H: do a little more "humping" of M or cruder action during "I'm coming" • M: before exiting during the transition, move the center chair so H can reach it
SCENE 16: MAE THROWS BOX	<ul style="list-style-type: none"> • M: once H falls out of the chair make sure you pick it up and place it more right so it doesn't cause a conflict when you are carried in later • M: pushing on H needs to be gradual and forceful to lead up to his falling • L: pick up axe when saying "kill him, kill him" was great • L: "I love you" at end needs to be stronger and more desperate • M: don't drop line "life" at the end • L: don't stand so still when you are stage right looking at M upstage
SCENE 17: MAE LEAVES & DIES	<ul style="list-style-type: none"> • M: don't drop lines in your hysteria • L: two shots need to be closer together but sounded great • M: keep the dying monologue in the middle just like we had it in rehearsal • H: last line "Mae" needs to be more gentle (but keep the volume) because you know Mae has been shot
GENERAL NOTES	<ul style="list-style-type: none"> • Transitions need to be quicker in general but remain in character • Freezes will now be 5 seconds • Lines that end the scenes need more edge and clarity • Fred: we will work on the blood on Sunday or Monday at the latest • ALL: your costumes look great! Fred I will work on getting you either new pants or aged pants so they fit your character

DATE: 4.11.2010-Wet Tech

LOCATION: Heymann

KEY:

L=Lloyd

M=Mae

H=Henry

SCENE 1: SCHOOL	<ul style="list-style-type: none">• L: careful of losing your diction while chewing your bread at the top of the scene• L: go behind the ironing board to slam down the iron, not in front• L: “gave it to the wall” line was lost• L: lost clarity in last “where’s dinner” line & bring the intensity down a notch when you say the line and slam the table• M: “multiplication” line was delivered strangely and not how it has been rehearsed• M&L: scene lost some of its intensity during this run• L: your bread fell under the table during the scene, if you notice can you try to grab it during the transition please• M: I loved your face at the freeze with looking at L!
SCENE 2: HENRY READS	<ul style="list-style-type: none">• M: volume! I couldn’t hear your lines over the noise of the paper bag• L: cut off M quicker with “I wish you could have read it”• H: lost a little of the old age in physicality• ALL: the bit with the alcohol and Ron needs to speed up• H: line “does L have money” needs to be louder and more direct to change the beat• H: your reading of the pamphlet was PERFECT!• H: great bit about the dictionary!• M: lines should be more defensive at “he wanted to go with an axe”• L: don’t spit at M when you slide to the floors• L: lean more back and even push chair back when you climb onto left chair and H & M talk on either side of you• H: can you change your last line “thank you I will” to be delivered quicker (with excitement/anticipation) and louder so the freeze has more to “cut off” mid moment
SCENE 3: PHILOSOPHY + FIRST KISS	<ul style="list-style-type: none">• H: still needs a little more intensity & volume in opening monologue but getting better• M: great intensity at the start of your monologue but then it tapered off• M: keep up all of the great work on your monologue; your “I’m not smart” and hesitation on “I love you” is great• M: keep pushing up the sexuality; kisses should be aggressive, crude, and highly sexualized but your last body movement before “I will” was great• H: there still needs to be more confusion, surprise, shock at “unexpected” and keep your head up at that line• M: “If you will” is deep and sexualized but the ends on a high note to suggest there is more coming. If you end on a low note it suggests it’s the end of the scene but we want the freeze to end the scene, not the

	<p>action—keep working on it</p> <ul style="list-style-type: none"> • H: line “did you feel my mind” needs to have more to it like you just had the wind knocked out of you by M’s surprise kiss
SCENE 4: LLOYD PLAYS WITH BOX	<ul style="list-style-type: none"> • M: your line “throw some blankets on the floor” was lost and needs to be slowed down with more hesitation about what it means—it was too quick and casual
SCENE 5: DINNER	<ul style="list-style-type: none"> • M: monologue is better but keep working on building the intensity and increase the volume; you need to be louder than L • M: line “but I rejoice with the knowledge that I get” needs to be more sincere, louder, and more intense—it seems cliché right now • M: more build up to crying (ex. Heavy breathing) • M: if you can, your crying has started to look like laughter until we hear you and H’s lines, try to get more of a serious facial expression • H: great volume and prayers!
SCENE 6: SLAP	<ul style="list-style-type: none"> • ALL: overall looked really good; someone in the audience gasped!
SCENE 7: WHAT IS LLOYD TO YOU?	<ul style="list-style-type: none"> • M: volume!!!! Intensity and quicker pace needed—keep working on it • M: good shake/grasp of H—intensify it a little • M: “this is L’s home” bit was a little too slow
SCENE 8: LIPSTICK	<ul style="list-style-type: none"> • H: good kiss—it can still be cruder and more aggressive • M: don’t prime for the kiss! • M: “Oh, Henry” line needs to match the push—right now it sounds too soft and not matched with the moment of a surprise crude kiss and you pushing him off
SCENE 9: DEATH STARES	<ul style="list-style-type: none"> • ALL: Great!!
SCENE 10: LLOYD’S PRESCRIPTION	<ul style="list-style-type: none"> • L: your first lines are inaudible • L: still needs to be louder and more intense; speed up the pace • L: watch the diction and clarity—stick with the “stumbling” of words so we can still feel your feverish state but can hear all of the words • L: lines “they put instruments in me” is delivered like a question but it is a statement • H: great yelling!
SCENE 11: LLOYD’S PILLS + STOLEN MONEY	<ul style="list-style-type: none"> • L: make sure to accentuate “henry” when you start your monologue • L: make sure to deliver cue line “crab” for H’s entrance • M: “he’ll pay it back” line should be delivered with uncertainty as we have rehearsed it—tonight it was too confident • L: look at M not H when saying “I went to the clinic...” • H: it took longer than normal to pull out the money and count it—try to bring it back up to speed • L: don’t get so close to H when you drop the money on the table—go back to walking up with hesitation and dropping it quickly then scurrying

	away
SCENE 12: LLOYD'S DANCE	<ul style="list-style-type: none"> • L: take off shoes in vom before this scene • M: great slam iron down when L throws the clothes off
SCENE 13: OATMEAL	<ul style="list-style-type: none"> • L: volume was low in first few lines • H: good swatting L with good arm • H & L: oatmeal bit is still a little slow • L: when you move downstage left and look out the window, sit down and mirror your sitting as in the early scenes. Right now you are standing with your arms crossed and it looks to normal for L • L: don't lose quirkiness of Lloyd from this scene on—don't be too normal which is how it has been playing. Even though L is well he is still Lloyd • L: roughly wipe H's shirt • L: don't flick off H—it isn't period appropriate • L & M: don't drop end lines "kill him" "so kill him"—raise volume and end on high notes so the freeze can cut the moment off • L: don't forget to strike the oatmeal bowl
SCENE 14: S-T-A-R	<ul style="list-style-type: none"> • L: beginning lines need to be louder • M: don't drop line "you did" • L: holding up the book to hit H needs to be quicker (M was waiting too long to say her line and needs that cue) • M: louder and faster end line and don't prep for the freeze—freeze should cut off the moment
SCENE 15: MAE'S "RAPE"	<ul style="list-style-type: none"> • H: great intensity and volume • M: physically clench up when you look away from H and see that he is coming towards you—we should see your body tense up • H: great throwing of the chairs! • H: great grunt and crude manner right before "I'm coming"
SCENE 16: MAE THROWS BOX	<ul style="list-style-type: none"> • M: careful not to hit the audience! 😊 throw the box straight down • M: pushing on H needs to be gradual and forceful to lead up to his falling • M: H will have better pants on Monday to help with getting the money out • L: pick up axe when saying "kill him, kill him" was great! • L: "I love you" at end needs to be stronger and more desperate • M: don't drop line "life" at the end
SCENE 17: MAE LEAVES & DIES	<ul style="list-style-type: none"> • M: at first turn, "I'm going" line needs to be quicker and angrier; only second turn is slow • L: two shots sounded ok—it will be louder on Monday when you have the block back • M: PERFECT dying monologue! • H: great throwing of stool • ALL: I like how the end was very messy with chairs on the floor and laundry all over the place—keep it this way; the messier the better
GENERAL NOTES	<ul style="list-style-type: none"> • PROPS: only a small slab of the butter is needed due to the time period

	<p>and scarcity of the item</p> <ul style="list-style-type: none"> • SM: glow tape is needed to spike the pill box and lip of stage in vom • Freezes still need to be intensified; the action preceding the freeze should be very intense so the freeze captures that moment of intensity. Many scenes are ending on low notes that anticipate a freeze. The freeze should cut off the action mid moment. • Fred: we will work on the blood Monday
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DATE: 4.12.2010-1st Dress Rehearsal

LOCATION: Heymann

KEY:
L=Lloyd
M=Mae
H=Henry

SCENE 1: SCHOOL	<ul style="list-style-type: none">• L: careful of losing your diction while chewing your bread at the top of the scene—all of those words are mumbled• L: put bread in your pocket and not the front of your shirt• M: we will make sure the trivet is in the correct spike mark; make sure to move the clothes aside when you slam down the iron because the house can see you slam the iron on the clothes• L: lost clarity in last “where’s dinner” line but the rest of the where’s dinner bit was good• M: “multiplication” line was delivered strangely—too sweet• L: lost the lines “I’ll work here—you work there” and lines following that when your head is down on the table; lift your head up and up the volume• M&L: scene lost some of its intensity during this run in general—everything should have a crude edge and be quicker
SCENE 2: HENRY READS	<ul style="list-style-type: none">• M: volume! Throughout this whole scene• L: cut off M still a little quicker with “I wish you could have read it”• H: lost a little of the old age in physicality; be more assertive, intense, and rough in your mannerisms in your interaction prior to reading the pamphlet• ALL: the bit with the alcohol and Ron still needs to speed up and be snippy• H: when you walk stage right during your alcohol bit you seem to be trailing instead of walking with intensity (but still as an old man)• H: line “does L have money” needs to be louder and more direct to change the beat• H: move just slightly more downstage at the start of your reading• H: your reading of the pamphlet was good but lost a little edge that it had yesterday• H: dictionary lost a little edge too—it can be rougher but yet still vulnerable• M: lines should be still be more defensive at “he wanted to go with an axe”• L: don’t spit at M when you slide to the floors• L: lean more back and even push chair back when you climb onto left chair and H & M talk on either side of you• M: first ending line of “do you want some butter” has too much of a pause before it—it needs to be delivered more quickly but still needs to have uncertainty in the delivery. Once H says yes then you quickly add in the next line “we have soup...” and even more quickly and excited the final line “stay then”• H: can you vary the delivery of your three thank yous at the end with each

	<p>a growing eagerness/excitement. It sounds too repetitive right now. The last “thank you I will” needs to be delivered quicker (with excitement/anticipation) and louder so the freeze has more to “cut off” mid moment</p>
<p>SCENE 3: PHILOSOPHY + FIRST KISS</p>	<ul style="list-style-type: none"> • H: still needs a little more intensity & volume in opening monologue but getting much much better • M: great intensity at the start of your monologue but then it tapered off again—also speed and volume was lost • H: there still needs to be more confusion, surprise, shock at “unexpected”—more hesitation to search for the right word then “unexpected” comes out • M: line “it is unexpected” needs to have more intensity (speed and volume as well) behind it • M: Push up the sexuality even more; kisses should be aggressive, crude to the point that you “knock the wind” out of H—lots of movement, very forceful passionate kisses, more fervor • H: take a noticeable breath after 1st kiss before you say “did you feel my mind”-- needs to be more like you just had the wind knocked out of you by M’s young, passionate kiss • M: “If you will” is deep and sexualized but the ends on a high note to suggest there is more coming. If you end on a low note it suggests it’s the end of the scene but we want the freeze to end the scene, not the action—keep working on it still
<p>SCENE 4: LLOYD PLAYS WITH BOX</p>	<ul style="list-style-type: none"> • M: your line “throw some blankets on the floor” was lost again and needs to be slowed down with more hesitation about what it means—it was too quick and casual; needs to be louder and more clear
<p>SCENE 5: DINNER</p>	<ul style="list-style-type: none"> • M: as much as you can be quicker in pouring H’s milk so you are already on to pouring L’s milk when the prayer starts, let’s try slicing the bread during the transition so lights come up as you place the bread on H’s plate • M: keep working on building the intensity and increase the volume; you need to still be louder than L • M: line “but I rejoice with the knowledge that I get” needs to be more sincere, louder, and more intense—it seems cliché right now • M: good crying • M: your end line needs to “snap” and end on a high note as if you have more to say but the freeze cuts you off • H: great volume and prayers! • ALL: scene needs to be quicker and have more edge to it • ALL: transition at the end of this scene was too clustered—L make sure to quickly clean up so M & H can follow behind you but not be in the way
<p>SCENE 6: SLAP</p>	<ul style="list-style-type: none"> • ALL: overall looked really good—M there can be more panic in your look at what you just did

SCENE 7: WHAT IS LLOYD TO YOU?	<ul style="list-style-type: none"> • M: volume!!!! Intensity and quicker pace needed • M: intensify and be much louder at the last line “how can there be offense for you here” so the lights cut before H can answer
SCENE 8: LIPSTICK	<ul style="list-style-type: none"> • H: good kiss—it can still be cruder and more aggressive • M: don’t prime for the kiss!!! • M: “Oh, Henry” line needs to match the push—right now it sounds too soft and not matched with the moment of a surprise crude kiss and you pushing him off; there needs to be force behind the line and again, don’t end it on a low note it needs to sound like you are going to say more but the freeze cuts it off
SCENE 9: DEATH STARES	<ul style="list-style-type: none"> • ALL: Great!!
SCENE 10: LLOYD’S PRESCRIPTION	<ul style="list-style-type: none"> • L: you first lines are still inaudible and too slow; we don’t need a build up of a cracking voice because your physicality suggests illness; we just need the stutter • L: still needs to be louder and more intense; speed up the pace • L: get closer to H and shove the prescription in his face when you first walk in so he can look at it close enough to tell it is a prescription • L: watch the diction and clarity with most of your lines in this scene • L: lines “they put instruments in me” is still delivered like a question but it is a statement and needs to sound more like you are stating a fact instead of asking a question • L: at the end of this scene in the transition take your boots off and put them near your bench
SCENE 11: LLOYD’S PILLS + STOLEN MONEY	<ul style="list-style-type: none"> • L: make sure to accentuate “Henry” when you start your monologue so it isn’t lost • M: “he’ll pay it back” line should be delivered with uncertainty • L: GREAT looking at M during the “I went to the clinic...” • L: say your line “took it while he slept” much quicker almost cutting H off • L: don’t get so close to H when you drop the money on the table—go back to walking up with hesitation and dropping it quickly then scurrying away but it was better tonight than it had been • H: line “he took 1.54” needs to be in a lower tone/deeper • H: exit line needs to be louder and more intense
SCENE 12: LLOYD’S DANCE	<ul style="list-style-type: none"> • L: whole scene needs to be quicker and nonstop action including your lines • L: say “before” louder when saying “before he fell” • M: slam iron down harder and be more intense going to pick up the clothes; don’t stay facing L just go back to putting laundry on the board, etc. like you normally would while delivering your lines otherwise it looks like you are priming for the freeze
SCENE 13: OATMEAL	<ul style="list-style-type: none"> • L: volume was low in first few lines and still needs to be quicker; get more and more frustrated at H’s behavior—right now there isn’t very noticeable frustration or a growing frustration

	<ul style="list-style-type: none"> • H: as we talked about, continue to not move your paralyzed side but make your free arm more tense, tight, and spastic so it makes sense that you can't feed yourself. • H & L: oatmeal bit is still a little slow • L: you got better on regaining the quirkiness of L but still work on bringing it up a notch • L & H: great rag throwing throughout this scene! • L & M: "kill him" "so kill him" still needs to raise volume and end on high notes so the freeze can cut the moment off • L: don't forget to strike the oatmeal bowl at the end of this scene
SCENE 14: S-T-A-R	<ul style="list-style-type: none"> • L: lines throughout the scene need to be louder and again have more of a growing frustration • M: don't drop line "you did" • L: great hiding of the book—be a little more forceful and quicker in holding up the book to hit H • M: louder and faster end line and don't prep for the freeze—freeze should cut off the moment
SCENE 15: MAE'S "RAPE"	<ul style="list-style-type: none"> • H: keep up the intensity and volume—up it if you can • H: the movement on the table will be more difficult now that your good arm is more restricted which will look good but be hard to stage so give it your best shot and I will let you know how it looks after the run tomorrow • M: physically clench up when you look away from H and see that he is coming towards you—we should see your body tense up • H: great throwing of the chairs! • H: shake M and get really crude and rough throughout your holding on to her; it was too still during "cripple has no feelings" • H: great grunt and crude manner right before "I'm coming"; start the lines lower and deeper so they can build more
SCENE 16: MAE THROWS BOX	<ul style="list-style-type: none"> • M: you will have the box back tomorrow • M: pushing on H needs to still be gradual and forceful to lead up to his falling • M: watch your diction when yelling at H with L muttering over top of you "I feed you..."; I couldn't understand/hear your words • M: great end line! You got it! It was rough and loud and intense and didn't prep for the freeze!
SCENE 17: MAE LEAVES & DIES	<ul style="list-style-type: none"> • M: when you are at the table sorting through the clothes to find yours to pack in the box, forcefully move the center and left chairs (which will make a nice sound and get them out of the way when you die) • M: at first turn, "I'm going" line still needs to be quicker and angrier; only second turn is slow and don't run off at good-bye. Say the line with intensity and assertiveness like you just made up your mind then quickly walk off. Running makes you seem too bouncy and isn't as strong as a

	<p>forceful quick exit</p> <ul style="list-style-type: none"> • L: we will try out the shot sounds tomorrow before the run because they were too quiet • L: be careful to gather up all of M's dress when you carry her in so it isn't left open for all to see • M: PERFECT dying monologue! Especially your line of "I would die for it" • H: great movement and line delivery throughout; the stool should be back for you to knock over • CHANGE: at the end of M's monologue there should be a couple seconds pause then music is cued and then the lights fade to black out while the actors freeze. The blackout and music should last a few seconds, while the actors remain frozen, then lights should come up for curtain call. • CURTAIN CALL: M slowly sit up on table. L & H get up and go downstage of the table on either side of M, each of you take her hand and gently lift her down from the table. Still holding hands move further downstage and bow. Release hands and all walk stage right, hold hands and bow. Release hands and walk upstage to stage left, hold hands and bow. THE END.
<u>GENERAL NOTES</u>	<ul style="list-style-type: none"> • Overall everything can be edgier and more intense with more volume • Freezes still need to be intensified; the action preceding the freeze should be very intense so the freeze captures that moment of intensity. Many scenes are ending on low notes that anticipate a freeze. The freeze should cut off the action mid moment. • Fred: are you able to come it early at all tomorrow to run through your movement on the table during the "rape" scene now that your good arm will not be so good anymore? • SET: Door frames are cut • MAKE-UP: All blood is cut

DATE: 4.13.2010-2nd Dress Rehearsal

LOCATION: Heymann

KEY:
L=Lloyd
M=Mae
H=Henry

**All of these notes are minor adjustments because everything was so great! Keep it up—don't lose your edge!*

<p>SCENE 1: SCHOOL</p>	<ul style="list-style-type: none"> ❖ Light cue needs to be a few seconds later—Eric should be standing at the chair or even sitting down before lights come up • ALL: great energy and clarity in lines! • L: great iron slam, just watch your volume when you say your line and slam the iron; couldn't hear the first few words because of the noise of the iron • L: "struggle" a little more when holding M to you so it looks like you are forcing her to stay there; M is moving around but it looks a little off that you are so still while she is moving • L: lost cue line "It's gone"—line is needed for M to say her line • L: great "WHERE'S DINNER"! • M: lines are: "I'm pressing. What are you doing. I'm pressing. And what are you doing. I'm pressing. What are you doing." You are adding an "AND" with the first line and it sounds weird. • M: say your line "you have to see a doctor" louder because the thud of the trunk shutting was loud so we couldn't hear the line <ul style="list-style-type: none"> ○ Light/sound cue needs to freeze quicker
<p>SCENE 2: HENRY READS</p>	<ul style="list-style-type: none"> • H: need a little more volume in your opening alcohol lines • H: GREAT line "does L have any alcohol M" • H: start reading off a little more shaky but you nailed it after the first few words! • L: line "what does that mean" way too slow because H was waiting for that cue line • M: great ending lines "want butter/want soup" with the uncertainty just make the 2nd line "want soup" a little quicker and more eager <ul style="list-style-type: none"> ○ Quicker freeze light/sound cue
<p>SCENE 3: PHILOSOPHY + FIRST KISS</p>	<ul style="list-style-type: none"> • H: great looking at L under the table just as the lights came up! keep that! • M: great! Great! Great! • M: great crudeness in kissing H • M: great "if you will"—you got it!
<p>SCENE 4: LLOYD PLAYS WITH BOX</p>	<ul style="list-style-type: none"> • M: great line "throw some blankets on the floor"!
<p>SCENE 5: DINNER</p>	<ul style="list-style-type: none"> • M: try slicing the bread during the transition so lights come up as you place the bread on H's plate • M: great monologue—the only thing off is your line "but I rejoice with the knowledge that I get"; it needs to be deeper, slower, more profound—it still sounds so sweet and cliché • L&H: great licking of the plate L just when H directs his attention to you!

	<ul style="list-style-type: none"> • H: don't actually put your hand on M's shoulder when she cries—reach out and look like you are going to, then hesitate and hold back • L: great hustle (but in character) during this transition—thank you!
SCENE 6: SLAP	<ul style="list-style-type: none"> • GREAT! GREAT! GREAT!
SCENE 7: WHAT IS LLOYD TO YOU?	<ul style="list-style-type: none"> • M: great monologue! It had a wonderful edge to it! • M: move a little more stage right after you put the book down so you are not directly behind H • H: great little movements towards M in general!
SCENE 8: LIPSTICK	<ul style="list-style-type: none"> • Great! • M: you nailed the push and “oh, Henry” • M: angle yourself a little more at the mirror so you don't look like you prime for the kiss but it was a great struggle and moment
SCENE 9: DEATH STARES	<ul style="list-style-type: none"> • Great!!
SCENE 10: LLOYD'S PRESCRIPTION	<ul style="list-style-type: none"> • L: great diction and sickness! • L: shove the prescription in H's face a little more • H: take a second longer to actually notice what L is shoving in your face • L: great instruments line! • H: great cut off of L's instrument line!
SCENE 11: LLOYD'S PILLS + STOLEN MONEY	<ul style="list-style-type: none"> • L: great kicking off of boots during the transition! Keep it! • L: great monologue! • M: great movement back and forth between L and the right exit before H enters • H: great intensity! • H: great exit!
SCENE 12: LLOYD'S DANCE	<ul style="list-style-type: none"> • L: we will have make-up tonight so remember that this is when you quickly pat it off then come on stage • L: great speed and energy! You nailed it! • L: say “before” louder when saying “before he fell” • L: don't drop the volume of the lines “old and falling apart” that is said behind M at ironing board • M: great picking up of laundry and moving along in the scene
SCENE 13: OATMEAL	<ul style="list-style-type: none"> • H: shirt looks great! And pants rolled up looks great! • H: great left side paralysis (try having it hang dead if you can)—if you can, try to sometimes bring your spastic arm up in a grotesque position like you just had a spasm at the moment. If this is just momentary (and played up more during the oatmeal scene) then it will still work to have you use the hand during the “rape” scene; great hand twitching though—keep that and up it if you can • H: don't lose spastic mouth in the middle of the scene
SCENE 14: S-T-A-R	<ul style="list-style-type: none"> • L: great transition with the striking of the oatmeal! • M: don't drop line “you did”

	<ul style="list-style-type: none"> • L: great hiding of the book—you can still be a little more forceful and quicker in holding up the book to hit H
SCENE 15: MAE'S "RAPE"	<ul style="list-style-type: none"> • H: GREAT intensity and volume! • M: clench up a little more when you see him coming and when he is next to you—make your body very ridged and tight • H: great pulling and shaking of M • H: great throwing of the chairs! • M: great terror on your face • H: great face and line delivery at "I'm coming" –it was rough and crude! • M: once H falls, take a second and shake a little standing tight in place before then moving back to say the lines—this is a traumatic event so you wouldn't move so quickly after
SCENE 16: MAE THROWS BOX	<ul style="list-style-type: none"> • M: we will have the box problem fixed today • H: wow! Great fall! I actually thought you got hurt! • M: line "can't I have a decent life" needs to be brought down a notch in intensity—it was too sharp. Keep the volume and intensity but soften it a bit.
SCENE 17: MAE LEAVES & DIES	<ul style="list-style-type: none"> • M: there will be a quick brown out to cue you then scene lights will come up • M: great first exit (and later 2nd exit)—you nailed it! • L: don't forget to look at H when you take the gun and cheat out a little more towards the center so the side audience can see the gun • L: first gun shot noise was too quiet—2nd shot was perfect! • M: after initial breath, take a minute to breath deeply and heavily, then start lines. Start them softer then you have been (but keep the volume!) then build with intensity. Great "I would die for it" line and great ending death! <ul style="list-style-type: none"> ○ At M's death there will be a brief pause then slow fade to black out. The black out will not last nearly as long as it did during the run. Stay still until the scene lights are brought back up for curtain call.
GENERAL NOTES	<ul style="list-style-type: none"> • EVERYONE WAS AMAZING! That was the performance that I knew all of you had in so don't lose your edge! • Kayla: there was a sharp, roughness to you throughout that was great and your volume substantially improved! I could see your frustration and anger so well! • Eric: I could hear all of your lines <i>and</i> your wonderful characterization! There were some great moments! • Fred: You are really showing your age more and more—it looks great! You also had some great moments of characterization and interaction with M&L that really, really worked! <ul style="list-style-type: none"> ○ Tonight we will be in make-up: a little old age for Fred and a little sickness for Eric

	<ul style="list-style-type: none"> ○ Eric your pants should be sewn by tonight with something more secure so they don't come off—but amazing recovery throughout the whole run! You stayed so well in character despite your pants! ○ Kayla your dress should be sewn by tonight so you don't flash the audience ○ We should have a revamped cigar box (or maybe a new one all together) ○ Kayla –the flaps on the cardboard box will be glued down by tonight ○ ALL: curtain call will be like we “rehearsed” last night-bow in front, on sides, upstage center gesture to lights and sound, exit <ul style="list-style-type: none"> ▪ Counter needs to be respiked so it has a better angle for Eric to back up against—it blocks the upstage left exit a tiny bit too much ○ Brown outs were much better!
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KEY:

L=Lloyd

M=Mae

H=Henry

DATE: 4.14.2010-Preview

LOCATION: Heymann

**All of these notes are minor adjustments because everything was so great! Keep it up—don't lose your edge!*

SCENE 1: SCHOOL	<ul style="list-style-type: none"> • L: don't lose the line "touch it"—we couldn't hear it • L: don't lose the line "shit" right before "I lost it"—we couldn't hear it • M: lines are: "I'm pressing. <u>What</u> are you doing. I'm pressing. And what are you doing. I'm pressing. What are you doing." You are adding an "AND" with the first line. • M: soften this scene just a little so there is more build to heightened moments; but don't soften too much because the edge, intensity, and volume are great!
SCENE 2: HENRY READS	<ul style="list-style-type: none"> • H: line "does L have any alcohol M" lost its volume, intensity, and directness • H: After L interrupts pamphlet reading there need to be a very brief pause then more vulnerability in the dictionary lines (perhaps slightly slower, more shaky like you are searching for the words/excuses) • H: don't be so abrupt in the beat change to "you look swollen L"—it sounds too strong coming from the softer dictionary lines; bring it down just a notch • H: can you vary the "yes, thank yous" a little more so they don't all sound the same; make some quicker/snappier than others, maybe some pauses while you think about what to say, or draw out some • ALL: the freeze will be quicker in the end so prepare for that; H won't have time to move too much after his last line because the freeze will cut it off
SCENE 3: PHILOSOPHY + FIRST KISS	<ul style="list-style-type: none"> • ALL: lights will come up quicker • H: try intensifying looking at L under the table just as the lights come up
SCENE 4: LLOYD PLAYS WITH BOX	
SCENE 5: DINNER	<ul style="list-style-type: none"> • M: you nailed the "rejoice" line! • L&H: great L stealing of H's bread and H's look right before the prayer!
SCENE 6: SLAP	<ul style="list-style-type: none"> • M: great facial expression during freeze
SCENE 7: WHAT IS LLOYD TO YOU?	<ul style="list-style-type: none"> • ALL: lights will end sooner
SCENE 8: LIPSTICK	
SCENE 9: DEATH STARES	
SCENE 10: LLOYD'S	<ul style="list-style-type: none"> • L&H: great folding of prescription then unfolding of it to show H and great shoving it in H's face and good pause to read it H

PRESCRIPTION	
SCENE 11: LLOYD'S PILLS + STOLEN MONEY	<ul style="list-style-type: none"> • L: don't forget to kick off boots under the table during the transition into this scene • H: watch diction during this scene and bring down the intensity just a notch • H: can you have the money bag untied when you come on so you don't take so much time opening it and pouring the money out
SCENE 12: LLOYD'S DANCE	<ul style="list-style-type: none"> • L: take pills offstage with you and set them on the block • L: quickly use the rags pre-set offstage to dap off your make-up—this needs to be done very, very quickly so there isn't so much of a delay with you getting back on stage • we will have make-up tonight so remember that this is when you quickly pat it off then come on stage • L: don't drop the volume of the lines "old and falling apart" that is said behind M at ironing board • L: begin "throw up" motions and sounds quicker—it was too slow during the preview
SCENE 13: OATMEAL	
SCENE 14: S-T-A-R	<ul style="list-style-type: none"> • H: don't gesture with your spastic hand when you say "star, star, star"
SCENE 15: MAE'S "RAPE"	<ul style="list-style-type: none"> • M: great pause after H falls
SCENE 16: MAE THROWS BOX	<ul style="list-style-type: none"> • M: great box throw • M: watch volume and dropping the last line with the word "life"
SCENE 17: MAE LEAVES & DIES	<ul style="list-style-type: none"> • M: great transition • L: say line "she's not leaving H" when you are still carrying her in and almost put her on the table; so right as you are about to set her on the table say the line • M: As soon as you are on the table, take a brief pause, then take your breath (it took too long during the preview) • M: bring down the deep breath just a notch because it seems melodramatic—just a light deep breath in to signify you are alive, a couple quick breaths, then start your lines softly building in volume/intensity • ALL: there will be music during the blackout
GENERAL NOTES	<ul style="list-style-type: none"> • Kayla's hair needs to be held back in a clip of some sort—the bobby pins aren't working • There was a white table backstage that could be seen out of the corner of the scrim on stage right • Can we try to have one of the actors read the pre-show announcement? • Fred's hair needs to be more aged • Hole in Fred's jacket needs to be sewn

	<ul style="list-style-type: none">• There was noise from the backstage door twice during the preview—we need to fix the door so it doesn't make noise• Set (2) rags (wet and dry) in a small bowl on the block offstage left for Eric to use to wipe his make-up off• Need music during the blackout
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2.8 CALL NOTES

The following documents are the call notes that were included in the director and stage managers' prompt books.

University of Pittsburgh Repertory Theatre Presents

Mud

By: Maria Irene Fornes

Directed By: Rachel Desoto

Preshow Checklist

-Sweep Deck

Lights

-Blackout check

-Perform Gel Switch. 6th electric, Inst 1, 2, 3, blue to yellow (Scrim lights)

Set

-Set Platform and Mantelpiece first

-Set pieces DS to US

-Check chairs and stool stability

-Dress Scrim

Props NOTE: The Axe is stored in the closet of the booth, all other props are placed in the dressing room

<u>ON MANTEL</u>	<u>ON CENTER TABLE</u>	<u>ON UR TABLE</u>	<u>ON UL TABLE</u>	<u>UNDER BENCH</u>	<u>ON CR BLOCK</u>	<u>ON UL BLOCK</u>	<u>IN TRUNK</u>
prescription	Cutting board	Ironing board	Pot	Axe	Basket with laundry	Textbook	Knife
pills		Iron and Trivet	2 rags	Lloyd's Shoes	Mae's shoes (next to block)		Sweater
Notebook with two pencils							
Ledger and bills							
Bowl of green beans with rag placed on top		<u>SL VOM</u>	<u>SR VOM</u>	<u>ON HENRY</u>	<u>ON LLOYD</u>		
Pitcher with milk		Basket with laundry	Article of clothing	Glasses	Slice of bread		
Oatmeal in bowl			Coin purse	Dollar	3 nickels		
Brown bag with lipstick				Compact mirror			
Brown bag with bread, butter, and pamphlet							
Rifle (Leans on side)							
Three plates							
silverware							
Cigar box							
Cardboard Box (In fireplace)							

Stage Manager: Ben Coppola
Phone: (570) 234-7877
Email: Ben.Coppola@gmail.com

Stage Manager: Samantha Blank
Phone: (917) 902-6085
Email: seb78@pitt.edu

Costume

- Double check prop presets in costume
- Place Tupperware with dry napkin and makeup remover rag on SL vom (DSG doghouse)
- Ensure that Rachel Brookstein performs makeup. If Rachel Brookstein is unavailable, Eric Prendergast is to perform makeup. Meredith Axe is NOT to perform makeup.

Sound

- Sound check
- Ensure that cable A and E have been detached from firebox and replaced into submaster
- AMP OFF
- Cable A → G1
- Cable E → G4
- AMP ON
- Test preshow announcement (SQ 0.5)

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University of Pittsburgh Repertory Theatre Presents

Mud

By: Maria Irene Fornes

Directed By: Rachel Desoto

Call Script Key

Ma = Mae

He = Henry

Ld = Lloyd

FO = Fade Out *See 3-File Out*

S↓ = Sits down

H↑ = Hold up

↑ = Stands up

F↓ = Fall down

L→ = Looks at

H½ = House to half

HO = House out

HU = House up

Tb = Table

Ib = Ironing board

↻ = Turns

CC = Curtain Call

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PRESHOW - LQ 1 SQØ

Mud 17

HOUSE CLOSE

SB LQ 3,4 H½ HO, SQØFO, Ø5

When Ready

H½ SQØFO GO

SQØ Faded

SQØ: 5GO

SQØ: 5 played out

(B.Ø) HO LQ 3 GO

ACT ONE Ld 9 Ma at Ib LQ 4 GO

Scene 1

Lloyd sits left. He is unwashed and unshaven. He has a fever. He is clumsy and badly coordinated. Mae is at the ironing board. She is unkempt.

LLOYD: You think you learn a lot at school?

MAE: I do.

LLOYD: What do you learn?

MAE: Subjects.

LLOYD: What is subjects?

MAE: Different things.

LLOYD: What things?

MAE: You want to know?

LLOYD: What are they?

MAE: Arithmetic.

LLOYD: Big deal arithmetic. I know arithmetic.

MAE: I'll bet.

LLOYD: Don't talk back to me. I'll kick your ass.

MAE: Fuck you, Lloyd. I'm telling you about arithmetic and you talk to me like that? You're a moron. I won't tell you anything.

LLOYD: Oh, no?

MAE: No.

LLOYD: So what's arithmetic?

MAE: Fuck you. I'm not telling you.

LLOYD: (*Moving toward her.*) I'll fuck you till you're blue in the face! (*He stops and starts back to the chair.*) I don't even want to fuck you.

MAE: You can't, that's why. You can't get it up.

LLOYD: Oh yeah? I got it up yesterday!

MAE: When!

LLOYD: Afternoon!

PRESHOW - LQ 1 SQØ

Mud 17

HOUSE CLOSE

SB LQ 3,4 H½ HO, SQØFO, Ø5

When Ready

H½ SQØFO GO

SQØ Faded

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LLOYD: Oh yeah? I got it up yesterday!

MAE: When!

LLOYD: Afternoon!

LLOYD: There is no corn.
MAE: How come there is no corn.
LLOYD: The groundhog ate it.
MAE: You let him eat it.
LLOYD: I didn't.
MAE: You didn't watch it.
LLOYD: I came in to sleep. I had to sleep.
MAE: You can sleep in the field.
LLOYD: It's wet there! It's cold! I'm sick! You sleep there!
MAE: I work here, not in the field.
LLOYD: I'll work here. You work there.
MAE: (*Harshly.*) I wish you went to the doctor.—You're not going to get well if you don't. When I leave you'll starve.
LLOYD: I'll find food.
MAE: Where?
LLOYD: Anywhere. There's food.
MAE: Where.
LLOYD: There's pigslop.
MAE: What pigslop? There won't be any pigslop. Not if you don't grow something to put in it!

(Pause.)

LLOYD: I did it to Betsy.
MAE: You did.
LLOYD: Yeah.—I felt bad.—My head hurt.—I went to her. She's nice. She lets me eat her food.—I did it to her.—I got it up. I got it in her all the way.—It didn't hurt.
MAE: No kidding.
LLOYD: It didn't hurt.
MAE: You don't fuck pigs.
LLOYD: She liked it.
MAE: I'll bet.
LLOYD: What do you mean?
MAE: Did you get clean before you did it?
LLOYD: What for? I'm clean.
MAE: No you're not. You stink.
LLOYD: She didn't mind □

MAE: (*She places the ironing board alongside the right wall and places the garment she has pressed on top of the other pressed clothes.*) I'm taking these up now. We'll walk to the clinic. You have to see a doctor. (*She starts putting on her shoes.*) Put on your shoes, Lloyd.—I'll walk there with you. I know you won't get there if I don't go with you. Get mov-

SB LQ 5, 6, 7 SQ1
SQ150

ing, Lloyd. *(She takes the clothes and goes to the door.)* Come on. *(He doesn't move.)* Let's go, Lloyd. *(He stands and goes for the ax. He holds the ax as he waits for her to exit.)* You're not going to the clinic with an ax.

LLOYD: *(He goes to the chair still holding the ax and sits.)* Why not.

MAE: You can't.

LLOYD: I'll take my knife, then.

MAE: You can't take your knife either.

LLOYD: I won't go then.

(They freeze.)

5 seconds

Maex pause 1 beat

LQ 5 SQ 1 GO

LQ 6 GO

LQ 7 SQ 1 FO GO

Scene 2

Mae takes a brown paper bag from the mantelpiece, opens the right door, steps on the threshold and turns front as if she had just come from the outside. She has an air of serenity. Lloyd sits on the left. His appearance has worsened.

MAE: I went to the clinic, Lloyd. And I told them what you have.

LLOYD: What did you tell them?

MAE: *(Stepping into the room.)* I told them you're sick. And I told them what you have.

LLOYD: What did they say?

MAE: They said you have to go there. *(As she gets the chair from the left corner and places it center.)* You have to go to the clinic. They won't give you medicine till you go.

LLOYD: I'm not going.

MAE: They have to give you a test. They can't give you medicine till they find out what you have. They said you may have something bad.

LLOYD: What.

MAE: *(She sits.)* They didn't say. *(She takes a pamphlet out of the paper bag.)* They gave me this book.

LLOYD: What does it say?

MAE: *(She places the paper bag on the mantelpiece.)* I couldn't read it. I tried to read it but I can't. I got Henry to read it for you. He's outside.

LLOYD: Why can't you read it?

MAE: It's too difficult.

LLOYD: All that time at school and you can't read.

MAE: I tried to read it and it was too difficult. That's why I got Henry to read it because it was too difficult for me. It is advanced. I'm not advanced yet. I'm intermediate. I can read a lot of things but not

HENRY: I don't know what it means, Lloyd. These are medical terms. It needs study. This may require the use of a dictionary—a special dictionary. One that has medical terms—technical terms—probably a dictionary that would have all kinds of technical terms—from hardware and construction terms to scientific terms—like physics. There are such dictionaries. *(Short pause.)* You look swollen, Lloyd.

MAE: He is swollen.

HENRY: And your color is poor.

MAE: Show him your tongue, Lloyd. His tongue is white and his breath smells bad.

(Lloyd opens his mouth. Henry looks at Lloyd's tongue.)

HENRY: What is wrong with you?

MAE: I want him to go to the doctor but he won't.

HENRY: Why won't you go to the doctor, Lloyd.

LLOYD: I don't want to go.

MAE: He will stay here and rot.

LLOYD: I won't rot. I said I'd go. You said I couldn't go.

MAE: He wanted to go up with an ax. He's an animal. You don't go to the clinic with an ax. You can't do that.

HENRY: Why would you do that, Lloyd?

LLOYD: I didn't do it. I never went.

HENRY: He does smell bad.

MAE: He's rotting away and he won't do anything about it. You better dig your grave while you can, Lloyd. Because I'm not going to do it for you. I told him to find a spot and dig it. It takes a strong person to dig that deep. I can't do it. I wouldn't, even if I could. *(Pause.)* Would you like some bread, Henry? I got some butter.

HENRY: Yes, thank you.

MAE: Would you like some dinner? We have soup.

HENRY: Yes, thank you.

MAE: Stay then, I haven't started it yet.

HENRY: I will, thank you. ☐

(They freeze.)

SB LQ 8, 9, 10
SQ 2 SQ 2FO
LQ 8 SQ 2 GO
5 sec LQ 9 GO
Ma H? (Plate) LQ 10 SQ 2FO GO

Scene 3

Mae places the pamphlet on the mantelpiece, then takes the pot, plates and spoons and places them on the table. They each take a spoon and

me. That I love you.

HENRY: Mae, this is unexpected. SB LQ 11, 12, 13

MAE: It is unexpected, Henry. SQ 3, SQ 3FO

HENRY: I have nothing to offer you.

MAE: Yes, you do. I want you.

HENRY: Me?

MAE: *(She starts to move her head toward him slowly and intensely.)* I want your mind.

HENRY: . . . My mind?

MAE: *(Still moving her head toward him.)* I want it. *(She kisses him intensely. They look at each other.)*

HENRY: Did you feel my mind?

MAE: Yes. I did. *(She kisses him again.)* I did. I want you here.

HENRY: Here?

MAE: I want you here.

HENRY: To live here?

MAE: If you will. LQ 11 SQ 3 GO

5 sec

(They freeze.) LQ 12 GO

Ma begin X UC → CR LQ 13 SQ 3FO GO

Scene 4

Henry exits. Mae places the spoons and pot on the mantelpiece. Then, she takes off her shoes, places a pair of trousers on the ironing board and puts out the ironing board. Lloyd gets the box with the string from the fireplace and stands down left holding it. Mae irons.

MAE: Just put it down. *(He stands still. She continues ironing.)* Put it down Lloyd. *(He stands still.)* Henry is going to stay here with us. He is going to live here. He needs a place and I want him to stay here. You can learn from Henry. If you want to, he can teach you how to read. Put the box down. I'll take it up to the bedroom. Henry's going to sleep in the bedroom. He has a bad back and he needs to sleep in the bed. SB LQ 14, 15, 16

You can sleep here.—Get papers from the shed and lay them on the floor. I'll get you a blanket.—I'll take it up now. *(She takes the box from Lloyd and exits left. He is distraught. He sits on the chair on the left and cries. He puts his head on the table and freezes.)* SQ 4, SQ 4FO

LQ 14 SQ 4 GO

5 sec

LQ 15 GO

Ma at Tb LQ 16 SQ 4FO GO

Scene 5

Mae places the ironing board against the wall. Lloyd places the pitcher of

milk and the plate with bread on the table. Mae gets the plates and spoons. She places the spoons in the center and lays each plate in front of her. Henry enters and sits center. Lloyd sits left. Lloyd and Henry take a spoon each. Mae serves bread onto the plates, pours milk on the bread and passes two plates to Henry, who passes one to Lloyd and keeps the second for himself. Mae sits. They start eating.

MAE: Do you say grace before a meal, Henry?

HENRY: I do sometimes.

MAE: Would you say grace?

HENRY: I will, if you want me to.

MAE: I do.

HENRY: (*Crosses his hands.*) Oh, give thanks unto the Lord, for he is good: for his mercy endures forever. For he satisfies the longing soul, and fills the hungry soul with goodness.

MAE: We never said grace in this house. My father never did and I never learned how and neither did Lloyd.—Lloyd did you hear that? Henry said grace. I feel grace in my heart. I feel fresh inside as if a breeze had just gone inside my heart. What was it you said, Henry? What were these words. I don't retain the words. I never do. I find it hard to retain words I learn. It is hard for me to do the work at school. I can work on my feet all day at the ironing board. I can make myself do it, even if I am tired. But I cannot make myself retain what I learn. I have no memory. The teacher says I have no memory. And it's true I don't. I don't remember the things I learn too well. Not enough to pass the test. But I rejoice with the knowledge that I get. Not everything, but most things, make me feel joyful. Do you feel that way, Henry?

HENRY: I am not sure. I like to know things. But if I didn't remember what I learned, I don't think I would feel any pleasure.—If I didn't remember things, I would feel that I don't know them. I like to learn things so I can live according to them, according to my knowledge. What would be the use of knowing things if they don't serve you, if they don't help you shape your life.—Lloyd, do you take pleasure in learning if you forget what you have learned?

(*Lloyd looks at Mae, then at Henry again.*) SB LQ 17, 18, 19 SQ5 SQ5FD

MAE: Lloyd doesn't like learning things.

LLOYD: I like learning things.

MAE: Why don't you then?

LLOYD: What is it I haven't learned?

(*Mae and Henry look at each other.*)

MAE: Henry, would you say grace again?

HENRY: Again?

MAE: Is that wrong?

HENRY: No. Oh, give thanks unto the Lord, for he is good: for his mercy endures forever. For he satisfies the longing soul, and fills the hungry soul with goodness. (*Mae sobs.*) Why are you crying?

MAE: I am a hungry soul. I am a longing soul. I am an empty soul. (*She cries.*) I cry with joy. It satisfies me to hear words that speak so lovingly to my soul. (*Mae eats. Lloyd eats. Henry watches Mae.*) Don't be afraid to eat from our dishes, Henry. They are clean. LQ 17, SQ 5 GO

(*They freeze.*)

5 sec LQ 18 GO
Mae + He ex LQ 19 SQ 5 FGO
She gets book

Scene 6

Lloyd places his plate and spoon over Henry's. Henry places the pitcher and bread plate on the mantelpiece and exits. Mae places the plates and spoons on the mantelpiece and gets the textbook. She sits center and reads with difficulty. She follows the written words with the fingers of both hands. Her reading is inspired. Lloyd listens to her and stares at the book.

MAE: The starfish is an animal, not a fish. He is called a fish because he lives in the water. The starfish cannot live out of the water. If he is moist and in the shade he may be able to live out of the water for a day. Starfish eat old and dead sea animals. They keep the water clean. A starfish has five arms like a star. That is why it is called a starfish. Each of the arms of the starfish has an eye in the end. These eyes do not look like our eyes. A starfish's eye cannot see. But they can tell if it is night or day. If a starfish loses an arm he can grow a new one. This takes about a year. A starfish can live five or ten years or perhaps more, no one really knows. LQ 20 SQ 6 GO

(*Lloyd slaps the book off the table. Mae slaps Lloyd. They freeze.*) 5 sec LQ 21 GO

He at [16] LQ 22 SQ 6 FGO

Scene 7

Lloyd picks up the book and places it on the down-left corner of the table. He places the left chair against the wall and sits. Mae takes a notebook and pencil from the mantelpiece. She takes the book and stands on the up-

right side of the table copying from the book. Henry enters and stands on the up-left corner.

HENRY: What is Lloyd to you? *(There is a pause.)* He's a man and he's not a blood relative. So what is he to you?

MAE: Lloyd? *(Pause.)* He is like family.

HENRY: But he is not. —Everyone knows he is not. What is he?

MAE: I don't know what you call what he is. If I were to ask myself I would not know what to answer. —He is not with me. You know he is not. He sleeps down here.

HENRY: I feel I am offending him. And he is offending me. So what is he.

MAE: *(Sitting on the right facing front.)* What can I do, Henry, I don't want you to be offended. There's nothing I can do and there's nothing you can do and there is nothing Lloyd can do. He's always been here, since he was little. My dad brought him in. He said that Lloyd was a good boy and that he could keep me company. He said he was old and tired and he didn't understand what a young person like me was like. That he had no patience left and he was weary of life and he had no more desire to make things work. He didn't want to listen to me talk and he felt sorry to see me sad and lonely. He didn't want to be mean to me, but he didn't have the patience. He was sick. My dad was good but he was sad and hopeless and when my mom died he went to hell with himself. He got sick and died and he left Lloyd here and Lloyd and I took care of each other. I don't know what we are. We are related but I don't know what to call it. We are not brother and sister. We are like animals who grow up together and mate. We were mates till you came here, but not since then. I could not be his mate again, not while you are here. I am not an animal. I care about things, Henry, I do. I know some things that I never learned. It's just that I don't know what they are. I cannot grasp them. *(She goes on her knees as her left shoulder leans on the corner of the table.)* I don't want to live like a dog. *(Pause.)* Lloyd is good, Henry. And this is his home. *(Pause. She looks up.)* When you came here I thought heaven had come to this place, and I still feel so. How can there be offense here for you?

(They freeze.)

Scene 8

Lloyd places his chair by the table and exits. Mae places the notebook, pencil and textbook on the mantelpiece. She places the dish with string beans center and sits. She snaps beans. Henry walks behind Mae and

SB LQ23, 24, 25
LQ 26, 27, 28
SQ 7, SQ 7A
SQ 8, SQ 8A
5 sec LQ 24 GO
He DC w/ bag LQ 25 SQ 7A GO

covers her eyes. He takes a small package from his pocket and puts it in the bowl.

MAE: What is it? *(He uncovers her eyes. She unwraps the package. It is a lipstick.) Lipstick . . . (Henry pushes the lipstick out of the tube. He takes a mirror out of his pocket and holds it in front of her.) A mirror. (She holds the mirror and puts on lipstick. She puckers her lips. He kisses her.) Oh, Henry.* □

(They freeze.)

5 sec

Ma + He + Ld S

LQ26 SQ8 GO

LQ 27 GO

LQ28 SQ8FO GO

Scene 9

Mae places the lipstick, mirror, and dish with string beans on the mantelpiece. She places the textbook center and sits. Henry places the paper and lipstick cover on the mantelpiece. He takes the newspaper, turns the left chair toward the down-left corner and sits to read, leaning his elbow on the table. Lloyd sits on the floor, down of the right chair with his arm leaning on it.

MAE: *(Reading.)* This is a hermit crab. He is called a hermit because he lives in empty shells that once belonged to other animals. When he is little he likes to crawl into the shells of water snails. When he grows larger he finds a larger shell. Often he tries several shells before he finds the one that fits. Sometimes he wants the shell of another hermit crab and then there is a fight. Sometimes the owner is pulled out. Sometimes the owner wins and stays.

Ma S

SB LQ 29, 30, 31

SQ9, SQ9FO

LQ 29

SQ9FOGO

5 sec LQ 30 GO

(Lloyd lifts himself up to look at Henry. He mouths a curse. Mae turns to look at Lloyd, then looks at Henry. Henry turns to look at Mae, then he looks at Lloyd. They freeze.)

He S Ma + Ld ex LQ31 SQ9FOGO

ACT TWO

Scene 10

Henry enters left carrying a notebook, pencil and a few bills. He sits left. He transfers figures from the bills to the ledger. Lloyd enters right. He stands up-center. He reaches into his pocket for a medical prescription and stretches his arm in Henry's direction. He sits to the right. The italicized words represent a stuttering.

LLOYD: They gave me *this*.

HENRY: (*Reads what's on the paper while still in Lloyd's hand. He returns to his papers.*) That's the prescription for your medicine.

LLOYD: They said I should buy *this*. (*Pause.*) They said I should *buy* it.

HENRY: Did you?

LLOYD: No.

HENRY: Why not.

LLOYD: I went to the *clinic*.

HENRY: (*Without looking at him.*) I'm glad you did.

LLOYD: It took a *while*. I thought they *kept* me a long time. I went *early* and just came back.

HENRY: How do you feel?

LLOYD: I don't feel *better*. — I feel *worse*.

HENRY: Why is that?

LLOYD: They have *instruments* there. They *stuck* instruments in me.

HENRY: What did they say?

LLOYD: I have to take *medicine*—*pills*. I have to *buy* them. They said I have to *swallow* the pills.

HENRY: I'm glad you went.

LLOYD: (*Stretches his arm to show Henry the prescription.*) They gave me ~~SB LQ 32, 33, 34~~ *this*. They said I should *buy* this. (*He puts the prescription on the table.*) They said I should *buy* it. ~~SB 10 SB 10 to~~

HENRY: (*With contained anger.*) You should get the medicine, Lloyd. You

should take it and get it over with. You should take the medication and get well. You should not walk around with an illness that's eating your insides. Get the medicine. Do as you are told.

(They freeze.)

LdFV LQ32SQ10GO
-5 sec LQ33GO
LdJ LQ34SQ10FOGO

Scene 11

Henry exits. Lloyd takes the box of pills from the mantelpiece and empties it on the table. He sits center. Mae enters right, wiping her wet hands with her skirt. She sits right. Lloyd puts a pill in his mouth. A moment later he spits it.

MAE: What are they?

LLOYD: Pills.

MAE: Lloyd . . . What are you doing? (He cleans his tongue.) Does it taste bad?

LLOYD: Yeah.

MAE: (She picks up the pill and sits.) Try it again. (He puts it in his mouth.) Swallow it. (He swallows and chokes. She stands by him and pushes the pill down his throat. She looks at him.) Did you swallow it? (She looks at him.) What do you feel? (He makes a face. She sits and puts the pills in the box.) How did you get them?

LLOYD: (Defensively.) I bought them.—I took the money.—From Henry.—From his trousers.—I took the money from his trousers.—I don't care.—He owes me money.—For rent.—For my bed.—He took my bed.—Like a crab.—He got into my bed like a crab.—I took it.—I didn't steal it, because it belonged to me.—Because I needed to get my medicine.—And he never gave me what he owed me.—I had to ask him for it.—And he never gave it to me.—I asked him.—And he never gave it to me.—And he came here only to take things from me.—Like a crab.

(Henry enters left. He is in his underwear. He carries his pants over his left arm. He holds a change purse in his right hand. He walks down left and stands there. He is stunned.)

HENRY: Someone took money from my purse.—There is less money here than I should have.—Some of the money I had is gone.

MAE: Lloyd took it.

HENRY: (He sits.) Well, tell him to give it back.

MAE: He took it for his medicine.

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HENRY: He went to my purse and took it?

MAE: He needed money for his medicine. (Pause.) Would you let Lloyd have that money?

HENRY: Have Lloyd have my money?

(Pause.)

MAE: He'll pay it back.

HENRY: How will he pay it back?

MAE: (To Lloyd.) . . . Lloyd. . . ? (Lloyd looks at Mae.)

HENRY: How will he pay it back. How will Lloyd get money to pay me back? (Pause.) How much money did he take?

MAE: . . . Lloyd. . . ?

LLOYD: I don't know how much I took.

HENRY: How will he pay it back if he doesn't know how much he took? (Pause.) Tell him I want to know how much he took.

LLOYD: I went to the clinic.—And they put those instruments in me.—And they said I had to buy that medicine.—And I couldn't find someone to help me buy that medicine.—I went to the pharmacy.—And they said I had to pay for it.—And Henry had money but he wouldn't pay for it.—And he took my bed.—And he can take anything he wants from me.—And I had to buy that medicine.—So I took the money from him.

HENRY: Ask him when he took it.

LLOYD: I took it while he slept.

HENRY: How much did he take?

SB LQ 35, 36, 37
SQ 11, SQ 11 FO

(Pause.)

MAE: Lloyd can't count, Henry.

HENRY: (He takes money out of the purse, puts it on the table and counts it. He does mental subtraction.) Tell him he took one fifty four. (Mae looks at Lloyd.) Is that what he spent? Does he still have any of that money? (Lloyd reaches into his pocket.) Tell him to put it on the table. (Lloyd does. Henry counts the money, then does mental subtraction. He puts the coins in the purse and goes to the door.) Tell him he owes me one thirty eight. And tell him I wish he'll pay it back. (He exits. Mae goes to the door and looks in the direction Henry has walked. They freeze.)

He exit LQ 35 SQ 11 GO
5 sec LQ 36 GO
Ld ex; Ld re-en LQ 37 SQ 11 FO GO

Scene 12

Mae puts a pair of trousers on the ironing board and puts the ironing board out. Lloyd places the box of pills on the mantelpiece and stands on top of the table.

LLOYD: There is a reason why it happened to him and not to me.

MAE: I wish it had happened to you.

LLOYD: Hal—It couldn't have happened to me. I'm strong. He's weak and old. That's why he fell. *(Doing an exaggerated demonstration of someone walking on dangerous ground.)* I can walk on wet stones and I don't fall. Look. I can run on wet stones. I can stand on my own two feet. Look! *(He jumps to the floor and stands with his feet apart.)* Try and push me. Go on. Push me. *(She ignores him. He jumps on the table in a prone position with his legs crossed and his hands under his head.)* I wish he had drowned. I wish he had fallen in the water and drowned. He's old. His legs couldn't hold him. That's why he fell. *(He jumps to the floor and runs across jumping up in the air making sounds as he goes up and down. He does this several times, then holds an athletic pose.)* Can he do that?

MAE: *(Still ironing.)* No, he can't. He's paralyzed. He may be a cripple. You know he can't do that!

LLOYD: *(Lies on the table with his hands under his head.)* He couldn't do it before he fell. That's why he fell. He's old. He was falling apart. That's why he fell. Now he can't even move.—Look! *(He does several cartwheels.)* Can he do that?—

MAE: No, he can't.

LLOYD: *(Sits on the table with his arms and legs in a body-builder's pose.)* He has no muscle. I wouldn't fall if I had to walk on wet stones. I can run on wet stones. Like this. *(He demonstrates.)* I wish he had fell in the water. I wish he had drowned. So now he can't walk. *(Short pause.)* Who's going to take care of him?

MAE: We are.

(Lloyd exits right. The sound of vomiting is heard. She freezes.) LQ 38 SQ 12 GO

5 sec LQ 39 GO
Ld 3 LQ 40 SQ 12 FO GO

Scene 13

Mae puts the ironing board alongside the wall. Lloyd enters left with the cup with oatmeal and the spoon. He places the right chair away from the table. Henry enters. He sits on the chair to the right. His left side is paralyzed and deformed. His trousers are rolled to his knees. He is bare-

cheded and wears a kitchen towel as a bib. He wears a necktie under the towel. He holds a tin cup of milk in his left hand. Lloyd is perched against the table next to Henry. He feeds oatmeal to him. Henry moves the oatmeal around his mouth, then he lets it dribble out or he spits it. Henry's speech is incomprehensible.

LLOYD: Stop it! (*Scooping the spilled oatmeal from Henry's chin and bib and putting it back in his mouth.*) Stop doing that.—Don't do that. (*Henry lets the oatmeal out.*) You just quit that.—Chew it.—Swallow it. (*Henry lets the oatmeal out. Lloyd starts scooping it.*) Stop that! Stop doing that! You better stop that, Henry.—(*Henry lets the oatmeal out.*) Quit that. You just quit that. (*Henry slaps the cup of milk and spills it on the floor.*) That is it, Henry. (*Taking Henry's bib off.*) You get your own food.

HENRY: It spilled!

LLOYD: You did it on purpose.

HENRY: It spilled.

LLOYD: No, it didn't. You spilled it.

HENRY: Clean it!

LLOYD: No, I won't. You clean it. I saw you do it. You clean it.

HENRY: Clean it!

LLOYD: I won't clean it. You clean it.

HENRY: Clean it!

LLOYD: You clean it!

HENRY: Mae. . . ! (*Pause.*) Mae. . . ! (*Pause.*) Mae. . . !

MAE: (*Enters. She carries a bundle of clothes and a cleaning rag.*) What is it?

HENRY: (*Pointing to the milk.*) Look!

MAE: What happened? (*Mae puts the clothes on the bench and stands by Henry with the rag.*)

HENRY: He spilled it!

LLOYD: I didn't spill it! He spilled it!

MAE: So clean it up!

HENRY: Clean it!

LLOYD: I'm going to kill him. SB LQ 41, 42, 43 SG 13 SQ 13 FO

MAE: Kill him if you want.—He can't talk straight any more. (*She starts wiping the oatmeal off Henry.*) ~~Clean up the milk!~~ Clean it up!

HENRY: Clean it!

(*Lloyd takes Henry's bib and starts wiping the milk.*)

MAE: Did you feed the pigs?

LLOYD: Yeah.

MAE: Did Henry eat? ^{it}

LLOYD: He spilled ~~the milk~~.

MAE: Did he eat! (*Lloyd doesn't answer.*) Did he eat! (*Pause.*) Did you eat, Henry?

HENRY: I ate.

MAE: He ate. Why didn't you say he ate. (*Mae walks to the left door and opens it.*)

LLOYD: I'm going to kill him.

MAE: (*Stands on the threshold and turns to Lloyd.*) So kill him. LQ41 SQ13 GG

(*They freeze.*)

5 sec LQ42 GO

Ld 9 LQ43 SQBFGO

Scene 14

Mae exits. Lloyd places the bib, the oatmeal cup and spoon, and the tin cup on the mantelpiece. He takes the textbook and sits center. He attempts to read. He first makes the sound of the letter. Then, he speaks the name of the letter and traces it with his finger on the table. Then, he puts the sounds of the letters together. Henry sits to the right facing front. He mimics Lloyd's effort and laughs in silent convulsions.

LLOYD: S.

HENRY: S.

LLOYD: T. St.

HENRY: T. St.

LLOYD: A.

HENRY: A.

LLOYD: Stop that!

HENRY: A.

LLOYD: Stop it, Henry!

HENRY: A.

LLOYD: R. Ar.

HENRY: R. Ar.

LLOYD: Sta.

HENRY: Sta.

LLOYD: Star.

(*The left door opens. Mae stands outside and looks in.*)

HENRY: Star.

LLOYD: F.

HENRY: F.

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LLOYD: I. Fi.
HENRY: I. Fi.
LLOYD: S. Fis.
HENRY: S. Fis.
LLOYD: Stop it. Cut it out. Fish.
HENRY: Fish.

(Mae enters left. She carries a bundle of clothes.)

LLOYD: Fish.
HENRY: Fish.
MAE: Someone took my money. Who did? *(Neither looks at her.)* Who did!—Did you Lloyd!
LLOYD: I didn't. Fish.
HENRY: Fish.
MAE: Did Henry? Did you take the money, Henry? *(She closes the door.)* Answer me. Did you take the money! Someone took it! You took it, Lloyd. Hand it over.
LLOYD: I didn't take it.
MAE: Hand it over.
LLOYD: I didn't take it!
MAE: Who took it then!
LLOYD: Henry took it.
MAE: *(To Lloyd.)* He didn't take it. He can't walk.
LLOYD: Yes, he can. You know he can. Walk, Henry. Show Mae how you can walk. Walk! He can walk.
MAE: *(Enraged.)* Walk!
HENRY: I can't walk.
LLOYD: You can walk!
MAE: Don't say he can walk, Lloyd. He can't walk. He didn't take the money. *(She notices the book.)* What are you doing with my book? *(He lowers his head. She is perplexed.)* What are you doing? *(She takes the book and holds it protectively.)* Don't mess my book.
HENRY: He was messing it. *(He laughs.)*
MAE: Shut up, Henry.
HENRY: He was saying "Fish." *(He laughs.)*
MAE: Everything turns bad for me. □

(They freeze.)

LQ 44 SQ 14 GO
5 sec LQ 45 GO
Ma at [Tb] LQ 46 SQ 14 FO GO

Scene 15

Lloyd exits. Mae places the book on the mantelpiece and stands by the down-right corner of the table. Henry walks to the left and sits. His hand is inside his fly. He handles himself.

HENRY: Mae. I still feel desire. — I am sexual. — I have not lost my sexuality. — Mae, make love to me. (*Mae doesn't answer. He continues touching himself.*) You are my wife. I want you. I feel the same desires. I feel the same needs. I have not changed. (*He holds on to the table and begins to stand.*) Mae, I have not stopped wanting you. — I can make love to you. — I can satisfy you. (*Supporting himself on the table, he slides toward her.*) I am potent. — I can make you happy. Kiss me, Mae. — (*He grabs her wrist.*) Tell me you still love me. Kiss me. Let me feel you close to me. — You think a cripple has no feelings. — I'm not crippled in my parts. — It gets hard. (*He puts his right arm around her waist.*) Mae, I love you. (*He holds her tighter. He starts moving his pelvis against her.*) I'm coming. . . . (*He starts sliding down to the floor.*) I'm coming. . . . I'm coming. . . . I'm coming. . . . I'm coming. . . . (*He collapses. She falls on the chair. She stands and leans against the table.*)

MAE: You can walk, Henry. You took my money. □ LQ 47 SQ 15 GO

(*They freeze.*)

5 sec LQ 48 GO
He scooch → [1b]. LQ 48 SQ 15 FO 60

Scene 16

Mae exits left. Henry is on the floor trying to sit on the chair. Lloyd enters right. He helps Henry up and closes his fly. Mae enters with Henry's box and lifts it up in the air.

HENRY: Don't Mae.

MAE: (*Throwing the box at him.*) Get out!

(*Lloyd exits right.*)

HENRY: Don't throw things at me, Mae!

MAE: You took the money!

HENRY: You hurt me, Mae! You threw that box at me and hurt me!

MAE: You took the money!

HENRY: I didn't take it!

MAE: You took it! Where is it? (*She moves toward him.*)

HENRY: I didn't take it!

(Mae reaches in his right pocket. She pulls out a wad of bills. She grabs his necktie, turns it back and pulls it down. Lloyd puts his head in through the left door and begins to enter. Mae and Lloyd speak the following speeches at the same time.)

MAE: I feed you and I take care of you! And you steal from me? You eat my food and you sleep in my bed and you steal from me! You're a pig, Henry. You're worse than Lloyd!	LLOYD: Kill him, Mae! Kill him! Kill him! <i>(He climbs on the table on all fours.)</i> He's no good! Kill him, Mae! He's no good! He's a thief!
---	--

(Henry falls off the chair. Mae falls on her knees next to him. Lloyd jumps off the table. He lets out a hysterical laugh.)

LLOYD: Look he's bleeding! *(He chants and dances.)* Henry's bleeding! Henry's bleeding! Henry's bleeding!

MAE: Shut up, Lloyd!

SPB LQ 50, 51, 52
SQ 16 SQ 16FO

(There is silence.)

HENRY: It was my money. Lloyd never paid me. He never paid me. He never paid me what he owed me.

MAE: You could have let him have it. Just because he takes care of you. You could have let him have your money. He takes care of you.

HENRY: He never paid me.

MAE: *(She looks up to the sky.)* Can't I have a decent life? *(There is a pause.)*

LLOYD: But I love you, Mae.

HENRY: I love you, Mae. □

LQ 50 SQ 16 GO

(They freeze.)

5 sec

LQ 51 GO

1 beat

LQ 52 SQ 16FO

Scene 17

Lloyd places the box inside the fireplace. He closes the left door. Mae gets the empty box from the fireplace and places it on the right chair. She places the bundle of women's clothes from under the bench on the table. She is packing clothes in the box. Lloyd stands up-left. He watches her. Henry sits left.

MAE: (*As she packs.*) I'm leaving, Lloyd. I'm going somewhere else. I'm leaving you and Henry. Both of you are no good. I got rotten luck. I work too hard and the two of you keep sucking my blood. I'm going to look for a better place to be. (*Lloyd sits on the chair upstage of the table.*) Just a place where the two of you are not sucking my blood. I'm going to find myself a job. And a room to live in. Far away from you. Where I don't have my blood sucked.

LLOYD: Don't go, Mae.

HENRY: Don't go.

MAE: I'm going and that's that.

LLOYD: Where are you going?

MAE: I don't know, Lloyd. I'm just going.

LLOYD: I'll do what you say.

MAE: I don't care what you do. (*Closing the box.*) You do what you want.

Henry too. I don't care what he does.

LLOYD: Stay, Mae.

HENRY: Please.

MAE: I'm going. You take care of Henry, Lloyd. (*She goes to the door.*)

LLOYD: Don't go, Mae.

HENRY: Please.

MAE: Goodbye.

SB 1Q 53, 54, 55, 56, 5, 100 HU

(*She exits through the right door and closes the door. Lloyd is still for a few seconds. He then runs to the door, knocking down his chair. He exits.*)

LLOYD: (*Shouting.*) Mae. . . ! (*Henry makes a plaintive sound.*) Mae. . . !

HENRY: Mae. . . !

LLOYD: (*Offstage.*) Mae. . . ! (*Henry makes a plaintive sound.*) Stop, Mae!

HENRY: Stop!

(*Lloyd enters running. He takes the rifle. Henry makes incoherent sounds. Lloyd exits running.*)

LLOYD: Mae. . . ! Stop. . . ! Stop, Mae!

HENRY: Mae. . . !

LLOYD: Mae, stop. . . !

HENRY: Mae. . . !

LLOYD: Mae! Mae! Mae!

(*A shot is heard. There is silence. Another shot is heard.*)

LQ 53 60

HENRY: (*Plaintively.*) . . . Mae . . .

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(Lloyd appears in threshold carrying Mae. She is drenched in blood and unconscious. Lloyd turns to Henry.)

LLOYD: She's not leaving, Henry.

(Henry lets out a whimper. Lloyd places Mae on the table. Mae begins to LQ 54 GO move.)

MAE: Like the starfish, I live in the dark and my eyes see only a faint light.

It is faint and yet it consumes me. I long for it. I thirst for it. I would die for it. Lloyd, I am dying. Pause 3 beat (BO) LQ 55 SQ 17 GO

~~(Mae collapses. Lloyd sobs. Henry lets out a plaintive cry. They freeze.)~~

(CC) 3 beat LQ 55.5 SQ 18 GO
END

End of CC HU LQ 100 GO SCANDOUT

POST SHOW

- Amp off
- Cable A → Firebox output 1
- Cable E → Firebox output 2
- Amp on
- Open SFX (DELL LAPTOP)
- SQ 1
- Retrieve Axe, Lock up in booth closet

2.9 REPORTS

The following documents are the reports for rehearsals and performances, completed by the stage managers.

University of Pittsburgh Repertory Theatre Presents

Mud

By: Maria Irene Fornes

Directed By: Rachel Desoto

Rehearsal Report 1

When	Where	Reporter
Mon, March, 22, 2010, 6pm-10pm	CL 1601	Samantha Blank

Weather	Called	Late-Absent-Early
68-58 Degrees	K. Kadar, F. Pelzer, E. Prendergast B. Coppola, S. Blank, R. Desoto	Everyone was on time

Schedule Breakdown	General Notes
6:00-6:03 –Covered schedule conflicts 6:03-6:07-Warm Up 6:09-7:21-Block Scene 1 7:21-7:31-Break 7:31-7:57-Block Scene 2 7:57-8:02-Break 8:02-8:41-Run Scene 2/Block Scene 3 8:41-8:46 Break 8:46-9:15 Run Scenes 1,2,3 9:15-9:20 Break 9:20-9:37 Run Scenes 1,2,3, 9:37-End early	-Scenes 1 2 and 3 are all blocked. We still need to work on playing to the thrust stage. Runtimes: -Scene1: 7:14 -Scene2: 4:55 -Scene3: 2:58 All Rehearsals on Tuesdays and Thursdays have been rescheduled from 6pm-10pm to 7pm-11pm Remember Designers: Please feel free to attend any rehearsals you want

Production Notes

Lights: No notes, Thanks!

Sound: Freezes at the end of each scene will last 8 seconds, however the music for each freeze needs to extend longer so it is playing for the freeze and transition.

Set: -Rachel would like to use the low table farthest stage left as a stove now. We need to discuss modifying it to accommodate this. Rachel would also like to get rid of the low table SL of the mantelpiece.

- Rachel would like to turn the low table DSR into a type of chair.

-We need the specific heights of the ironing board, bench and stove to make sure the audience sitting on the sides can see over it.

-The bench needs to be open underneath. Lloyd is going to keep his axe under it.

-There will be two baskets of clothes on stage at opening one next to ironing board and other next to the low table down stage right.

-We need the dimensions of the center table, specifically height. It should be a little lower than normal because characters often sit and lean on it as well as open underneath, because Lloyd goes underneath it.

Props: -We need butter, bread on the center table at the top of the show. It is eaten during the course of the show.

-Rachel would like a pot on the stage left low table (now the stove).

Costumes: Lloyd and Mae need pairs of shoes on stage for them to put on during Scene 1.

Operations: Actors were complaining about the temperature in 1601. Air conditioning was set to cool, from the beginning of rehearsal.

House: No notes, Thanks!

Publicity: No notes, Thanks!

Miscellaneous: No notes, Thanks!

Stage Manager: Ben Coppola

Phone: (570) 234-7877

Email: Ben.Coppola@gmail.com

Stage Manager: Samantha Blank

Phone: (917) 902-6085

Email: seb78@pitt.edu

Next Rehearsal	When/Where	Called
Blocking Scenes 4 through 9	Tues, March 23 rd from 7:00pm-11:00pm in 1601	K. Kadar, F. Pelzer, E. Prendergast

Stage Manager: Ben Coppola
Phone: (570) 234-7877
Email: Ben.Coppola@gmail.com

Stage Manager: Samantha Blank
Phone: (917) 902-6085
Email: seb78@pitt.edu

University of Pittsburgh Repertory Theatre Presents

Mud Rehearsal report 2

By: Maria Irene Fornes

Directed By: Rachel Desoto

Mud Rehearsal Report # 2

When	Where	Reporter
Tuesday, March 23 rd 2010 7:00-10:13pm	CL 1601	Samantha Blank

Weather	Called	Late-Absent-Early
44-36 Degrees and Rainy	K. Kadar, E. Prendergast, F. Pelzer, S. Blank, B. Coppola, R. DeSoto	Everyone was on time!

Schedule Breakdown	General Notes
7:00-7:05-Warm Up 7:05-7:23-Run Scenes 1, 2, and 3 7:24-7:27-Notes on the first 3 scenes 7:27-7:38-Blocked Scene 4 7:39-8:18-Blocked Scenes 5 and 6 8:18-8:28-10min Break 8:28-8:43-Blocked Scene 7 8:43-8:56-Blocked Scene 8 8:56-9:01-5min Break 9:01-9:09-Blocked Scene 9 9:10-9:27-Run Scenes 4-9 9:27-9:32-5min Break 9:32-10:13-Run Scenes 1-9	During the run of the first 9 scenes each scene had the following run times: Scene 1: 7:31 Scene 2: 4:57 Scene 3: 3:02 Scene 4: 1:28 Scene 5: 3:07 Scene 6: 1:20 Scene 7: 2:36 Scene 8: 0:50 Scene 9: 0:59 Act I: 25:55

Production Notes

Lights: -Rachel would like the lights to play on the idea that the USSR exit is light and the USL exit is dark.

-Remember Bios are due on Friday

Sound: Reminder Bios are due on Friday

Set:

Reminder Bios are due on Friday

-The low table down stage right needs to be open so Mae can put her shoes under it.

-The mantelpiece is no longer going to be center. It should be a little off to stage left so that there can be a seat on the right edge.

Props:

Reminder Bios are due on Friday

-Instead of having bread for the characters to eat Rachel would like bread pudding.

-We need rehearsal props as soon as possible.

-Added to the prop list is a kitchen rag.

-On the prop list it has Henry having the lipstick and mirror in his pocket, however, Rachel has changed that, they are now on the mantelpiece from the start of the show, and should be in a paper bag.

-Lloyds knife is now going to be under the down stage right seat.

-We also need a fake knife for him, as he is going to be putting it in his pocket.

-This was mentioned in last report, but the bag with the pamphlet that Mae brings on stage in scene 2 needs to also have some bread and butter in it.

Costumes:

Reminder Bios are due on Friday

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Stage Manager: Samantha Blank

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Costumes: Reminder Bios are due on Friday -Mae needs to have a slip under her dress (white, cotton). -In scene 9 Mae is going to start with her feet up on the table, so her costume needs to have something that will cover her thighs.		
Operations: No notes, Thanks!		
House: No notes, Thanks!		
Publicity: Reminder Bios are due on Friday.		
Miscellaneous: No notes, Thanks!		
Next Rehearsal	When/Where	Called
Next Rehearsal blocking scenes 10-12	Next Rehearsal is: Wed. March 24 th 6:00-10:00pm CI 1601	K. Kadar, E. Prendergast, F. Pelzer

Stage Manager: Ben Coppola
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Stage Manager: Samantha Blank
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University of Pittsburgh Repertory Theatre Presents


Mud

By: Maria Irene Fornes

Directed By: Rachel Desoto

Rehearsal Report #3

When	Where	Reporter
Wed, March 24 th , 2010 6:00-10:00pm	CL 1601	Ben Coppola

Weather	Called	Late-Absent-Early
55° Cloudy 	K. Kadar, E. Prendergast, F. Pelzer, R. Desoto, B. Coppola	S. Blank – Absent, class conflict

Schedule Breakdown	General Notes
6:00pm-6:10pm Warm up	Scenes 1-12 are blocked. Our first full run is still scheduled for Saturday's rehearsal
6:10pm-6:20pm Worked Scene 6 slap-fall	The runtimes for Scenes 1-12 are as follows:
6:20pm-6:48pm Run Scenes 1-9	Scene 1- 6:58 21 s Trans Scene 10- 1:37 16 s Trans
6:48pm-6:58pm Give Notes	Scene 2- 4:51 15 s Trans Scene 11- 3:23 26 s Trans
6:58pm-7:03pm 5 min Break	Scene 3- 2:30 16 s Trans Scene 12- 2:00
7:03pm-7:42pm Block Scenes 10,11,12	Scene 4- 1:04 17 s Trans TOTAL- 33:56
7:42pm-7:52pm 10 min Break	Scene 5- 2:38 18 s Trans
7:52pm-8:06pm Run Scenes 10,11,12	Scene 6- 1:00 19 s Trans
8:06pm-8:42pm Run Scenes 1-8	Scene 7- 2:03 13 s Trans
8:42pm-8:47pm 5 min Break	Scene 8- 2:53 10 s Trans
8:47pm-8:59pm Run Scenes 9-12	Scene 9- 0:46 46 s Trans
8:59pm-9:05pm Table work (props)	Act I- 25:30
9:05pm- end Early	

Production Notes

Lights: -Remember Bios are due on Friday

- Keep Ben updated on Hang/Focus changes

Sound: -Remember Bios are due on Friday

Set: -Remember Bios are due on Friday

-The dining table center needs to be very sturdy and low. Lloyd performs Acrobatics on it.

Props: -Remember Bios are due on Friday

- We need rehearsal props for a pot (no lid), a rag and brown bags

- We need money (American), bills (water sewer), and a wallet

-Rachel would like the box in scene 4 to be a cigar box

-Rachel would like the mirror in Scene 8 to be a compact mirror

Costumes: -Remember Bios are due on Friday

- Can Lloyd's shoes be slip-ons?

- Can Mae's shoes be flats?

-Can Mae's hair be pulled back?

-Henry needs two pairs of pants. (One pair is carried on, so it can be a different style. It does not have to fit Henry)

Operations: Tuesday and Thursday rehearsals have changed from 6pm-10pm to 7pm-11pm

-Stage Management found a set of keys in the space. Can Ben bring them to you tomorrow?

House: No Notes Thanks!

Publicity: -Remember Bios are due on Friday

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Stage Manager: Samantha Blank

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Next Rehearsal	When/Where	Called
We will be blocking Scenes 13-15	Thurs, March 25 th 2010 7pm-11pm 1601 CL	F. Pelzer, E. Prendergast, K. Kadar

Stage Manager: Ben Coppola
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Stage Manager: Samantha Blank
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University of Pittsburgh Repertory Theatre Presents	
MUD	
By: Maria Irene Fornes	Directed By: Rachel Desoto

Mud Rehearsal Report #4

When	Where	Reporter
Thursday, March 25 th 2010 7-11pm	CL 1601	Samantha Blank

Weather	Called	Late-Absent-Early
49 Degrees and Rainy	K. Kadar, E. Prendergast, F. Pelzer, S. Blank, R. DeSoto, B. Coppola	Everyone was on time!

Schedule Breakdown	General Notes
7:00-7:15-Meeting	The Run time of each scene is the following:
7:15-7:22-Warm-Up	Scene 1: 7:07
7:23-8:03- Run Scenes 1-12	Scene 2: 4:54
8:03-8:09-Notes	Scene 3: 2:53
8:10-8:20-10min Break	Scene 4: 1:15
8:20-8:40-Block Scene 13	Scene 5: 2:41
8:41-8:44-Block Scene 14	Scene 6: 1:27
8:45-9:08-Block Scene 15	Scene 7: 2:22
9:08-9:13-5min Break	Scene 8: 0:28
9:13-9:30-Run Scenes 13, 14, & 15	Scene 9: 0:43
9:30-9:35-5min Break	Scene 10: 1:52
9:35- 10:32-Run Scenes 1-15	Scene 11: 3:11
10:32-10:37-Notes	Scene 12: 1:52
	Scene 13: 2:14
	Scene 14: 2:37
	Scene 15: 1:46
	Total Run Time: 41:30

Production Notes
Lights: Program Bios are due Tomorrow!
Sound: Program Bios are due Tomorrow!
Set: -Program Bios are due Tomorrow! -There needs to be a wet rag hidden under the table for the oatmeal scene.
Props: -Program Bios are due Tomorrow! -We need a rag for the table. -We need coin purse for Henry -There needs to be some clothes off stage left for Mae to bring on in Scene 13 -There needs to be a wet rag hidden under the table for the oatmeal scene.
Costumes: -Program Bios are due Tomorrow! -For Scene 13 Henry should be in a white tank top. -We need a rehearsal shirt for Henry to practice the oatmeal spill in. -There needs to be some clothes off stage left for Mae to bring on in Scene 13 -We need a lot of extra clothes for all the laundry Mae is doing throughout the entire show. -Henry's chest hair should be aged a little (put a little grey makeup in it).

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Stage Manager: Samantha Blank
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Costumes: -Program Bios are due Tomorrow! -For Scene 13 Henry should be in a white tank top. -We need a rehearsal shirt for Henry to practice the oatmeal spill in. -There needs to be some clothes off stage left for Mae to bring on in Scene 13 -We need a lot of extra clothes for all the laundry Mae is doing throughout the entire show. -Henry's chest hair should be aged a little (put a little grey makeup in it). -All the laundry and articles of clothing needs to be cotton.
Operations:
House: -There needs to be a sign about the explicit content of the show, both verbal and physical.
Publicity: Program Bios are due Tomorrow!
Quote of the Day: Rachel DeSoto: "Bring your passports on Saturday were going to Canada."

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University of Pittsburgh Repertory Theatre Presents

Mud

By: Maria Irene Fornes

Directed By: Rachel Desoto

Rehearsal Report #05

When	Where	Reporter
Fri, March 26, 2010 7:00pm-10:00pm	1601 CL	Ben Coppola

Weather	Called	Late-Absent-Early
34-44° Cloudy	K. Kadar, E. Prendergast, F. Pelzer, R. DeSoto, B. Coppola	S. Blank-Absent-Informed Conflict K. Kadar-Late-Informed Conflict

Schedule Breakdown	General Notes
7:00pm-Start Rehearsal	We have blocked the entire show. Runs begin tomorrow.
7:00pm-7:20pm Warm up	<u>Runtimes</u>
7:20pm-8:03pm Run Scenes 1-15	<u>Act I</u> <u>Act II</u>
8:03pm-8:15pm Give Notes	1 6:47 13s Trans 10 1:51 19s Trans
8:15pm-8:25pm Break	2 5:03 14s Trans 11 3:16 12s Trans
8:25pm-9:15pm Block Scenes 16,17	3 2:46 16s Trans 12 1:54 28s Trans
9:15pm-9:20pm Break	4 1:17 10s Trans 13 2:03 18s Trans
9:20pm-9:34pm Run Scenes 15-17	5 2:41 13s Trans 14 2:18 10s Trans
9:34pm-10:00pm Run Scenes 10-17	6 1:01 17s Trans 15 1:28 19s Trans
10:00pm-End Rehearsal	7 2:27 13s Trans 16 1:09 08s Trans
	8 0:28 14s Trans 17 2:19
	9 0:41 29s Trans
	ACT I: 25:08 ACT II: 19:13 TOTAL: 44:21

Production Notes

Lights: -Can we have a full red wash on the gunshot sound on page 39?

-Mae's death monologue on page 40 will occur on the dinner table, center

- Can we have a spotlight on the mantelpiece. We will update you as to its new position as soon as possible.

Sound: -Rachel would like to know if you have found/know where you will find the gunshot FX for page 39

-Please see general notes for transition runtimes.

Set: -Can we change the low table farthest DSR from a low table, to a smaller bench. Can the smaller bench open at the top and contain things inside it?

-Can we have a secret shelf installed into the main table at the USL corner to hide makeup and a rag for a makeup change and cleanup?

-The oven piece needs to be sturdy enough for someone to lean up against. Contact Ben if you need clarification.

Props: -The cigar box has moved from underneath the mantelpiece to on top of the mantelpiece.

-The cigar box is thrown on the floor. Therefore, it must be very sturdy. Can we have it glued shut with things inside it, so that it will make noise when it's thrown?

-Is the box Mae stores her clothes in during scene 17 a basket or a cardboard box?

-We need a Textbook, possibly covered with a brown paper bag book cover.

Costumes: -We need rehearsal shoes for Lloyd and a rehearsal shirt for Henry.

-We need blood makeup for Henry to apply to himself onstage, inconspicuously and sloppily. Contact Ben for details

-On page 39, Mae gets shot in the back. The bullet goes through her stomach

Operations: No Notes, Thanks!

House: No Notes, Thanks!

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Stage Manager: Samantha Blank

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Publicity: No Notes, Thanks!		
Quote of the Day: Fred: That man is covered in peach oatmeal. My goodness!		
Next Rehearsal	When/Where	Called
1 st run- 10:00am-11:30 am Heymann Work Scenes-11:30am-12:00pm 1601 Lunch (provided) 12:00pm-12:30pm 2 nd Run/Work Scenes 12:30pm-3:30pm 1601	Saturday March 27, 2010 10:00am-11:30am Heymann 11:30am-3:30pm 1601	F. Pelzer, E. Prendergast, K. Kadar

Stage Manager: Ben Coppola
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Stage Manager: Samantha Blank
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University of Pittsburgh Repertory Theatre Presents


Mud

By: Maria Irene Fornes

Directed By: Rachel Desoto

Rehearsal Report 06

When	Where	Reporter
Saturday, March 27, 2010 10:00am-3:00pm	10:00am-11:30am-Heymann 11:30am-3:00pm 1601	Ben Coppola

Weather	Called	Late-Absent-Early
50° Partly cloudy 	K. Kadar, E. Prendergast, F. Pelzer, R. DeSoto, B. Coppola	S. Blank-Absent-Informed Conflict

Schedule Breakdown	General Notes
10:00am-10:12am-Warm up 10:12am-10:15am-Distribute new rehearsal props 10:15am-11:09am-Run show 11:09am-11:20pm-Give notes 11:20pm-11:30pm-Break 11:30pm-12:00pm-Tablework 12:00pm-12:30pm-Lunch (provided) 12:30pm-1:10pm-Run Act II 1:10pm-1:15pm-Break 1:15pm-2:30pm-Run show 2:30pm-End Early	-We're Moving into the Heymann starting, Monday, March 29. <u>Runtimes</u> Act I- 22:46 Act II- 21:00 Total- 43:46

Production Notes

Lights: -Lloyd stands on the table, fully in Scene 12. Lloyd is 6'-2"(est.) and the table is 2'4" (est.). We need to discuss this.

Sound: No Notes, Thanks!

Set: -Rachel would like the mantelpiece to be very large, almost oversized.

-2'4" is a good height for the dinner table. Can it be wider than 3'?

-We need a trivet to go with the ironing board.

-The rehearsal oven is 2' tall. Rachel would like the real oven to be slightly taller than that. We need to discuss sizes.

Props: We need a notebook (in period).

-We need a practice ledger (in period).

-The oatmeal should be slightly watery.

-Bread should be similar to pound cake, that is, soft and easy to cut.

-The number of laundry bags has increased from 2 to 3.

-The box Mae uses in Scene 17 needs to be smaller than 1'6"-0'9"-1'0"

Costumes: Can Mae have a sweater (that she doesn't need to wear. It will be used as a prop)?

Operations: -The lights by the entrance stairs to the house of the Heymann would not turn on.

-We would like to change Monday's rehearsal from 6-10 to 530-930. Would this be okay?

House: No Notes Thanks!

Publicity: No Notes Thanks!

Quote of the Day: Fred: Get a better union.

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Stage Manager: Samantha Blank

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Next Rehearsal	When/Where	Called
Next Rehearsal we will be running the show for Stephen.	Monday, March 29 2010 6:00pm-10:00pm (tentative change: 5:30pm-9:30pm)	F. Pelzer, E. Prendergast, K. Kaydar


Stage Manager: Ben Coppola
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University of Pittsburgh Repertory Theatre Presents		
Mud		
By: Maria Irene Fornes	Directed By: Rachel Desoto	

Rehearsal Report #07

When	Where	Reporter
Mon, March 29, 2010 5:30pm-9:30pm	Henry Heymann Theater	Ben Coppola

Weather	Called	Late-Absent-Early
45° Cloudy 	F. Pelzer, E. Prendergast, K. Kadar, B. Coppola, R. DeSoto, S. Coleman (6:20pm)	S. Blank- Absent-Informed Conflict

Schedule Breakdown	General Notes
5:30pm-5:40pm Warm up 5:40pm-6:20pm Run Scenes 1-14 6:20pm-6:25pm Break 6:25pm-6:30pm Walkthrough set with Stephen 6:30pm-7:15pm Run show for Stephen 7:15pm-7:25pm Break 7:25pm-7:52pm Notes from Stephen (Actors extended break) 7:52pm-8:21pm Notes for actors 8:21pm-8:35pm Break 8:35pm-8:50pm Work Scene 6 8:50pm- End Early	Stephen loved the show! <u>RUNTIMES</u> Act I- 25:02 Act II- 22:57 Total- 43:59 Note to designers, it would be wise to attend rehearsals this week, we run the show at least once a night.

Production Notes
Lights: Can we play with shadows of the set pieces, especially on the scrim?
Sound: Rachel would like the gunshot to be made with a live method (drum? Two boards hitting each other?)
Set: Please see the email, Rachel has sent.
Props: We need: -a notebook (in period) -A ledger (in period) -Rehearsal shoes for Lloyd. (Ben can stop by the costume shop and grab these) -Plates (4-5, we need these ASAP)
Costumes: Please meet with Ben ASAP. -Henry needs some padding to make him look fatter -Henry will always be wearing a shirt.
Operations: There's a small hole in the floor of the Heymann. Ben will send a picture to you as soon as possible.
House: No Notes, Thanks!
Publicity: Please send Ben the contact information of the photographer.
Quote of the day: Eric: A stage manager is like a wizard. They can use their power for good or evil.

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Stage Manager: Samantha Blank
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Next Rehearsal	When/Where	Called
We will be running the show with emphasis on the 8 second freezes	Tues, March 30, 2010 7:00pm-11:00pm, Henry Heymann Theatre	F. Pelzer, E. Prendergast, K. Kadar

Stage Manager: Ben Coppola
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Stage Manager: Samantha Blank
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University of Pittsburgh Repertory Theatre Presents		
Mud		
By: Maria Irene Fornes	Directed By: Rachel Desoto	

Rehearsal Report #08

When	Where	Reporter
Tues, March 30 2010, 7:00pm-11:00pm	Henry Heymann Theater	Ben Coppola

Weather	Called	Late-Absent-Early
39 Degrees, Clear	K. Kadar, F. Pelzer, E. Prendergast, B. Coppola, R. Desoto, N. Fisher, L. Downes	S. Blank-Absent-Emergency conflict

Schedule Breakdown	General Notes
7:00pm-7:10pm Table work/Schedule Work 7:10pm-7:56pm Work Scenes 1-5 7:56pm-8:01pm Break 8:01pm-9:05pm Work Scenes 6-12 9:05pm-9:15pm Break 9:15pm-9:55pm Rehearse Scenes 13-17 9:55pm-10:00pm Break 10:00pm-10:55pm Run Show 10:55pm-11:00pm Give Notes 11:00pm- End Rehearsal	-Tomorrow's rehearsal has been cancelled. Friday's (4/2) and Monday's (4/5) rehearsals have been extended from 6-10pm to 6-11pm. -It is advised that designers attend a rehearsal this week, as tech is approaching and we will be running the show at least once during each rehearsal.

Production Notes
Lights: -Don't forget to send Ben an email on updates for Friday's production meeting. - Doorframes will now be hung from the pipes at the exits USR and USL. Contact Ben or Laura for more information.
Sound: We would like the gunshot SFX to be made live (Nikkole Fisher suggested popping a balloon)
Set: -Set pieces that should not be painted have been marked with "DO NOT PAINT" signs <ul style="list-style-type: none"> - The table needs to be cut 5", we discussed slicing it down on one of its rivet designs. - The rectangular table in the Heymann will now be used as the oven/counter - Doorframes will now be hung from pipes USR and USL. - Remember to keep Ben updated on the build process
Props: -Make sure to keep Ben updated on prop pulls. -The prop pieces should all be painted white - Contact Ben on any confusion for the added props that were discussed. -We need a primer.
Costumes: Please keep Ben and Rachel updated on the preliminary pull. -Could Mae's hair be messy and flyaway?
Operations: -Tomorrow's rehearsal has been cancelled. Friday's (4/2) and Monday's (4/5) rehearsals have been extended from 6-10pm to 6-11pm.
House: No notes, Thanks!
Publicity: No notes, Thanks!
Quote of the day: Nikkole: I used to think that the clear gummy bear was pina colada flavor.

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Stage Manager: Samantha Blank
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Next Rehearsal	When/Where	Called
Working Scenes and running show	Thurs, April 1st from 7:00pm-11:00pm in the Heymann	K. Kadar, F. Pelzer, E. Prendergast

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Stage Manager: Samantha Blank
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University of Pittsburgh Repertory Theatre Presents		
MUD		
By: Maria Irene Fornes	Directed By: Rachel Desoto	

Mud Rehearsal Report # 9

When	Where	Reporter
April 1 st 2010 7-9pm	In the Heymann	Samantha Blank

Weather	Called	Late-Absent-Early
76 Degrees and Sunny	K. Kadar, E. Prendergast, F. Pelzer, R. DeSoto, S. Blank, B. Coppola	No

Schedule Breakdown	General Notes
7:00-7:17-Notes and Scheduling conflicts 7:17-8:21-Run Scenes 1-11 8:21-8:31-10min Break 8:32-8:54-Run Scenes 12-17	No Notes Thanks!

Production Notes
Lights: No notes, Thanks!
Sound: No notes, Thanks!
Set: -The stool stage left should now be next to the stove. -Rocking chair next to mantelpiece is breaking. -Laura please do not paint the chairs for the table yet, Rachel wants to talk to you about color choices. -Rachel really liked the center table!
Props: No notes, Thanks!
Costumes: -Mae's shoes need to be slip-ons
Operations: No notes, Thanks!
House: No notes, Thanks!
Publicity: No notes, Thanks!
Miscellaneous: No notes, Thanks!

Next Rehearsal	When/Where	Called
April 2 nd 2010: Run Show	April 2 nd 2010 6-10pm in the Heymann	K. Kadar, E. Prendergast, F. Pelzer

Stage Manager: Ben Coppola
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Stage Manager: Samantha Blank
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University of Pittsburgh Repertory Theatre Presents		
MUD		
By: Maria Irene Fornes	Directed By: Rachel Desoto	

Mud Rehearsal Report # 10

When	Where	Reporter
Friday April 2 nd 2010 6:00-10:00	The Heymann	Samantha Blank

Weather	Called	Late-Absent-Early
80 Degrees and Sunny!	K. Kadar, E. Prendergast, F. Pelzer, R. DeSoto, S. Blank, B. Coppola	K. Kadar was late

Schedule Breakdown	General Notes
6:00-6:30-Notes and Schedule	The show is running with the following times (all scene times are including the 8 second freeze at the end)
6:30-7:16-Run Scenes 1-8	Scene 1: 6:36
7:16-7:26-10min Break	Transition 1: 0:14
7:27-7:52-Run Scenes 9-14	Act I: 26:58
7:53-8:03-10min Break	Scene 2: 5:59
8:03-8:24 Run Scenes 15-17	Transition 2: 0:10
8:24-8:29-5min Break	Scene 3: 2:57
8:30-9:17-Run of Show	Transition 3: 0:15
9:17-9:19-Work leaving the stage after last scene	Scene 4: 1:03
9:19-9:45-Notes and end	Transition 4: 0:15
	Scene 5: 3:05
	Transition 5: 0:16
	Scene 6: 1:04
	Transition 6: 0:16
	Scene 7: 2:37
	Transition 7: 0:16
	Scene 8: 0:26
	Transition 8: 0:16
	Scene 9: 0:44
	Transition 9: 0:18
	Scene 10: 1:53
	Transition 10: 0:17
	Scene 11: 3:15
	Transition 11: 0:14
	Scene 12: 1:51
	Transition 12: 0:15
	Scene 13: 2:03
	Transition 13: 0:20
	Scene 14: 1:54
	Transition 14: 0:12
	Scene 15: 1:20
	Transition 15: 0:20
	Scene 16: 1:10
	Transition 16: 0:4
	Scene 17: 2:38

Production Notes

Lights:

-At the end of the show the same music and light should be playing as they move off stage and then come back for

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Lights: -At the end of the show the same music and light should be playing as they move off stage and then come back for curtain call		
Sound: -At the end of the show the same music and lighting should be playing as they move off stage and then come back for curtain call		
Set: No notes, Thanks!		
Props: - We need to have rag back stage left for Lloyd to wash makeup off after Scene 11 - We need prop table off stage left		
Costumes: -Need to have rag back stage left for Lloyd to wash makeup off after Scene 11		
Operations: No notes, Thanks!		
House: No notes, Thanks!		
Publicity: No notes, Thanks		
Miscellaneous: No notes, Thanks!		
Next Rehearsal	When/Where	Called
Keep running show and making it perfect!	Monday April 5 th 6-11pm The Heymann (subject to change)	K. Kadar, E. Prendergast, F. Pelzer

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Stage Manager: Samantha Blank
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University of Pittsburgh Repertory Theatre Presents

MUD

By: Maria Irene Fornes

Directed By: Rachel Desoto

Mud Rehearsal Report # 11

When	Where	Reporter
Monday April 5 th 2010 6:00-10:00	Henry Heymann Theater	Samantha Blank

Weather	Called	Late-Absent-Early
78 Degrees and Sunny	K. Kadar, F. Pelzer, E. Prendergast, S. Blank, R. DeSoto, B. Coppola	Everyone was on Time!

Schedule Breakdown	General Notes
6:00-6:51-Run show	First Run of the night had the following times:
6:51-7:01-10min Break	Scene 1: 17:06 Transition 1: 16s
7:02-7:26-Notes for Stage Managers (actors still on break)	Scene 2: 5:46 Transition 2: 16s
7:26-8:00-Notes for Actors	Scene 3: 3:00 Transition 3: 14s
8:03-8:25-Work on Scene 1	Scene 4: 1:02 Transition 4: 18s
8:25-8:55- Meeting with Elise about publicity and then 10min break.	Scene 5: 3:01 Transition 5: 22s
8:56-9:16-Work on Scene 2	Scene 6: 1:02 Transition 6: 15s
9:17-9:53-Work on Scene 3	Scene 7: 2:47 Transition 7: 11s
9:53-9:58-5min Break	Scene 8: 0:25 Transition 8: 18s
9:59-10:19-Work on Scene 5	Scene 9: 0:43 Transition 9: 22s
10:20-10:29-Work on Scene 7	Act I: 27:12
10:30-10:33-Work on Scene 12	Scene 10: 1:42 Transition 10: 16s
10:33-10:37-Work on Scene 17	Scene 11: 3:52 Transition 11: 20s
	Scene 12: 1:50 Transition 12: 24s
	Scene 13: 0:59 Transition 13: 25s
	Scene 14: 1:56 Transition 14: 15s
	Scene 15: 1:27 Transition 15: 22s
	Scene 16: 1:10 Transition 16: 5s
	Scene 17: 2:39
	Act II: 12:37
	Total: 45:51

Production Notes

Lights: No notes

Sound: No notes

Set:

-Rachel would like to know when the rocking chair and chest are going to be fixed?
 -Can there be a back or spare piece of wood to create a lip on the back of the mantelpiece to make sure nothing falls? Especially for the gun.

Props:

-We are not going to have bread on the table at the start of the show anymore. Lloyd is now going to have a piece of bread in his pocket when he enters.
 - In Scene 2 Mae is going to bring bread from counter to table.
 -At the start of Scene 13 Lloyd brings bowl and pile of napkins down to center table so that he can have extra in case oatmeal spills.

Costumes:

- We still need a sweater for Mae to pull out of the trunk in Scene 17

Stage Manager: Ben Coppola
Phone: (570) 234-7877
Email: Ben.Coppola@gmail.com

Stage Manager: Samantha Blank
Phone: (917) 902-6085
Email: seb78@pitt.edu

Costumes:
- We still need a sweater for Mae to pull out of the trunk in Scene 17
- We are not going to have bread on the table at the start of the show anymore. Lloyd is now going to have a piece of bread in his pocket when he enters.
- We need to have as many rehearsal pieces as possible by Wednesday.
Operations: No notes
House: No notes
Publicity: No notes
Miscellaneous: No notes

Next Rehearsal	When/Where	Called
Working on notes for each scene.	Tuesday April 6 th 2010, 7:30-11:00 CT 1601	K. Kadar, E. Prendergast, F. Pelzer

Stage Manager: Ben Coppola
Phone: (570) 234-7877
Email: Ben.Coppola@gmail.com

Stage Manager: Samantha Blank
Phone: (917) 902-6085
Email: seb78@pitt.edu

University of Pittsburgh Repertory Theatre Presents

Mud

By: Maria Irene Fornes

Directed By: Rachel Desoto

Rehearsal Report #12

When	Where	Reporter
Tues, April 06, 2010 7:30pm-8:45pm	1601 CL	Ben Coppola

Weather	Called	Late-Absent-Early
79° Cloudy	S. Blank, B. Coppola, R. Desoto, K. Kadar, F. Pelzer, E. Prendergast, Extra: T. Zellers, N. Fisher	S. Blank-Late-Unexcused E. Prendergast-Late-Unexcused

Schedule Breakdown	General Notes
7:30pm-7:45pm Table work/ Scheduling 7:45pm-8:11pm Work Scenes 1,2,3,5 8:11pm-8:20pm Break 8:20pm-8:45pm Work Scenes 7,9,17 8:45-End Rehearsal	-Tomorrow's Run will start at 6:00pm promptly Stephen will attend. Designers are recommended to attend.

Production Notes

Lights: -Papertech is this Friday 4/09 from 3:00pm-4:00pm in B20, please have a cue sheet prepared. -It will be possible to get into the Heymann before 10:00am on Saturday. Please email Ben exactly what time you would like to get in.
Sound: -Papertech is this Friday 4/09 from 3:00pm-4:00pm in B20, please have a cue sheet prepared. -Please send the gunshot FX to Ben by tonight
Set: -Please update Stage Management on what pieces can be used tomorrow, and when other pieces will be ready (particularly the door frames and the mantelpiece) -Please get in touch with Stage Management as to the exact positions of the door frames.
Props: -Thanks for the new Props! -Props we still need are: axe, coin purse, notebook, bills, ledger, Pot, cigar-box, butter dish, trivet, pamphlet, newspaper. Rachel will be providing the butter dish and trivet.
Costumes: -Rachel would like to know if we can have Mae in an apron again. -Can we please have the following rehearsal costume pieces for tomorrow's run (we would like them by 5:30pm): -Mae's apron -Rehearsal shoes for Henry -Rehearsal slip-ons for Lloyd
Operations: -A watch was found in the space during clean-up. It is believed to be an actor's. If it is not, Ben will bring it to you tomorrow.
House: No Notes, Thanks!
Publicity: -Please keep Rachel, Ben and Sam updated as towards the status of the flyers. -Would it be possible to schedule the photoshoot for Tuesday, April 13 at 6:45pm-7:15pm? Get back to Ben as towards

Stage Manager: Ben Coppola
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Stage Manager: Samantha Blank
Phone: (917) 902-6085
Email: seb78@pitt.edu

Publicity: -Please keep Rachel, Ben and Sam updated as towards the status of the flyers. -Would it be possible to schedule the photoshoot for Tuesday, April 13 at 6:45pm-7:15pm? Get back to Ben as towards your availability.		
Quote of the Day: Fred & Eric: What is Lloyd!? Baby don't hurt me!		
Next Rehearsal	When/Where	Called
Run for Stephen which will start promptly at 6:00pm	5:30pm-9:00pm	F. Pelzer, E. Prendergast, K. Kadar

Stage Manager: Ben Coppola
Phone: (570) 234-7877
Email: Ben.Coppola@gmail.com

Stage Manager: Samantha Blank
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Email: seb78@pitt.edu

University of Pittsburgh Repertory Theatre Presents	
Mud	
By: Maria Irene Fornes	Directed By: Rachel Desoto

Rehearsal Report #13

When	Where	Reporter
Wednesday, April 7, 2010 5:50-7:00pm	Henry Heymann Theater	Ben Coppola

Weather	Called	Late-Absent-Early
70° Cloudy	B. Coppola, R. DeSoto, K. Kadar, F. Pelzer, E. Prendergast Extra: M. Axe, E. Bandi, R. Brookstein, D. Carr, E. D'Avella L. Downes, S. Coleman	S. Blank- Absent-Informed Conflict

Schedule Breakdown	General Notes
5:50pm-6:00pm Costume fitting 6:00pm-6:50pm Run show 6:50pm-7:00pm Walk through switch from Mud to DSG	Runtimes were as follows Scene 1: 6:15 15s Trans Scene 10: 1:33 18s Trans Scene 2: 5:15 15s Trans Scene 11: 2:54 15s Trans Scene 3: 2:50 21s Trans Scene 12: 1:51 23s Trans Scene 4: 1:00 20s Trans Scene 13: 1:52 15s Trans Scene 5: 2:55 18s Trans Scene 14: 1:44 10s Trans Scene 6: 1:00 18s Trans Scene 15: 1:36 15s Trans Scene 7: 2:42 14s Trans Scene 16: 1:08 05s Trans Scene 8: 0:25 18s Trans Scene 17: 2:44 Scene 9: 0:40 18s Trans Act II: 15:08 Act I: 27:49 Total: 42:57

Production Notes
Lights: No Notes, Thanks!
Sound: The live gunshot was used during the run. We did not get an opportunity to play the gunshot SFX
Set: No Notes, Thanks!
Props: Props we are still missing include: Ironing Board, Trivet, Prescription, Notebook, Ledger, Bills, Coin Purse, Butter, Butter dish, Cigar Box, Axe (Rachel will provide the Axe, Trivet, Butter and Butter Dish) -Dog Sees God, would like to place Velcro on one of the blocks we are currently using as the ironing board (larger one). The Velcro would be white and stand out easily and be placed in such a way that we could not hide its visibility by specially positioning the block.
Costumes: No Notes, Thanks!
Operations: No Notes, Thanks!
House: Insert notes for the production team (if not notes put "no notes, thanks!")
Publicity: Insert notes for the publicity team (if not notes put "no notes, thanks!")

Stage Manager: Ben Coppola
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Email: Ben.Coppola@gmail.com

Stage Manager: Samantha Blank
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Email: seb78@pitt.edu

Next Rehearsal	When/Where	Called
Rough breakdown of the next rehearsal by what will happen and when	Thursday April 8 th 2010 7:00pm-11:00pm Henry Heymann Theater	K. Kadar, F. Pelzer, E. Prendergast

Stage Manager: Ben Coppola
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Stage Manager: Samantha Blank
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Email: seb78@pitt.edu

University of Pittsburgh Repertory Theatre Presents		
MUD		
By: Maria Irene Fornes	Directed By: Rachel Desoto	

Mud Rehearsal Report # 14

When	Where	Reporter
Thursday April 8 th 2010 7:00-11:00	Henry Heymann Theater	Samantha Blank

Weather	Called	Late-Absent-Early
51 Degrees and Rainy	K. Kadar, E. Prendergast, F. Pelzer, S. Blank, R. DeSoto, B. Coppola	Eric Prendergast-Absent (Sick)

Schedule Breakdown	General Notes
7:00-7:30-Table Work 7:30-8:20-Notes 8:20-8:30-10min Breaks 8:30-8:36-Work on Scene 1 8:36-8:41-Work on Scene 2 8:41-9:00-Work on Scene 3 9:00-9:03-Work on Scene 7 9:03-9:08-Work on Scene 8 9:08-9:09-Work on Scene 11 9:09-9:13-Work on Scene 15 9:13-9:24-Work on Scene 17 9:24-9:33-Work on Scene 16	

Production Notes
Lights: No notes, Thanks
Sound: No notes, Thanks
Set: -The nails came loose on the top of the stage right side of the table, so can we just make sure everything is nailed in tightly. Thanks!
Props: No notes, Thanks
Costumes: No notes, Thanks
Operations: No notes, Thanks
House: No notes, Thanks
Publicity: No notes, Thanks
Miscellaneous: No notes, Thanks

Next Rehearsal	When/Where	Called
Friday April 9 th 2010 Run of Show	Friday April 9 th 2010 5:00-8:00: Henry Haymann Theater 8:00-10:00: CL 1601	K. Kadar, E. Prendergast, F. Pelzer

Stage Manager: Ben Coppola
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Stage Manager: Samantha Blank
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University of Pittsburgh Repertory Theatre Presents
MUD
By: Maria Irene Fornes Directed By: Rachel Desoto

Mud Rehearsal Report # 15

When	Where	Reporter
Thursday April 9 th 2010 6:00-8:00	Henry Heymann Theater	Samantha Blank

Weather	Called	Late-Absent-Early
41 Degrees	K. Kadar, E. Prendergast, F. Pelzer, S. Blank, R. DeSoto, B. Coppola	NO!

Schedule Breakdown	General Notes
6:00-6:24-Warm Up and getting into costumes 6:24-7:14-Run of Show 7:14-7:19-5min Break 7:19-7:29-Work on Scene 3 7:29-7:32-Work on Scene 5 7:32-7:37-Work on Scene 15 7:38-7:43-Work on Kiss between Mae and Henry 7:44-7:47-Work on Lloyds illness 7:47-8:00-Notes	Just a reminder that all cast, crew, and designers receive 2 comp tickets. You cannot add your major or grad comps on to these 2 show comps. You only get 2.

Production Notes
Lights:
Sound:
Set: -We need to talk to you about possibly nailing the center of the table down, because the actors lean on the sides of the table a lot during the show and it is coming up.
Props: -Still need the lipstick
Costumes:
Operations: -The toilet backstage is broken and needs to be fixed for the actors.
House:
Publicity:
Miscellaneous: -Quote of the day: "Everything in Mud's a little bit cracked" Eric Prendergast

Next Rehearsal	When/Where	Called
Saturday April 10, 2010 Dry Tech 10:00am-2:00pm	Saturday April 10 th , 2010 Henry Heymann Theater	S. Blank, R. DeSoto, B. Coppola, T. Zellers, E. Bandi, M. Axe, T. Valan, N. Fisher (no actors)

Stage Manager: Ben Coppola
Phone: (570) 234-7877
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Stage Manager: Samantha Blank
Phone: (917) 902-6085
Email: seb78@pitt.edu

University of Pittsburgh Repertory Theatre Presents		
Mud		
By: Maria Irene Fornes	Directed By: Rachel Desoto	

Rehearsal Report #16

When	Where	Reporter
Sat, April 10 th 2010 10:00am-2:00pm	Henry Heymann Theatre	Ben Coppola

Weather	Called	Late-Absent-Early
60° Sunny	M. Axe, E. Bandi, S. Blank, B. Coppola, R. DeSoto, L. Downes, MT. Velan, T. Zellers	MT. Velan-Late

Schedule Breakdown	General Notes
10:00am-11:00am-Dark hour/ Clean up backstage 11:00am-12:00pm- Quiet Hour 12:00pm-12:30pm- Cueing 12:30pm-01:15pm- Cue to Cue 01:15pm-02:00pm- Strike Set	Dry tech went great. The show is cued and we're ready for Wet Tech!

Production Notes
Lights: -The lights on the fifth electric need to be refocused, they're projecting the shadows of 6 th electric instruments on the scrim <ul style="list-style-type: none"> - The light on the USL exit needs to be refocused - Please have an updated cue sheet for tomorrow
Sound: -Please have an updated cue sheet for tomorrow
Set: - The new block SL of the Mantelpiece needs to be painted, it is being stored in the Dressing room
Props: -Can we glue the two opposite flaps of the Box in Scene 17 down onto the side of the box?
Costumes: No Notes, Thanks
Operations: The toilet in the backstage area of the Heymann is broken and needs to be fixed
House: No Notes, Thanks
Publicity: No Notes Thanks!

Next Rehearsal	When/Where	Called
Wet Tech 9:00am-12:00pm Actor Cue to Cue 6:00pm-9:00pm Actor Run through	Sun April 11 th , 2010 9:00am-9:00pm 9:00am-12:00pm Actor Cue to Cue 12:00pm-6:00pm Mud ext. Break 6:00pm-9:00pm Actor Run through	F. Pelzer, K. Kadar, E. Prendergast, M. Axe, MT. Velan, ALL DESIGNERS (minus publicity)

Stage Manager: Ben Coppola
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Stage Manager: Samantha Blank
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<p style="text-align: center;">University of Pittsburgh Repertory Theatre Presents</p> <p style="text-align: center;"><u>MUD</u></p> <p>By: Maria Irene Fornes Directed By: Rachel Desoto</p>

Mud Rehearsal Report #

When	Where	Reporter
Sunday April 11 th 2010 9:00am-12:00pm	Henry Heymann Theater	Samantha Blank

Weather	Called	Late-Absent-Early
51 Degrees	K. Kadar, E. Prendergast, F. Pelzer, S. Blank, R. DeSoto, B. Coppola, M. Axe, T. Valen, E. Bandi, T. Zellers	NO!

Schedule Breakdown	General Notes
9:00-9:32-Notes and setting up for Cue to Cue 9:32-10:22-Cue to Cue 10:23-10:28-5min Break 10:29-10:39-Run Strike for show 10:40-6:00-Extended Break for Dog Sees God 6:00-6:30-Set up for Run 6:30-7:15-Run of Show 7:15-7:34-Change out of costumes and get ready for notes 7:34-7:42-Notes End	

Production Notes
Lights: Look for Rachel's email for notes
Sound: Look for Rachel's email for notes
Set: Look for Rachel's email for notes
Props: Look for Rachel's email for notes
Costumes: Look for Rachel's email for notes
Operations: There was a suspicious hissing noise in the booth
House: No notes, Thanks
Publicity: No notes, Thanks
Miscellaneous: No notes, Thanks

Next Rehearsal	When/Where	Called
Monday April 12th 2010 6:00 1 st Dress	Monday April 12th 2010 Henry Haymann Theater 6:00pm	K. Kadar, E. Prendergast, F. Pelzer

Stage Manager: Ben Coppola
Phone: (570) 234-7877
Email: Ben.Coppola@gmail.com

Stage Manager: Samantha Blank
Phone: (917) 902-6085
Email: seb78@pitt.edu

University of Pittsburgh Repertory Theatre Presents		
Mud		
By: Maria Irene Fornes	Directed By: Rachel Desoto	

Mud Rehearsal Report #18

When	Where	Reporter
Mon, April 12 2010 6:30pm-8:30pm	Henry Heymann Theater	Ben Coppola

Weather	Called	Late-Absent-Early
65° Cloudy	M. Axe, S. Blank, S. Coleman, B. Coppola, N. Fisher, R. DeSoto, K. Kadar, F. Pelzer, E. Prendergast, T. Zellers	R. Brookstein-Absent L. Downes-Absent-Informed Conflict E. Bandi-Absent-Informed Conflict

Schedule Breakdown	General Notes
6:30pm-7:05pm- Set Up 7:05pm-7:50pm- Run through 7:50pm-8:03pm- Strike Mud Set	Runtime-44:26 Tomorrow's rehearsal is an invited dress DESIGNERS: photo call is scheduled for Wednesday, April 13, 2010 6:30pm-7:00pm

Production Notes
Lights: The Gels have been placed in the sidelight instruments. -The brown out was significantly brighter, was this due to the un-gelled sidelight?
Sound: -See Rachel's notes. She would like two soundtracks switched.
Set: -Can we cut the doorframes? See Rachel's notes
Props: -Remember to stop by the prop shop and collect wood glue to fix the cigar box.
Costumes: -We are cutting the blood -Mae's dress needs to be sewn -Can Lloyd's clothes be dirtied -We would like a long-john-esque top for Henry for his change in scene 13. See Rachel D's Notes.
Operations: No Notes, Thanks.
House: No Notes, Thanks.
Publicity: -Can Ben have a printed copy of the Program for Mock print?

Stage Manager: Ben Coppola
Phone: (570) 234-7877
Email: Ben.Coppola@gmail.com

Stage Manager: Samantha Blank
Phone: (917) 902-6085
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Next Rehearsal	When/Where	Called
2 nd "Invited" Dress	Tuesday April 13 th 2010 6:30pm-8:00pm	F. Pelzer, E. Prendergast, K. Kadar ALL DESIGNERS

Stage Manager: Ben Coppola
Phone: (570) 234-7877
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Stage Manager: Samantha Blank
Phone: (917) 902-6085
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University of Pittsburgh Repertory Theatre Presents

Mud

By: Maria Irene Fornes

Directed By: Rachel Desoto

Rehearsal Report #19

When	Where	Reporter
Tues, April 13, 2010 6:00pm-8:30pm	Henry Heymann Theater	Ben Coppola

Weather	Called	Late-Absent-Early
45° Cloudy	M. Axe, S. Blank, E. Bandi, B. Coppola, R. DeSoto, L. Downes, N. Fisher, K. Kadar, F. Pelzer, E. Prendergast, MT. Velan, T. Zellers	E. Prendergast-Late-Excused

Schedule Breakdown	General Notes
6:00pm-6:30pm-Light work 6:30pm-6:50pm-Set up 6:50pm-7:00pm DSG Fight Call 7:00pm-7:46pm Run show 7:46pm-7:59pm Strike Set 8:00pm-8:30pm Notes	Times are as follows Runtime: 46:33 (1 min over) Strike time: 4:33 DESIGNERS: Photo call is scheduled TOMORROW, Wednesday April 14, 2010 6:30pm-7:00pm -This is a reminder that on Thursday, April 15 th 2010 at 8:00pm, the show will "freeze", meaning no other artistic aspects may be changed or added. REMINDER: Tomorrow at 11:30pm the Cathedral of learning will have its power shut off, The Heymann must be vacated by then.

Production Notes

Lights: Please inform Ben if you checked LQ 3 it is supposed to be a brown out but seemed off.
 -Can Ben Have an updated cue sheet?

Sound: Please have the CD of SFX ready with an updated cue sheet by 6:00pm tomorrow (4/14)
 -Look out for the Preshow Sound Cue

Set: -The SL chair (Chair #3) has a broken leg, can we fix it with some wood glue?

Props: -The cigar box needs to be changed, can we make the one we have heavier? Else we will need to get a new cigar box.

Costumes: No Notes, Thanks!

Operations: The backstage toilet was fixed
 -There was no hissing

House: No Notes, Thanks

Publicity: The playbill looks great. Actors have minor changes to their bios that Rachel and Ben can make.

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Stage Manager: Samantha Blank
Phone: (917) 902-6085
Email: seb78@pitt.edu

Quote Of The Day: Rachel: The show was AMAZING!		
Next Rehearsal	When/Where	Called
Final Rehearsal Preview Photo Call	Henry Heymann Theatre 6:00pm Actor/Crew Call 6:30pm-7:00pm Photo Call 8:00pm GO Time	M. Axe, S. Blank, B. Coppola, R. DeSoto, N. Fisher, K. Kadar, F. Pelzer, E. Prendergast, MT. Velan

Stage Manager: Ben Coppola
Phone: (570) 234-7877
Email: Ben.Coppola@gmail.com

Stage Manager: Samantha Blank
Phone: (917) 902-6085
Email: seb78@pitt.edu

University of Pittsburgh Repertory Theatre Presents	
Mud	
BY: MARIA IRENE FORNES	DIRECTED BY: RACHEL DESOTO

Rehearsal Report #20

When	Where	Reporter
Wed, April 15 2010 6:00pm-9:15pm	Henry Heymann Theater	Ben Coppola

Weather	Called	Late-Absent-Early
63° Clear	M. Axe, E. Bandi, R. Brookstein, B. Coppola, R. DeSoto, L. Downes, N. Fisher, K. Kadar, F. Pelzer, E. Prendergast, MT. Velan	S. Blank-Absent Mt. Velan-Late-Emergency Conflict

Schedule Breakdown	General Notes
6:00pm-6:30pm Set up, Actors in costume 6:30pm-7:00pm Photo Call 7:00pm-7:15pm DSG Fight call 7:30pm House opens 8:05pm-8:48pm Run Show 8:48pm-9:03pm Strike Set 9:03pm-9:15pm Notes	<u>Runtimes</u> Act I: 24:20 Act II: 18:32 Total: 43:13 House Count: 70

Production Notes

Lights: Can the freeze in Scene 16 be darker?

Sound: -Can the Preshow sound tracks be merged into one large track?

-There's a few seconds of silence in the beginnings of tracks 10 and 18 can we get rid of these?

-Rachel would like a new SQ for the Freeze at the end of Scene 17. Can it be 8 seconds long and end in a drawn high note?

-Rachel would like the preshow announcement to be redone in an actor's voice. Ben will try to get this recorded tomorrow.

-Contact Ben to work out how to get a new CD for opening.

Set: -The SC chair (CHAIR #2) broke. It was fixed with wood glue, however it was not ready in time for the show and a replacement chair was used.

Props: -The cigar box is broken, please inform Ben about our plans to either fix or replace it.

Costumes: -Lloyd's makeup change in Scene 12 needs to be quicker. Can this be done by having a wet soft cloth and dry soft cloth ready for him in a Tupperware container in the SL vom?

Operations: No Notes, Thanks!

House: No Notes, Thanks!

Publicity: No Notes, Thanks!

Quote of the Day: Eric: Stage Managers are gardeners and problems are flowers. I was just making a pretty rosebush.

Stage Manager: Ben Coppola
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Stage Manager: Samantha Blank
Phone: (917) 902-6085
Email: seb78@pitt.edu

Next Rehearsal	When/Where	Called
There will be no more Scheduled Rehearsals. Opening night is Tomorrow, Thurs April 15 th 2010	N/A	N/A

Stage Manager: Ben Coppola
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Stage Manager: Samantha Blank
Phone: (917) 902-6085
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University of Pittsburgh Repertory Theatre Presents
<u>Mud</u>
By: Maria Irene Fornes Directed By: Rachel Desoto

Performance Report #01

When	Where	Reporter
Thurs, April 15, 2010 8:00pm	Henry Heymann Theatre	Ben Coppola

Weather	Attendance	Absent-Late-Early
72° Cloudy	M. Axe, S. Blank, R. Brookstein, B. Coppola, R. DeSoto, N. Fisher, K. Kadar, F. Pelzer, E. Prendergast, MT. Velan	N/A

Time Breakdown				Audience Participation	
Matinee		Evening	X	House Count:	102
6:00pm-7:00pm Set up 7:00pm-7:15pm DSG Fight Call 7:30pm House opens, Actors get into Costume 8:05pm-8:57pm Top of Show (5 minute hold) 8:57pm-9:12pm Show switch				-The audience laughed throughout the first Act -Gasps were heard in the final scene	
				Casualties	
				No casualties.	

Design Notes
Lights: Can you send Ben a PDF of your cue sheet?
Sound: -The preshow announcement cut out early. Can we make the track longer?
Set: The SL Chair (Chair #3) broke a second time. No one was hurt. This time a leg is bent inward and the wood is split. Can we paint a replacement chair?
Props: No Notes, Thanks!
Costumes: -Please double check Lloyd's costume tomorrow, he may have lost a button during the performance.
House: No Notes, Thanks!
Operations: No Notes, Thanks!
Publicity: Programs looked amazing!

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Stage Manager: Samantha Blank
Phone: (917) 902-6085
Email: seb78@pitt.edu

Next Performance	Called
Friday, April 16 th 2010 8:00pm -BPhil Defense Committee will be in attendance -Videographer will be recording the show	M. Axe, S. Blank, R. Brookstein, B. Coppola, R. DeSoto, N. Fisher, K. Kadar, F. Pelzer, E. Prendergast, MT. Velan

Stage Manager: Ben Coppola
Phone: (570) 234-7877
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Stage Manager: Samantha Blank
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University of Pittsburgh Repertory Theatre Presents		
<u>Mud</u>		
By: Maria Irene Fornes	Directed By: Rachel Desoto	

Performance Report #03

When	Where	Reporter
Sat, April 17, 2010 2:00pm	Henry Heymann Theatre	Amanda Kircher

Weather	Attendance	Absent-Late-Early
45° Cloudy	M. Axe, S. Blank, R. Brookstein, R. DeSoto, N. Fisher, K. Kadar, F. Pelzer, E. Prendergast, MT. Velan, C. McCarthy	Ben Coppola absent – unforeseen circumstances, informed all members of cast and crew in advance

Time Breakdown				Audience Participation	
Matinee	X	Evening		House Count:	70
12:00pm-1:00pm Set Up 1:00pm-1:15pm DSG Fight Call 1:30pm House opens, Actor ½ hour 2:08pm Top of Show (8 minute hold) 2:58pm-3:18pm Show Switch <u>RUNTIME:</u> Total- 50 minutes Performance ran over due to Actor injury.				Audience was most silent. House Management informed Stage Management that one patron said: "Mud was powerful." Casualties Fred Pelzer: a previous injury was made worse by the action on stage this afternoon. Fred finished the performance and was immediately taken to the hospital after the show by Rachel DeSoto and Eric Prendergast. He was instructed by the doctors that he would be unable to perform the evening show and the Sunday 4/18 Matinee. He was released from the hospital with further instruction and is doing fine. Stage Management filed an Accident Report.	

Design Notes
Lights: See Miscellaneous
Sound: See Miscellaneous
Set: See Miscellaneous
Props: See Miscellaneous
Costumes: See Miscellaneous
House: See Miscellaneous

Stage Manager: Ben Coppola
Phone: (570) 234-7877
Email: Ben.Coppola@gmail.com

Stage Manager: Samantha Blank
Phone: (917) 902-6085
Email: seb78@pitt.edu

Operations: See Miscellaneous	
Publicity: See Miscellaneous	
Miscellaneous: Due to Fred Pelzer's injury the evening performance (4/17) and matinee performance (4/18) have been CANCELLED . DSG has been notified and will be moving to the 8pm time slot. Thank you for your understanding.	
Next Performance	Called
NONE	N/A

Stage Manager: Ben Coppola
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University of Pittsburgh Repertory Theatre Presents
<u>Mud</u>
By: Maria Irene Fornes Directed By: Rachel Desoto

Performance Report #02

When	Where	Reporter
Fri, April 16, 2010 8:00pm	Henry Heymann Theatre	Ben Coppola

Weather	Attendance	Absent-Late-Early
57° Cloudy	M. Axe, S. Blank, R. Brookstein, B. Coppola, R. DeSoto, N. Fisher, K. Kadar, F. Pelzer, E. Prendergast, MT. Velan	N/A

Time Breakdown				Audience Participation	
Matinee		Evening	X	House Count:	98
6:00pm-7:00pm Set up 7:00pm-7:15pm DSG Fight Call 7:30pm House opens, Actors get into Costume 8:05pm-8:57pm Top of Show (5 minute hold) 8:57pm-9:12pm Show switch <u>RUNTIME</u> Act I- 25:38 Act II- 17:43 Total- 43:22				-Audience was mostly silent	
				Casualties	
				N/A	

Design Notes
Lights: No Notes, Thanks!
Sound: No Notes, Thanks!
Set: -The SR chair (Chair #1) was coming loose, it was switched with the SL chair (chair #3) -The Stool SL is coming apart, We will try to wood glue it tomorrow. -The block SL is breaking as well, we will try to wood glue it for tomorrow.
Props: -Please ensure that there is more than one pencil on the Mantelpiece at top of show
Costumes: -Mae's dress has a rip underneath the right armpit.
House: No Notes, Thanks!
Operations: No Notes, Thanks!
Publicity: No Notes, Thanks!

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Stage Manager: Samantha Blank
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Email: seb78@pitt.edu

Next Performance	Called
Saturday, April 16 th 2010 Double performance day -2:00pm -8:00pm NOTE: Ben will not be in attendance for either performance. Amanda Kircher will be calling the show in his stead. 0880 supervisor and Rachel D. have both been informed of the situation.	M. Axe, S. Blank, R. Brookstein, R. DeSoto, N. Fisher, K. Kadar, F. Pelzer, E. Prendergast, MT. Velan

Stage Manager: Ben Coppola
Phone: (570) 234-7877
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Stage Manager: Samantha Blank
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3.0 CONCLUSIONS

When I first began this project of directing Maria Irene Fornes' play, *Mud*, I realized there would be many challenges in portraying the visual and stylistic elements that Fornes creates in her work. I sought to capture the essence of her themes in a way that maintained the integrity of the piece while still unveiling my own perceptions and understanding. There is a degree of ambiguity in the given stage directions that Fornes includes which allows a degree of artistic freedom in stage movement and blocking. With such flexibility, as a director I was able to more fully engage in producing the play through my creative vision but from within the scope of her conventions and ideas. Elements of production including dialogue, blocking, design, and theme became more apparent when I was called to mount the production. Small details became considerations and important decisions in creating a coherent piece, true to Fornes' intentions. Each choice in style and design was evaluated and thought out in how to reflect the work as a whole. These considerations were easily overlooked when I read through the script for the first time. Her work places a large emphasis on visual conventions that cannot be fully realized until they are uncovered through experiences as an audience member, or, even more so, through involvement in a production. Reading and analyzing the script reveals only the top layer of complexity that is present.

What I found, having completed this production, was that by directing and experiencing the production first hand, I grasped a much deeper understanding of Fornes' body of work as a whole. I was able to relate aspects of the production of *Mud* to aspects of Fornes' other works in

a way that illuminated her style and conventions. The sexual tensions, gender roles, class dynamics, and emphasis educational values that were more fully understood through *Mud*, became points of comparison and contrast to the specific works of Fornes: *The Conduct of Life*, *Sarita*, and *Fefu and Her Friends*. In exploring these details through the production I was able to access these additional works with more distinction for the way Fornes constructs her narratives.

Working within the abstract reality of *Mud* required a different approach to staging than I had primarily been accustomed to. The imagery, representations, and poetic language of *Mud* required attention spent on the details of production in terms of blocking and set, lighting, sound, and costume design in order to divulge the symbolism reflected in the play. As the rehearsal process proceeded, I found new ways to access the metaphors and apparent truths in the play, thus allowing me to highlight these discoveries through subtle uses of the design aspects of the show. By building on these discoveries in rehearsal, and manifesting them in the continual growth of the technical elements, I found I was able to combine the two spheres of staging and design, to play one off the other.

I found the use of a thrust stage for this production an advantage in creating an intimate environment that is necessary for capturing the emotions present in the play. By placing the audience around the action, and in such close proximity to the set, the abstract quality of the production was cemented and further drew the audience into the narrative as it unfolded. It allowed for moments of connection to the audience, at points specifically framed to engage the spectator in the play, by positioning an actor in a far left, right, or downstage position. However, as a director, the use of this type of stage also required a heightened awareness to blocking as necessary to create a seamless story visible to all sides of the audience. Prior to the start of rehearsals with the actors, I spent time visualizing the heightened moments of the play in terms

of staging them within the thrust in order to compensate for the difficulties in this form of staging. By taking this pre-rehearsal time to consider blocking, I was able to more effectively utilize my rehearsal time with the actors using these beginning points from which later creative discoveries were founded.

Fornes' stylistic choice of creating tableaux in *Mud*, just one of the many conventions she crafts, serve to photographically frame the narrative action as it unravels to reveal a world wrought with hardship, carnal instincts, and desperation. I sought to take this convention and apply it within the staging of the dramatic action to effectively create many frameable images that could at any moment be captured in the tableau. Blocking in this way led to discoveries in the power dynamics of the characters. I used the blocking to heighten the relationships between Mae (Kayla Kadar), Lloyd (Eric Prendergast), and Henry (Fred Pelzar) and create tension. I applied a triangular formation in blocking as well as sharp diagonal movements throughout the play to heighten these tensions and character interactions. The staging also revealed character developments as the play progressed, most notably with Mae. Mae is constantly moving so when she stops moving, it is a clear signal that this is an important character moment for her. Her active blocking also contributes to her restless state, and adds to the emotions she feels in relation to her environment and relationships. In the initial scenes of the play, Mae has an assurance of power within her environment as Lloyd is sick, and she is taking control of her life by pursuing an education. When she chooses to invite Henry into her environment, in her attempt to further propel her education, she initially maintains the control in the relationship.

When blocking Mae and Henry in these initial scenes, I attempted to convey this power dynamic so that the later shift in the dynamic would be evident. In scene three, as Mae reveals her desires and excitement for her changing environment, I placed her tight against the

downstage side of the center table, moving slowly towards Henry stage right. When she reached a point in her monologue that indicated a character decision to explore the relationship with Henry, she moved away from the confines of the table and stepped forward. She stood isolated in the space with Henry backed into the downstage right corner, sitting on the trunk, in front of her and Lloyd crouched in the upstage left corner of the table behind her. As she moved towards Henry, she was visually moving away from Lloyd and thus symbolically away from her intimate relationship with him. Mae remained standing as she advanced on Henry during her monologue, while Henry remained seated on the trunk, observing her movement forward. As she kisses Henry, nearly knocking him backwards off the trunk from the crude force of her interaction, she controls the power in the relationship, as revealed through this staging.

The changing moment in this power dynamic between Mae and Henry appears in scene nine as Mae sits center on the upstage side of the table with Henry walking downstage towards her from behind. As Mae snaps beans on the table, Henry presses upon her, covering her eyes. As Mae struggles from not having control in this moment, the first understanding of her loss of power is unveiled. When she opens the bag Henry places before her, she takes a moment to comprehend what the gift of lipstick means. Before she can come to any understanding, Henry advances with an abrupt kiss. Mae, taken by surprise and not having control of the situation, gently pushes back uttering “Oh, Henry” at which point the tableau is indicated. By positioning Mae in a seated position with Henry walking from behind, an ominous tension is created. The tableau is taken with Mae leaning back in the chair distancing herself from Henry, and Henry leaning forward in an advance. The framed moment depicted here visually entertains a deepening tension between the characters.

The final moment of Mae's loss of power, envisioned through staging, comes in scene fifteen with Henry's violent, sexual abuse of Mae through his symbolic raping. Mae is placed on the farthest upstage left corner of the table folding laundry, while Henry is seated at the farthest right side of the table, paralyzed. As Henry begins his monologue, stroking his genitals, Mae begins to intensify the speed with which she folds and sorts the laundry. When Henry stands, supporting himself with the table, and roughly moves towards her, she remains in place but projects a deep tension and rigidity within her physicality. Henry aggressively advances upon her while Mae struggles in place until Henry collapses on the floor. In staging a distance between Henry and Mae at the table, the struggle it takes for Henry to reach Mae builds the intensity of the scene and their interaction. Mae, as scripted, does not leave when Henry advances—stemming from her own guilt in inviting Henry into her life—thus the bodily tension she exudes while remaining stationary creates the vividness of the scene.

The set design of the production was created in a way to provide physical conflict and barrier. The furniture was clustered to generate a confined space which served to provide obstacles in blocking and highlight tensions. The table was placed center with the mantelpiece upstage center of it in order to ground the room. Departing from the script, I choose to keep Mae's ironing board permanent in the upstage right corner to remain a constant symbol of her toil, and Lloyd's bench, looking out windows to the pig pen, at a direct angle downstage left of the ironing board to highlight their opposing character values. In retrospect, I would have made the ironing board cruder in construction to suggest the poverty of Mae and Lloyd as well as the practicality of their building of the ironing board. Specific blocking choices were made to place the actors on levels, requiring them to stand or sit on the furniture. In doing this, along with frequent slamming, shoving, and pulling of the chairs, the set is abused. By the end of the play,

the set appears chaotic with furniture and props strewn about. The decay within the household structure, and values in Mae's life, is manifest in the set's destruction.

Working with the props of this play required forethought and attention to detail. Fornes uses the props in *Mud* to signify scenes, as the items are pulled down from the mantelpiece and used, as well as to add to the imagery associated with each character. I began the production using many props, and in their literal function. As the rehearsals progressed, I found ways to limit their functionality creating more of an abstract quality to their usage. By the start of the run of the show, I felt I reached a balance between the abstract and reality of the prop usage. If I had had additional time for rehearsal, I might have chosen to go more strongly in one direction over the other to make a more distinct assertion. In going more abstract I would have found a heightened visual metaphor for the themes in the production and conversely, going more realistic, I would have found a truth and honesty in performance that would have grounded the emotional journey of the characters. I sought to combine the two in the use of the laundry in the production, indicating Mae's hard work and toil, as it grew in quantity throughout the show. By the end, laundry is strewn throughout the set as Mae dashes about, packing up to leave. The overwhelming sense of chaos, presented through the device of laundry, meant to convey the chaos of the moment when Mae makes a decision to alter her life by departing from this environment.

Another challenge I encountered in the production of *Mud* was the technical aspect of shaping the transitions between scenes in the show. The stage directions indicate the actors as the sole perpetrators of scene changes. In doing this, instead of allowing stage hands to change the scene, Fornes maintains the character development and journeys. As many of the scenes are short and the total length of the show is that of a one-act, there isn't a substantial amount of time

available to connect and grow with the characters. In having the actors change the scene, the continuity of character is maintained visually. In keeping with this, I directed the transitions to be completed in character by the actors and done in a “brown-out” lighting cue. The brown-out would serve to separate the transition from the tableau to the scene lighting, while serving to provide enough light for the actors to safely set the scene. The near-dark quality of the brown out would further emphasize a shift in time and narrative. Near the end of the show, the brown-outs became shorter and shorter as the narrative became faster in timing and dramatic action. After the shift in scene fifteen with Henry’s rape of Mae, Mae picks up and slams the fallen chair down as Henry painfully hoists himself up into the chair during the transition and brown-out. By subtly continuing the action in this way, as well as technically serving to set up the next scene, the audience is queued to remain invested in the narrative instead of distancing themselves during transitions.

Lighting was an important aspect of the production in serving to emphasize the emotional turmoil of the play. The scene, tableau, and transition lighting was designed to be distinct of each other in order to separate out conventions of each: scene lighting for action, tableau lighting for reflection, transition lighting for division. The use of three distinct lighting effects was also meant to highlight the device of “three” that Fornes employs, as mirrored in the three-some relationship of Mae, Lloyd, and Henry. Written into the script are two door frames at the upstage exits of the set, with the exit leading further into the house having a dark backdrop and the exit leading outside of the house having a light-filled, blue-sky backdrop. Given the space, such door frames hindered the abstract visual quality of the show, and therefore were not utilized. However, keeping with the visual suggestion of the light representing the outside freedom for Mae, versus the dark confines of remaining in her world as represented with the dark exit into the

house, a spotlight was placed on the upstage left exit to the outside. This light remained constant throughout the show including during the tableaux and transitions. In doing this, the light maintained the symbolism of the opportunity the outside world offered Mae. The scene lighting throughout the show became darker as the narrative progressed, indicating the darkening of the dramatic action and emotions. As the scene lighting became darker, the spotlight on the exit appeared brighter by contrast, creating a deeper insight into the symbolism. A red glow was also used in lighting when Mae is shot at the end of the play to produce an abstract quality of death. The glow permeated the set and faded out when Mae was placed, dying, on the table, with a spotlight on her. As she leaned forward, speaking of embracing the light in her monologue, the spotlight slowly grew brighter until she collapses back onto the table. After Mae dies, the lights fade to black, the only blackout used in the show, to allow the resonance of the ending moment to remain with the audience.

Considerations of sound used for this production were carefully examined. I knew early on that a musical interlude during the tableaux and transitions would be conducive to creating a tone and mood within each scene. With the surplus of music available, I was challenged in selecting pieces that would serve the play rather than overwhelm it. The focus needed to remain on the play itself with the music serving to highlight it, thus many initial musical selections were cut because they stood out too much on their own. The best choices for serving the play appeared as simple orchestral selections with violins which created a depth and darkness to the production without consuming it. I then discovered the usage of the musical selections in tying various scenes together. Notably, the same selection was used in the tableau at the end of scene three when Mae kisses Henry and invites him to live with them as well the tableau at the end of scene eight when Henry advances a kiss upon Mae. In mirroring the musical selections here, the shift

in dynamic is further emphasized. Such a shift through mirroring is also evident in the change from Henry and Mae caring for Lloyd, and later, Mae and Lloyd caring for Henry.

The play is not definitive in establishing a time period, thus creating difficulty in building design elements for the production. Various cues in the dialogue, such as Henry's scene three monologues about advancing technology, suggest an early twentieth century time period. Sticking to this, the costumes were created within the framework of a rural, 1930s American period. The poverty in which the characters live is reflected in their lack of socks and rare use of shoes—the actors appear barefoot throughout the majority of the production. The color scheme was set as dark, muddy colors to signal the metaphor of being trapped in the mud as well as the literal dark colors of the time period. The cotton cloth used in the costumes is indicative of the poverty in which they live. Aging was also a consideration in directing this production. While Mae and Lloyd are presented in their twenties, Henry is in his mid-fifties and presented a difficulty in casting a student production. Therefore, a fat suit and make-up was used to effectively age the actor, and serve to better represent that element of the production.

The poetic language of the script presents beautiful imagery, repetitive function, philosophical truth, and at times, comic relief. I had concerns with the production becoming melodramatic as a function of these elements and took careful measures to present these aspects in a truthful way. The production of the play aided in my discovery of the subtle nuances Fornes builds into the language of the script. Hearing and seeing the words come to life creates a deeper insight into the themes and concerns of the play. Having taken this journey into Fornes' work through directing, I was able to connect to her canon of work in a way that divulged the true essence of her symbolism. In working out the technical functions of creating the world of the play, I had to think through the choices made and why they were written as they were. I was

constantly discovering, along with the actors, new forms of communication with Fornes' play that were not visible in the initial reading of the script. In directing, I learned how to combine my own artistic impressions with the written text to create a visual representation of the work. My close-reading skills were enhanced as I found new insights in every line of dialogue and stage direction of the script. I developed a keener sense of the stylistic elements present in the play through my production of it. My journey in this venture was exhilarating, discerning, and rewarding on all levels.

APPENDIX A

VIDEO RECORDING OF *MUD*

Attached to this document is a video recording of the 8pm performance of the production of *Mud* on Friday, April 16, 2010 at the Henry Heymann Theatre. This video was recorded by James Klima for the purposes of this thesis project.

Cast

Mae	Kayla Kadar
Lloyd	Eric Prendergast
Henry	Fred Pelzer

Production Team

Faculty Advisor	W. Stephen Coleman
Co-Stage Manager	Ben Coppola
Co-Stage Manager	Samantha Blank
Light Designer	Eve Bandi
Costume Designer	Meredith Axe
Make-Up Artist/Costume Assistant	Rachel Brookstein
Sound Designer	Ted Zellers
Props Master	Nikkole Fisher
Scenic Designer	Laura Downes
Scenic Assistant	Andrea Pannet
Publicity Designer	Elise D'avella
Crew	Tara Velan
Videographer	James Klima

APPENDIX B

PRODUCTION PHOTOGRAPHS OF *MUD*

The following are photographs of the Dress Rehearsal performance of the production of *Mud* on Tuesday, April 13, 2010 at the Henry Heymann Theatre. These photographs were taken by Rachel Brookstein for the purposes of this thesis project.

























































































































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