SHORT OPERA FOR FIVE VOICES

Vincent Sauer

A Thesis
Submitted to the Graduate College of Bowling Green State University in partial fulfillment of the requirements for the degree of

MASTER OF MUSIC

May 2017

Committee:
Christopher Dietz, Advisor
Mikel Kuehn
Christopher Dietz, Advisor

*Short Opera for Five Voices* is a ten-minute music theatre piece for five unaccompanied voices of any gender or voice type. The performers do not sing, but rather phonate in such a way as to give the impression of conversational speech. The score is notated with specific rhythms and pitch contours that emulate the prosodic elements of speech: stress, intonation, cadence, etc. To place greater emphasis on the prosody, the performers’ text is limited to a small collection of syllables based on spoken American English. The syllables are distinct enough to differentiate the voices and add variety to the texture yet similar enough to give the text cohesion. While their words will be unintelligible to the audience, the characters’ emotions and motivations will come across through the prosody and acting.

The plot is an informal gathering of five friends in which the increased tension between two of them results in a verbal altercation. In addition to the theatrical convention to showcase the most dramatic aspects of the human experience, this piece dwells on the pedestrian and mundane qualities of social interaction in an attempt to show audiences the quiet poignancy in everyday life.

The notation for this piece was informed by Aperghis’s *Recitations*, Berio’s *Sequenza III*, and Ligeti’s *Aventures* while the textual and conceptual elements were inspired by Glass’s *Einstein on the Beach*, Monk’s *Atlas*, Reich’s *The Cave*, and Sciarrino’s *Lohengrin*. BGSU music students Hillary LaBonte, Nicholas Fox, Mavis MacNeil, Vincent Sauer, and Crystal Lau will perform the piece on Saturday, March 18, 2017.
Short Opera for Five Voices

Vincent Sauer
Characters

Dadəʊ: Reserved, emotionally guarded, loyal, a devoted friend, opinionated. Lower voice.

Boba: Outgoing, optimistic, a peacemaker, compassionate, sincere. Higher voice.

Nena: Apathetic, pessimistic, judgmental, spiteful, superficial. Lower speaking voice, more monotone, speaks quickly.

Mema: Laidback, relaxed, friendly, funny. Lower, softer speaking voice, speaks slowly. Don’t make a lot of eye contact.

Tatu: Outgoing, funny, selfish, chatty, popular. Higher, louder, ringing voice that projects well.

Setting

A casual, comfortable environment in the present time and season.

Synopsis

Premise: Five friends are meeting in a casual, informal setting. Dadəʊ, Boba, and Tatu are close friends, but Dadəʊ and Tatu have fallen out recently over a personal dispute. Nena, an acquaintance of all three, is coming with their friend, Mema. While Nena is aware of the confrontation between Dadəʊ and Tatu, Mema is still unfamiliar with this group and is ignorant to any discord.

Part 1: Dadəʊ has arrived early to the gathering and is waiting for Boba to arrive.

Part 2: Dadəʊ and Boba greet each other enthusiastically. Dadəʊ tells a funny story which entertains Boba. Boba precedes to tell Dadəʊ about a conflict they had which upsets Dadəʊ and causes Dadəʊ to show how defensive they are of Boba. Boba changes the topic to something more pleasant but Dadəʊ is still upset and preoccupied. Boba then tells Dadəʊ about a recent run-in they had with a mutual friend. Dadəʊ feigns interest but is still preoccupied. Dadəʊ then asks about Tatu, an uncomfortable subject. Boba apprehensively tells Dadəʊ that Boba and Tatu have seen each other recently and that Tatu seems to be fine. Boba tries to console Dadəʊ, but Dadəʊ dismisses it, insisting they are fine with the situation and concealing their hurt. Boba, unconvincing, is about to reveal that Tatu will be joining them today when Nena walks in.

Part 3: Nena apathetically greets Dadəʊ and Boba before complaining pessimistically about a series of trivial misfortunes in their life. Nena dismisses Boba’s attempts to help and becomes defensive when Dadəʊ belittles their complaints. In retaliation, Boba brings up Tatu, realizing that it is a sore subject for Dadəʊ. Boba reluctantly discusses Tatu in front of Dadəʊ, believing that Nena’s motivation was not malicious, but then tries to change the topic. Boba retells Nena the same funny story Dadəʊ told in Part 2. Immediately after, Nena announces that Tatu is coming today. Dadəʊ is taken off guard and feels a little betrayed by Nena for not telling them. Nena feigns sympathy for Dadəʊ and acts innocent in front of Boba. Mema enters and is greeted by Nena.

Part 4: Mema greets all and then starts telling slow, long-winded stories to Nena. Dadəʊ is closed off and upset while Boba listens attentively. Nena responds with the same apathetic complaints from Part 3. Boba is sympathetic again to Nena but Mema is less affected and tries to make light of it. Nena does not react defensively but continues to persist with their apathetic complaints throughout the scene while Mema maintains their calm, easygoing attitude. The two continue to converse throughout the scene though they're not really listening to each other or commenting on what the other has said. Meanwhile, Boba checks if Dadəʊ is okay. Boba apologizes for not telling Dadəʊ that Tatu is coming, and Dadəʊ is honest with Boba about their feelings. Dadəʊ is more calm now but decides to leave. As Dadəʊ is about to get up, Tatu enters.

Part 5: Tatu enthusiastically greets everyone except Dadəʊ. Tatu tries to engage with Boba who is hesitant to do so in front of Dadəʊ. When Mema tells a private joke to Nena, Tatu picks up on it immediately and makes Mema laugh. Nena interrupts to ask Tatu about a provocative topic. Tatu jumps on the opportunity to hold court and entertains everyone but Dadəʊ. Near the end of Tatu’s story, Dadəʊ mutters a snide comment, but Tatu catches it. Dadəʊ initially denies saying anything, but eventually vocalizes their criticism and irritation with Tatu. The two begin arguing, making rude comments about each other and rehearsing old disputes. Nena watches in silence, disinterested, while Mema, a newcomer to this group, looks on in confusion and quiet amusement. After several attempts, Boba is able to silence the two and chastises their behavior. Boba attempts to resolve the situation between the two by acknowledging their respective faults, but Tatu interrupts in an emotional outburst, revealing their concealed hurt. Tatu calls out Dadəʊ for being so distant and unwilling to resolve the situation. Dadəʊ feels remorse but is unsure what to say. After pleading with Dadəʊ to open up, Tatu gives up and leaves with the same easygoing façade as they entered with. Nena and Mema leave together in response to the awkward confrontation. Boba, disappointed with Dadəʊ’s closed-off stubbornness, begins to leave. Dadəʊ is about to communicate with Boba, but decides otherwise. Boba leaves Dadəʊ alone on stage.
Setup

5 chairs placed center stage in a semicircle facing the audience with each chair facing inwards. Performers are seated in the order of their entrances with Dado labeled as 1 and Tuto labeled as 5. Performers should enter and exit stage left at least 7 steps from the chairs. This setup may be mirrored with Dado seated stage left and performers entering and exiting stage right.

Notation

Each notehead represents a spoken syllable with an approximate pitch. The single-line staff represents the character’s mid-range fundamental speaking frequency with notes pitched higher or lower based on their distance and direction from the line. Performers should try to maintain a consistent central frequency for the central line throughout the piece, however an accurate contour is generally more important. Speak in a natural, casual speaking voice and slide as necessary to accomplish a more natural sound.

Rhythms and markings above the staff are spatially notated with each dashed barline indicating one second. Performers should loosely line up their gestures vertically. The space between two thick, solid lines is a flexible length of time indicated above in seconds.

Performers may use a stopwatch or click track in practicing their individual parts, but rehearsals and performances should not be so strictly paced. The live performance may loosely deviate from the second-markings to accommodate the acting and interaction between performers. The piece is to be performed from memory without score.

Horizontal brackets are used to indicate related gestures. These gestures may imply the same word or phrase or a character intentionally mimicking rhythm or intonation for emphasis. Each bracket is numbered with a description at the bottom of the page.

Horizontal beams (long slurs) group notes to performed in one breath with no break in sound. Phrase markings group several gestures into a phrase that follows one train of thought. Such gestures may be a single sentence or a single paragraph. If a character pauses or is interrupted in the middle of a phrase, they continue on with similar intonation.

A double beam (as in sixteenth notes) merely indicates notes that are faster than single-beamed notes. Again, all notes should be paced according to their spacing within each dashed barline.

Duration

Approximately 10 minutes
### Text above the staff

Bolded text is spatially notated and indicates physical gestures (**smile, laugh, etc.**) and stage directions (**enter, exit, etc.**).

Italicized text relates to vocal delivery (**quickly, slowly, quietly, etc.**) The marking **loose** gives the performer more flexibility in spacing the indicated gesture and allows the performer to momentarily deviate from the second markings. Italicized text applies to the entire beamed group or the entire phrase if a phrase marking is present.

Regular text specifies character motivations and gestural descriptions.

### Text below the staff

Text below the staff gives an English translation of what the character is saying in quotation marks or a rough idea of the character's intent in parentheses and quotation marks. Text in brackets is IPA to be spoken by the performer.

The spoken text consists of a small collection of syllables notated in IPA used in the place of spoken American English. This draws attention away from the text and toward the more musical aspects of speech like pitch contour, rhythm, stress, and dynamic.

Each character uses unique syllables to communicate, which differentiates their voice. Use the syllables below according to their articulation unless a different syllable is indicated.

<table>
<thead>
<tr>
<th>Articulations and Noteheads</th>
<th>Accent</th>
<th>Tenuto</th>
<th>Unmarked</th>
<th>Slurred/Tied</th>
<th>'X' Notehead</th>
</tr>
</thead>
<tbody>
<tr>
<td>Dodo</td>
<td>[da]</td>
<td>[da]</td>
<td>[da]</td>
<td>[da]</td>
<td></td>
</tr>
<tr>
<td>Boba</td>
<td>[bo]</td>
<td>[bo]</td>
<td>[ba]</td>
<td>[bou]</td>
<td></td>
</tr>
<tr>
<td>Nena</td>
<td>[ne]</td>
<td>[ne]</td>
<td>[na]</td>
<td>[nei]</td>
<td></td>
</tr>
<tr>
<td>Mama</td>
<td>[me]</td>
<td>[me]</td>
<td>[ma]</td>
<td>[mea]</td>
<td></td>
</tr>
<tr>
<td>Tatu</td>
<td>[ta]</td>
<td>[ta]</td>
<td>[ta]</td>
<td>[too]</td>
<td></td>
</tr>
</tbody>
</table>

Notes marked with an articulation are stressed (when two notes are slurred/tied, the first is stressed). Unmarked notes are unstressed. These stress rules still apply even if a different syllable is specified. If a note has a slur/tie and an accent, use the syllable specified for slurred/tied notes. An 'x' note head indicates an unspoken sound described above the staff in bold.

The slurred/tied syllable should be performed with a smooth transition between the vowel sounds (like a diphthong).

Occasionally characters will need to say specific syllables; these are notated below the notehead in brackets and override the typical rules. These may include specific punctuation, a character's name, etc.

Pronunciations for all of the IPA used in this piece are listed below.

<table>
<thead>
<tr>
<th>IPA Pronunciations</th>
</tr>
</thead>
<tbody>
<tr>
<td>[a] father</td>
</tr>
<tr>
<td>[au] cow</td>
</tr>
<tr>
<td>[o] go</td>
</tr>
<tr>
<td>[u] too</td>
</tr>
<tr>
<td>[ə] pardon (unaccented)</td>
</tr>
<tr>
<td>[e] say</td>
</tr>
<tr>
<td>[e] bet</td>
</tr>
<tr>
<td>[i] tea</td>
</tr>
<tr>
<td>[ai] my</td>
</tr>
<tr>
<td>[n] but</td>
</tr>
<tr>
<td>[d] dog</td>
</tr>
<tr>
<td>[b] bat</td>
</tr>
<tr>
<td>[n] nose</td>
</tr>
<tr>
<td>[m] map</td>
</tr>
<tr>
<td>[t] talk</td>
</tr>
</tbody>
</table>
Short Opera for Five Voices

Vincent Sauer

Part 1

Enter casually, look around the stage for your friends, then sit

Bob

Offstage

Nen

Offstage

Mema

Offstage

Tatu

Offstage

*If possible, Dadu should enter as the audience is walking in, around 5-10 minutes before Bob's entrance. Ignore the audience. If anyone tries to interact with you, act as if they are a stranger and politely acknowledge them. Improvise speech using [da], [da], and [dau] syllables if necessary.

Part 2

Enthusiastic but more subdued than Bob

Not excited to see Nen

Tense

"Okay"

"No, but they should be coming."

"And they should be bringing Mema"

©2016 Vincent Sauer. All Rights Reserved.
D	Terse
B	
12 "Okay"

D	Wait till Bob is settled before continuing
B	

D	Telling a funny story with a cool, dry delivery
B	

D	Smirk
B	

D	Getting excited
B	

D	Straight-faced with a slight smirk
B	

D	
B	

D	Interests
B	

D	
B	

D	
B	

D	Funny
B	

D	Like a punchline
B	

D	
B	

D	
B	

D	With great comedic timing
B	

D	Dry
B	

D	
B	

D	Sincere smile
B	

D	
B	

D	
B	

D	
B	

D	
B	

D	Matter-of-fact
B	

D	Leaning in closer
B	

D	
B	

D	Smoothingly changing the subject
B	

D	"Of course"
B	

D	With an air of intrigue
B	

D	
B	

D	
B	

D	Leaning in closer
B	

D	Looking around
B	

D	"Well..."
B	

D	"You know how...?"
B	

D	"Of course"
B	

D	Matter-of-fact
B	

D	Leaning in closer
B	

D	Looking around
B	

D	"Well..."
B	

D	Looking around
B	

D	"I was talking to someone we know and they offended me"
B	

D	Hushed and hurried, like a secret
B	

D	Annoyed, but not upset
B	

D	Defensive of Bob
B	

D	Resignation
B	

D	Watching for Bob's reaction
B	

D	Smirking
B	

D	Nodding
B	

D	"Yeah"
B	

D	"Yeah"
B	

D	"Yeah"
B	

D	"Yeah"
B	

D	
B	

D	Wry smile
B	

D	
B	

D	Gasp
B	

D	Shocked
B	

D	Speaking in rapid fragments
B	

D	Overreacting a little
B	

D	Defensive of Bob
B	

D	
B	

D	"Yeah"
B	

D	"Yeah"
B	

D	"Yeah"
B	

D	"Yeah"
B	

D	
B	

D	
B	

1 Same words spoken with the same rhythm
"Yeah"

Pulling back away from each other
Calm

"I know"

Sudden subject change
Brighter, good news

But"

Sudden

Almost cutting Bob off
Interested

Patiently repeating what you were trying to say before you were interrupted

Tentatively, not sure what to say
Confirming what Bob said

"So...?"

Attentive Listening

Enthusiastically agreeing

"Yeah"

If..."

"then..."

Feigned interest

Thinking Dad is sincere

Hey, I didn't tell you..."

Nodding, making eye contact
Paying attention but not really listening

"Good!"

Feigned enthusiasm

"Oh, how are they?"

"They're good"

Laughing a little

Loose

Still thinking Dad is sincere

"Yeah"

The same phrase spoken with similar rhythm but different pacing
② Spoken with the same intonation, rhythm, and attitude.
"Didn't you...?"

A question about the aforementioned person

Smiling

Surprised

Struggling to remember

"Yeah"

Slightly interruptive

Enthusiastic

"Yeah, I thought so."

Very content and happy to see D and a

Wanting to ask about Tatu but nervous to do so

Loose 3-5

"Oh, sorry"

At about the same time but not unison

"Sorry"

"Oh"

[da] "Uh"

Loose

"Yeah"

"I was going to say..."

[da] "Uh"

[ta] "Ha"

("Have you talked to Tatu lately?

Visibly surprised

Attentively listening

Watching Bob closely

Thinking

Nervously rambling about the last time you saw Tatu

Waiting for D and a to say something

[bu] "Yeah"

[ba] "Uh"

"I did"

Spoken with the same intonation, rhythm and attitude.
Apprehensively giving more details

Something you didn't want to mention

Muttering near the end

Waiting for a reaction

Defensive, trying to act casual

Not wanting Bob to feel bad

Apologetic face

With a tone that acknowledges the tension

Ignoring D's protests

"I wasn't going to bring it up..."

"It's just that..."

("You two haven't been talking")

Resigned

("I was just wondering.")

Unconvinced

"Okay"

Not wanting Nen to hear

Cut Bob off at the mention of Tatu

To Nena

Notice Nena

Look at Boba

"Well..."

"I was going to tell you that Tatu--"
Part 3

As an afterthought
"Hey, Bob"

"How's it going?"
"Fine"

Apathetically complaining
Loose

"Aww"
Thinking
"Is there anything you could do to...?"
"No"

Sympathetic
"Yeah"
"And..."
"Ok"

Genuinely concerned
"Is there anything you could do to...?"
"No"

"Aww"

Lazy
Inhale

Frustrated with Nen's attitude but trying not to show it
Offering a solution that makes light of Nen's situation

"Why don't you just...?"

A bit uncomfortable

"I can't."

Uncomfortable

Realizing this must be uncomfortable for Dadari, but assuming Nen isn't doing it intentionally

"Oh"

Bragging

"Yeah!"

( "We did this and that...")

Feigned enthusiasm

Feeling a little betrayed by Boba

"That's great"

"Yeah, we did"

Quickly responding

"Cool, that sounds like fun"

"They mentioned that you hung out with them the other night."
Changing the subject for D's benefit

"So D was just telling me a funny story.

Cheering up a little

To Dad

Quickly

"What was it?"

"Oh, yeah?"

Retelling Dada's funny story from earlier

A little more exaggerated than how Dada told it

Pausing for a reaction from Neno

Same face as before

More upbeat, smiling

Changing the subject for Dada's benefit

"Oh"

Smiling but not really amused

Lazy

"What was it?"

Laughter at your own joke

Looking back and forth at Dada and Neno

Smiling but insincere

"That's funny"

Abruptly changing the topic

Enthusiastic

Embarassed

Noticeably confused

Lower Soft

Looking away from both

Upset and closed off

Muttered a bit nearly cutting Neno off

"It's fine"

Loose 1-2"

"Well I'm excited to see Tatu today."

"Are you too still fighting?"

"I was going to tell you--"

"I'm sorry"

"Is that okay?"

"Are you too still fighting?"

"They're still coming right?"

"Yeah"

"I was going to tell you--"

"Okay"

"I'm sorry"
Part 4

Give a flat smile

Trying to perk up in front of Mema

Brighter

Listening to Mema and Nena

Enthusiastic but low-key

To Nena

To Bobo and Dada

Small laugh

“Hey”

“Hey guys”

Small laugh

Spoken with the same intonation, rhythm, and attitude.
Absently paying attention, looking over but you're distracted and uninterested

Waiting to talk

Laugh

"That's funny"

Trying to engage with Nenə and Mɛmə

Subject change

Apathetically complaining

Waiting to talk

Not really listening to Mɛmə

Looking at phone or something

Responding

"Yeah"

"So..."

"Yeah"

And..."

"Yeah"

Laugh

Look at Bobə

Looking back toward Nenə

"Yeah"

"Yeah"

"yeah"
Roll your eyes when Neno starts complaining about this again.

Zoning out a bit because Neno already told you this.

Interruptive. Loosely.

The same thing you complained about to Bobo and Dodo in Scene 2.

Still complaining.

Uneffected by Neno's complaining.

"And..."

"Yes!"

Trying to be sympathetic.

Less enthusiastic than the first time.

"I'm sorry."

Looking back toward Dodo.

Subject change: Enticing, the start of an interesting story.

A little joke about Neno's situation.

Laugh.

"Well..."
Waiting for Nena to respond

"What?"

Genuinely interested

Perking up a little

"Hey"

Curious

Smirk

Glad to have piqued Nena's interest

Pleased

Smile

"Are you okay?"

Concerned

Inhale through nostril

Shrug

Start to look toward Boba

Inhale

Exhale

"I meant to tell you that Tatu was coming"

"I was going to tell you earlier..."

"But then Nena walked in"

Smirk

To yourself

Repeating yourself

Even, steady

Peek over quickly at the mention of your name

Lean in

Whisper

[ta tu]

"I meant to tell you that Tatu was coming"
"Are you mad at me?"
Timidly "No"
Concerned about Bob's feelings
Look over at D and quickly
"I'm not mad at you."
Leaning in
Quiet again
Reassuring
"Yeah"
Lazy
"Yeah"
Repetitive
Reassuring
"Yeah"
Calm "I'm not mad at you."
"I just feel blindsided."
"If I had known Tutu was coming..."
Apathetically complaining
Laugh to yourself
"Yeah"

"I wouldn't have come"

"I'm sorry"

"I should have told you sooner"

"It's fine"

"What?"

"Yeah..."

"I should have told you sooner"

"Yeah"

"Yeah..."
Part 5

Looking away  Uncomfortable

Look at Tutu  Smiling but uncomfortable

A little excited

"Hey Tutu"

Laugh

Smile

"Hey, what's up?"

Laugh

"Hey guys"

Laugh

"Hey, Bob"a

Ignoring Dadat

To Bobo  An inside joke

Laugh

Smiling  Laugh

To Neno  Quieter, private joke

Laugh
Looking at M

Laugh

Responding to M's comment

Look at Tu

Laughing

Subject change
To Tu
Asking Tu about something

Annoyed
Eyroll

Smile

Flat smile

Laugh

Eyeroll
Annoyed

Laughing
Flat smile

Laugh

Looking at Me no

Commenting on what Tu said

Quickly, muttered

"Oh"

"That"

"Well"

Look back towards Me no
Gradually speeding up

Look at Me no
Exaggerating

Annoyed with Tu's histrionics

Spoken with similar intonation and rhythm
Looking away
Annoyed

Laugh

Smiling

Look at Dad
Concerned

Flat smile

To yourself
Muttered a bit

Laughing

Smiling

To Tuti

Looking down
Snide remark about Tuti
Quietly, privately

Look back toward Tuti

Looking down
To yourself

Smiling

Nodding

Small Laugh

Proud of yourself

Looking at Dad

"What?"

"And"

Look at Dad

Look at Dad

To Dad

Louder

Fake smile
<table>
<thead>
<tr>
<th>D</th>
<th>B</th>
<th>N</th>
<th>M</th>
<th>T</th>
</tr>
</thead>
<tbody>
<tr>
<td>Look at Tutu</td>
<td>Look at Dudou</td>
<td>Uncomfortable</td>
<td>Irritated with Dudou but hiding it</td>
<td>Uncomfortable</td>
</tr>
<tr>
<td>Uncomfortable</td>
<td>M</td>
<td>M</td>
<td>Unconvinced</td>
<td>Uncomfortable</td>
</tr>
<tr>
<td>M</td>
<td>M</td>
<td>M</td>
<td>M</td>
<td>M</td>
</tr>
<tr>
<td>Flippant</td>
<td>Mildly interested</td>
<td>Smirk</td>
<td>An air of superiority Feigned politeness</td>
<td>Sarcastic Nodding</td>
</tr>
<tr>
<td>&quot;No&quot;</td>
<td>&quot;You said something&quot;</td>
<td>&quot;Yes&quot;</td>
<td>&quot;I heard you&quot;</td>
<td>&quot;What did you say?&quot;</td>
</tr>
<tr>
<td>Tilt your head as if confused</td>
<td>&quot;What did you say?&quot;</td>
<td>&quot;Yes&quot;</td>
<td>&quot;I heard you&quot;</td>
<td>&quot;What did you say?&quot;</td>
</tr>
<tr>
<td>Stately</td>
<td>Same snide remark Higher and more pointed</td>
<td>Mad and showing it</td>
<td>Grimace Nodding</td>
<td></td>
</tr>
<tr>
<td>&quot;I said...&quot;</td>
<td>&quot;Okay&quot;</td>
<td>&quot;Okay&quot;</td>
<td>&quot;Okay, guys...&quot;</td>
<td></td>
</tr>
<tr>
<td>Bored and annoyed</td>
<td>Uncomfortable This is exactly what you were afraid of</td>
<td>Politely Trying to intervene</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Confused and slightly amused</td>
<td>Giggle</td>
<td>Quiet snicker</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Giggle</td>
<td>Passive aggressive insult</td>
<td>Pleased with yourself</td>
<td></td>
<td></td>
</tr>
<tr>
<td>&quot;Okay&quot;</td>
<td>&quot;Okay&quot;</td>
<td>&quot;Okay&quot;</td>
<td>&quot;Okay, guys...&quot;</td>
<td>Quiet snicker</td>
</tr>
</tbody>
</table>
Something embarrassing about Tatu

D: Smirking

Mad at Nen for laughing and generally annoyed with them

Ignoring Bobo

Looking off

Mocking

Crudely imitating Nen

Speeding up

To Nen

No one is listening to you

B:

Smirking

N:

Laugh

Taken back, still amused

Quick turn to Dudu

Nen

M:

Shocked

Cringe

Embarassed

Looking around at the others

Nen

T:

Shocked

Cringe

Embarassed

Looking around at the others

Nen

D: Confident

"Okay guys"

"Hey!"
Looking down
Shaking your head
Smirking
"Guys, calm down"
Concerned and trying to intervene
Trying to be heard
Arms crossed, looking off
Upset
Looking down
Shaking your head
Smirking
"you"
Disbelief
"I...?"
Repetitive
Gesture toward yourself
"I...?"
"Yeah"  "we"  "Dad" and "Mum"

Gradually getting louder...

Suddenly more angry, shouting, shocked
Reacting

Loud enough to cut through everyone

Yell

"Guys"

To Dad and Mum

Abrupt cutoff

"Guys"

"Stop"
Part 6

D
Silent
Look at Bob

B
Exasperated

A little less loud

Swing

"Just stop"

"The both of you have got to stop"

T

Offended
Raise eyebrows

"It's Tutu..."

Cutting Dudz and Tutu both off

Talking loudly
Exhausted

N

M

Silent
Look at Bob

Silent
Look at Bob

Silent
Look at Bob

Silent
Look at Bob

Angry and silent
Looking away

To Dudz

[tˈuː tu]

"Why do you keep...?"

"It's Tutu..."

"I didn't do anything"

React silently for the rest of the scene: You're confused but starting to feel compassion for these people but not to the point of judgement or blame. You're still generally indifferent. Look freely at whoever is speaking or being spoken to.

Look freely at whoever is speaking or being spoken to. Occasionally look at Nena to express your confusion.

You aren't sympathetic to either side but you are still generally annoyed by Dudz. Look freely at whoever is speaking or being spoken to.

You aren't sympathetic to either side but you are still generally annoyed by Dudz. Look freely at whoever is speaking or being spoken to.

You aren't sympathetic to either side but you are still generally annoyed by Dudz. Look freely at whoever is speaking or being spoken to.

You aren't sympathetic to either side but you are still generally annoyed by Dudz. Look freely at whoever is speaking or being spoken to.
To Dad, Sympathetic but tired
"I know...

And Tutu"

To Tutu
More calm but accusatory

Cutting Bob off

Look at Tutu
Taken off guard a little
You weren't expecting an apology

"Fine!"
Loud

"I'm sorry!"

"I'm sorry..."

Loose 2-3"
Loose

Low, quieter
Defensive but listless
abrupt cutoff

"Why did you shut me out?"

(But you shut me out. You didn't talk to me.)

Starting to get emotional, vulnerable

Serious and hurt
Direct and clear

Look at Dad, Load

Showing vulnerability
Being honest

Feeling compassion for Tutu but hiding it.
Trying to look away

Defensive but listless
<table>
<thead>
<tr>
<th>Time</th>
<th>Character</th>
<th>Action</th>
<th>Emotion</th>
</tr>
</thead>
<tbody>
<tr>
<td>535</td>
<td>D</td>
<td>Unresponsive</td>
<td>Confused and feeling remorse</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Looking away</td>
<td>Silent</td>
</tr>
<tr>
<td></td>
<td>B</td>
<td>Slightly disappointed in D</td>
<td></td>
</tr>
<tr>
<td></td>
<td>N</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>M</td>
<td>Quitter, Almost pleading</td>
<td></td>
</tr>
<tr>
<td></td>
<td>T</td>
<td>“Why?”</td>
<td></td>
</tr>
<tr>
<td>545</td>
<td>D</td>
<td>To Tutu</td>
<td>Concerned</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Discouraged</td>
<td>Watching Tutu leave</td>
</tr>
<tr>
<td></td>
<td>B</td>
<td>Overview</td>
<td>Still miffed at D</td>
</tr>
<tr>
<td></td>
<td>N</td>
<td></td>
<td>Acknowledge Nen and nod in agreement</td>
</tr>
<tr>
<td></td>
<td>M</td>
<td>Walking out, hiding your face</td>
<td>Dismissing Boba</td>
</tr>
<tr>
<td></td>
<td>T</td>
<td>“Well I have to get going”</td>
<td>“It was great seeing everyone”</td>
</tr>
</tbody>
</table>

- Tutu exits

- Gesture to Nen that you're uncomfortable/irritated and you're going to leave
"We're gonna go"

Getting up to go

To Bob

Dejected, unresponsive

Looking at Nena and Mema

Looking off

Defeated

Watching Duddars

"Bye"

Turning to leave

Nena exits

“Hey guys”

Smiling

Waving

Mema exits

D

B

N

M

"Are you okay?"

Flat, tired

Single nod

Getting up to go

Concerned, hopeful

("Nevermind")

Slightly disappointed

D

B

"See you"

Bob exits

"Yeah?"

Looking down/looking off

(Stay onstage in stillness and silent thought for a few moments before exiting)

Duddars exits

Loose 3:5

Loose 7:10"