A “SPYBACK” ON THREE YEARS OF GRADUATE TRAINING

A thesis submitted to the College of the Arts
of Kent State University in partial fulfillment of the
requirements for the degree of

Master of Fine Arts

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May 2009
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ACKNOWLEDGMENTS

Dr. Yuko Kurahashi
Charles Richie
Mark Monday
Terri Kent
Eric van Baars
Jonathan Swoboda
Bonnie and David Cook
William Patti
Bob Russell
Nicole Perrone
Dick Reiss
CHAPTER I

INTRODUCTION

Before embarking on my graduate career in at Kent State University in September of 2006, I developed the majority of my acting technique at Pepperdine University. The professors worked with me using a general Stanislavski-based approach which enabled me to understand my given circumstances, identify my objectives and obstacles, and then choose appropriate actions to achieve my objectives. While this approach provided the initial framework for my understanding in the basics of acting and acting theory, it did little to help me create grounded characterizations or comprehend the composition of my choices related to the greater whole of a given scene or production. While the majority of my choices were instinctive, I had very few solid tools to solve problems when they arose. My first thesis role, Goldie Smith in *The Diviners*, reflects the fact that I had a lack of tools available to my approach. My technique was sufficient to organically act the role, yet my rehearsal and performance reflections were much more simplified.

During my second year, I had the opportunity to work within the Michael Chekhov Technique. This method enabled me to understand the specifics of every facet of my work as an actor. Michael Chekhov’s approach simply expands on the foundational principles established by Stanislavski’s Method of Physical Action; yet, Chekhov’s method pushes the actor to understand not simply action, but its quality as well. The technique is a psychophysical approach, one in which the actor can utilize her body with tools such as psychological gesture to aid her in making honest discoveries. In addition, with the help of Imaginary Body and qualities of movement, the actor formulates his or her characterization in a specific archetype. I began to implement this
work into my second thesis role, Penelope Pennywise in *Urinetown: The Musical*. Psychological gesture helped me ground the character while still honoring the melodramatic style of the musical. It brought to life a physically engaging portrayal unlike I had ever experienced.

In my third year, I had the opportunity to synthesize the technique in the process of rehearsing for my final thesis role of Olga in *The Three Sisters*. Utilizing multiple facets of the technique through the process of creating the role helped me to more fully grasp its tenets.

Within the framework of these roles, I will discuss the evolution of my process throughout my three years of graduate training. What began as a generalized Stanislavski approach has become a more advanced understanding of a multi-faceted technique.
CHAPTER II

GOLDIE SMITH

During the spring semester of 2007, my second year as an MFA Acting candidate, I rehearsed and performed the role of Goldie Smith in *The Diviners* at Kent State University. I found the role to present some new challenges as I met the character halfway, attempting to remain true to her persona rather than creating a “caricature” by making general choices. Despite the minimal development of Goldie in the play’s script, I was able to make specific discoveries that informed this portrayal as I undertook the process of rehearsal and performance. Through discovering her primary objectives, developing her back story, creating her distinct mode of speaking, and discovering her patterns of movement, I was able to create a deeper portrayal of Goldie.

**Developing a Back Story and Discovering Objectives**

As the rehearsal process began, I started to clarify Goldie’s primary objectives. At first, I thought that Goldie wanted the preacher because she was a God-fearing woman like Norma. But upon closer examination of the lines, it became apparent that I was more concerned about her business at the Dine-Away-Café. She is running a business during an economic depression, and the current president Herbert Hoover, isn’t doing much to stimulate economic survival. Goldie longs for the days when she had a diner full of paying customers and a husband to alleviate the stress of running a business. With a new preacher in town, Sundays would once again become a booming business for her. She refers to this when she says to C.C. Showers, “[I] did a real good business on Sunday…did more business than the whole week put together. Those church folk are real big eaters.”1 Thus, in the first scene, her primary objective from the moment she meets
Showers is to inspire him to start preaching in Zion. She develops several tactics to obtain this objective. For example, Goldie sings the praises of the former church, she tries to “butter” Showers up by offering him free pie and she forces him to act as the pastor by having him pray over Ferris’ donut. As the scene progresses, she learns from Ferris that C.C. intends to stop preaching, and her objective changes. While obviously not pleased about this information, she is not about to continue bothering to get him interested in something he clearly doesn’t want to do. Goldie is quite pragmatic; therefore, her focus shifts to Buddy. Her new desire is to get Showers to act as a good influence on Ferris by convincing him to wash Buddy and train him to be well behaved.

Goldie’s objective in the scenes with Norma is to pacify her in order to keep her from pestering Showers. She understands that the more someone is pushed, the harder they will resist change. She believes if Norma pesters Showers enough, he may choose to depart, leaving Buddy without a positive influence and the potential for a church to be reinstated would completely vanish. In Goldie’s first interaction with Norma, she attempts this by reasoning with her, saying, “He told me right to my face that he gave up on preachin…you best rest yourself some.” This objective remains intact when she is faced with both Norma and Luella again in Act II. By simply listening to Luella’s story and responding as a friend, she is clearly attempting to pacify the ladies, thus reiterating the fact that she hasn’t joined Norma’s one-woman crusade to make Showers the town preacher.

Although Goldie doubts Norma about Showers’ willingness to preach in Zion, she does appear in the final scene to sing with the other townsfolk in support of Buddy’s supposed baptism. I had to justify her presence because it seemingly contradicts
character’s understanding and beliefs concerning Showers up to this point in the play. During the run of the show, I decided that while she remains somewhat doubtful, she still supports the cause of reviving the church since it will benefit her personally. By choosing to attend the baptism, not only does she temper her own personal curiosity but she is able to verify the fact that a spiritual revival was on the horizon. Once Goldie sees Buddy with Showers at the river with her own eyes, she encourages the perceived baptism, singing out hymns of praise with the women of the town.

**Characterization through The Rehearsal Process**

In addition to determining my psychological motivation, it was ultimately the combination of the rehearsal process along with my own reflection that enabled the process to further develop. During the process of developing this character, I was studying several nineteenth century theories of acting in The History and Theories of Acting and Space I taught by Dr. Rosemarie Bank. Once of the theorists, Diderot, explains in order to create a role, the actor must embark on observation and reflection “drawing upon both conscious and unconscious sources, thereby (gathering) these selected sense impressions together in a collection.” Then, the actor must experiment using these reflections though a series of tests in order “to hit the right mark.” Dedrot argues that before the actor chooses a solution, “he has repeatedly measured each vocal quality and each movement against the inner model as it has emerged from his imagination.” My own process of study and experimentation enable me to exemplify the essential qualities by measuring “each vocal quality and each movement against the inner model” and ultimately enrich my characterization.
Dialect Work

I utilized this very system of working in order to create a truthful dialect for Goldie. I had to develop a very specific speech pattern and find a vocal center to honestly portray both the regional speech of Zion, Indiana and Goldie’s manner of speaking. This was my first work with a dialect, and, with Professor Charles Richie, I worked diligently on transforming my own speech to a more rural Mid-Western dialect. This process consisted of listening to examples and playing with certain sounds that characterize this dialect. For example, the [r]’s are very prominent in this dialect, thus they are emphasized, giving the sounds a little rougher feel. In addition, the vowel sounds are a bit shorter and the [ɛ] or “eh” sound becomes [I] or “i.”

During the rehearsal process, I exaggerated these characteristics, so that I could not only hear the slight difference between this dialect and my own, but also to feel the various shapes. Yet, it wasn’t until I had an individual coaching session with Professor Richie that I settled into the dialect and truly found Goldie’s speech patterns. According to him, this dialect doesn’t have much of a lilt to the speaking, in other words, it uses very few notes or tones within the inflected speech patterns. This was a challenge, especially since my own speech is comparatively musical. Yet, what enabled me to find this pattern was to lower my voice and utilize my chest resonance. Finding deeper sounds not only informed my speaking but it enabled my choices to be more organic. When rehearsals approached performance week, I connected even further with this mode of speaking as the resonance began to find a deeper home in my body. Thus, through the process of listening, reflecting, and experimenting which would introduce “into the bodily organs will set in motion sequences of related movements and sensations pre-
established by habit." I set this dialect in my memory, the place easily recalled for the performance.

**Physicalization**

Once I discovered this vocal center, I felt my body more engaged in the role. My walking and movements focused around the energy center of my back. I know that people who have jobs where they are on their feet for hours a day often experience back pain, thus I made the choice to make one of my prominent physical choices to rest my wrists on the small of my back as a way to alleviate the constant tension standing creates. Also, based on my vocal energy and speech patterns, I made the choice that Goldie’s gestures were very specific and lived in the Laban effort action “punch,” in which the movements are direct, quick, and heavy. For example, when she tells Buddy that he needs “fever weeds, salts, and a hot tub of water,” I emphasized the last three words using my pointer finger on the counter, punching each one. I created the a similar gesture on the line, “no drinkin, no cussin, and you pray before you eat.”

In addition, much of my physicalisation centered on my tasks behind the counter: such as scrubbing, pouring coffee, and other miscellaneous tasks. It took constant practice, repeating these tasks so they appeared organic since I personally am not a strong multitasker. Through the constant process of going through the motions, I was able to exemplify the action in a truthful manner, thus creating a more effective portrayal of Goldie, a woman constantly on her feet, talking and serving at the same time with little difficulty.
The Performance Event

Overall, it wasn’t until the final element, the audience, was added that I felt my performance could be fully realized. As Vsevelod Meyerhold believed, “the real, significant act of the theatre takes place in a third place, in the liminality of the space that serves as a meeting place between artist and spectator,” and once the third participant in the action was added, my performance took on new vibrancy. My choices did not change; they were only further heightened and clarified. The director of the production, Professor Eric Van Baars, also affirmed this by saying that “I continued to find nuance throughout the rehearsal and performance process and never became complacent.” For example, I had a moment of revelation in one performance that my line “Lord knows we could use it (change)” refers not simply to change in Buddy’s life, but also the simple need for rain perpetuating the economic depression.

In addition, the audience response added a technical dimension to the performance. Whether I was holding for laughter after the “no drinkin, no cussin, and you pray before you eat” line or allowing their energy to further fuel my performance, the audience enabled both my characterization and the overall production to find new life. During the run, I learned a valuable lesson in one particular performance. I always ad-libbed as we transitioned out of a scene with Norma in act two, and my ad-lib consistently got a laugh from the audience. However, one night, it didn’t receive the same laugh, so the next improvised line I spoke made no sense. It was in this moment that I learned the consequences of relying on the audience for energy or validation. While a giving audience is optimal for creating a fulfilling theatrical experience for both the actors and those watching, it should never be expected. In addition to responding to the
audience, I responded to the physical space in which we were performing. I felt that the unique, intimate spatial relationship of Wright-Curtis theatre forced me to keep my choices simple and very deliberate. I had to be cognizant of truly engaging my entire body to tell the story since at any moment my back could be to one section of the audience.

In addition to developing an enhanced understanding of both the relationship to the audience and the space, I learned more about myself as an actress. During the run of the show, I felt that I was able to remain more present in the moment on stage than ever before in my career as I simply pursued my objective with my actions. I realized that I have ultimately become a stronger listener on stage, not simply responding to what I expect to receive; rather, I truly let my partner’s choices inform my own.

Thus, through the process of character analysis, study, observation, reflection, practice, and performance I was able to create this colorful character in the most sincere way possible. As Professor Terri Kent reflected, “(I) created a character that would normally be played by a heavier-set character actress and (I) could have fallen into the trap of creating affectation of a character.” Instead, I was able to utilize both my personal characteristics and choices to create a well-rounded character. It is my desire to continue to further develop these skills and solidify my process as I continue my graduate study in acting.
CHAPTER III

PENELOPE PENNYWISE

In the fall semester of 2007, I was portrayed the character of Penelope Pennywise in the production of *Urinetown: The Musical!*. This was my first opportunity to work on a piece musical theatre at Kent, and I found it to be an exciting challenge due to both the singing and acting demands of the show.

*Urinetown* parodies several different aspects of musical theatre. It does so foremost by requiring the actors to work with very specific archetypes and embody them utilizing a presentational style of acting, which is rooted in the traditions of melodrama. In addition, the music, as it is integrated into the show to move the plot along, mimics various styles and “hallmark” musical compositions that have evolved over the last one hundred years of the genre, from the classical approach of Rogers and Hammerstein to the dark approach of Stephen Sondheim.

Working on the show in this particular semester was extremely developmental because I was able to utilize several aspects of the Michael Chekhov technique I was working on with Professor Mark Monday to further clarify my process of developing Pennywise. Although my process was similar to when I worked on *The Diviners*, I was working in new ways to further clarify my characterization as I added several new tools and techniques to this process.

The work began musically as I solidified my vocal interpretation of key songs. This informed my textual and character analysis, as I determined Pennywise’s archetype and examined the given circumstances of her role in the show. Then, I analyzed my script, creating a score for every line, assigning objectives, actions, qualities, and
psychological gestures after which I synthesized this homework in the process of rehearsal and started experimenting with more dynamic vocal and physical choices to unify the characterization. This process was much less linear than it had been with Goldie in *The Diviners*; I started the work in that order, but continued to revisit choices and add in new techniques as the rehearsals evolved.

**Solidifying Singing Technique**

Before I was even cast as Penelope Pennywise, I had been working on her most challenging song, “It’s A Privilege To Pee.” In 2002, I saw Nancy Opel perform the role in the original Broadway production and was so impressed by her vocal stamina that I made it my goal to discover how she created such a seamless mix all the way up into her high passagio. During my undergraduate training at Pepperdine University, I was inspired to start building this piece into my repertoire when I realized I too could mix up to the high G’s that made the song so vocally impressive. Yet, it wasn’t until I had began studying with my voice teacher, Angie Bradey, that I was able to consistently sustain the belty mix on in my upper passagio and create a solid blend from my chest voice to my middle mixed voice.

The song “It’s A Privilege To Pee” requires a firm grasp of vocal technique in order to undergird the characterization. In the beginning of the piece, Pennywise is providing exposition, clarifying the reason people are taxed to use the toilets. This beginning section sits in a low vocal register and is almost like speaking on pitch. I trained my voice specifically to sustain the strong chesty quality required. I also worked to keep this section legato so that the vocal resonances were stronger and the words were easier to understand.
As the song progresses, she justifies the reason for the current situation, deferring the responsibility for this burden on the politicians and God. It is during these sections that Penny’s vocal part becomes more adamant and shrill, mixing up into a higher chord position. In order to make the piece vocally cohesive between the chesty belt and this high mixed chord position, Angie and I worked several hours in the studio vocalizing all three octaves of my voice and using exercises tailored to keep the voice agile and strong. For example, I would sing the word “crabby” with the “cra” starting in the chest, then using the vowel “oo-aa” to switch into a middle, more mixed chord position, and then use the voiced consonant “b” of the “by” to switch back down into chest. We would do this up and down the scale, for example, starting on a D natural and then mixing up to the D the octave above the starting point. This was just one of the many exercises we would use to keep the voice “liquid.”

The real key to successfully singing the piece was not only doing the vocal exercises I learned in studio, but also using those techniques to build the muscles of the voice so that I could solidify the lateral passagio placement in the song. As I built the song into my voice, I became more comfortable with the piece and was able to strengthen it even further as I moved into rehearsals and solidified each choice and acting beat. Thus, it was working on this particular song in voice studio where my process began and it provided a solid foundation for the rest of the work that was to come.

**Archetype and Characterization**

Beyond solidifying vocal technique, my process of finding the character of Pennywise began before we even stepped foot into rehearsal. It was as simple as identifying her archetype based on the information the play gives. I did a preliminary
character analysis and examined the significant facts surrounding Penny, based on what she said and what others said about her. For example, here are some of the facts surrounding Penelope Pennywise’s character:

- She had a love affair with current CEO of Urinegood Company, Caldwell B. Cladwell, about 20 years ago during the “stink years.”
- She explains in Act II to Hope that she was “somewhat of a strumpet in her day.”
- She now works at Public Amenity No. 9, a job Cladwell gave her in exchange for keeping her identity as Hope’s mother a secret from both Hope and the community.
- She does anything necessary to intimidate the people to pay at Public Amenity No. 9. For example, she threatens them with incarceration, yells at them, reasons with them, and sings at the top of her lungs.
- She appears to be very sexually charged, often lusting after Bobby and still pining for Caldwell after all these years.
- When Hope’s life is threatened, she abandons Cladwell’s side and takes matters into her own hands, even going so far as to save Hope herself from the angry mob of poor people who want to hang her.

Based on these key facts, I decided that Penny embodied the archetype of Femme Fatale. According to Mark Monday, the “good qualities of femme-fatal are that she highlights the erotic energy of the feminine and opens her heart when her dependency is rejected. Her bad qualities are that she uses her sensuality inappropriately. She is attached to money and power.” Thus, I developed my characterization utilizing this archetype,
while at the same time trying to ground her in her humanity by further creating her backstory and understanding these given circumstances.

Once I had identified my archetype, we began rehearsals. As I worked that first week on the scene in which I sang “Privilege to Pee,” I began to play with strong physical and vocal choices. I knew based on the way she was written to sing, her speaking voice would live primarily in a very deep, chesty place, but also have the ability to use her upper register when excited or angry. I worked with Professor Charles Richie clarify this choice, as I felt the first time we worked in rehearsal, I was pushing the voice in an unhealthy way. He simply suggested that I utilize the same support I did in singing my songs in the way I spoke the character. He had me practice singing a line from “Privilege,” and then immediately speaking a line of text. By doing this, I even found a natural vibrato creep into my speaking voice and both Professor Richie and I found to be a strong vocal choice. By approaching the speaking in this way, it freed my voice and enabled it to take on a musical quality that I continued experimenting with throughout the rehearsal process.

I knew that in addition to honoring the archetype of the role, this would honor the melodramatic style the show was parodying. Thus, my gestures were extremely big, and, with Terri’s coaching, I eliminated the majority of flowing gestures from Penny’s physicalization. I attempted to live in the world of molding movements. Molding is a term coined by Michael Chekhov, which refers to a quality of movement. According to Chekhov, “Molding movements make an “outline in your surroundings (and they) give imaginary substance a definite form.” Thus, each movement has a strong beginning,
middle, and end. By pushing the molding quality of the movement, it further created her as a stronger, powerful, and more dynamic woman.

In addition to simple analysis, I truly discovered my physical choices such as my center by engaging my imagination and utilizing Michael Chekhov’s idea of Imaginary Body. Chekhov explains that Imaginary Body is the process by which an actor must “imagine, as it were, another body for himself (or herself), create an imaginary body that is (perhaps) taller and thinner than his or her own. But he or she must imagine that within his or her real, visible body, occupying the same space.”10 I did this often, for example, as I imagined Penny’s body to be shorter than my own (about 5’5) with short, wild curly hair, larger bosom than my own, and a lower center of gravity, thus placing her center in her pelvis. As Michael Chekhov elaborates, “The Imaginary Body can be elaborated on very finely and with many details. To this refinement the actor must add the Imaginary Center…the Imaginary Center gives the whole body a harmonious appearance, because it draws the character nearer to the ideal body.”11 Thus, the choice to place her center in her pelvis supports the extreme sexuality of the Femme Fatale archetype and I tried to portray this both through leading from my pelvis and thrusting it forward when I had to “pose” and focus the scene on another actor or actors. Also, about halfway through the rehearsal process, I met with Professor Mark Monday to talk about this notion of center. He suggested that I visualize what the center looks like and I knew immediately that it looked like a fiery, hot ball. He said I could even try placing my center outside of myself so that it was pulling my pelvis with its hot energy. Upon further discussion, he proposed that I consider a change in how I visualized this center when I opened my heart to the possibility of having a relationship with my daughter. I then made the choice to visualize
that new center as a pink glowing ball of light energy. I found the more I played with both these visual images, it affected stronger physical choices that ultimately enabled me to have a stronger kinesthetic connection with Pennywise.

As I continued playing with these ideas in my minds eye, my body began to organically work within Penny’s body, thus enabling me to more honestly embody her persona. As Chekhov explains, “gradually the necessity of imagining the Invisible Body will disappear…then the actor can help himself by creating the necessary features of the character.”12 This was a process I was doing naturally before working in this way, but it pushed me to further clarify the more detailed elements of my characterization. I even drew my image of her, which forced me to articulate important aspects of her body (see Appendix C).

**The Process of Scoring My Script using the Spy Back**

As the first week of rehearsal drew to a close, I began the process of reflecting on the work we had done and attempted to create the beginnings of a score in which I identified my objective and the actions and qualities I was using to achieve it. An objective, as Professor Monday explained in class, is “what you want.” Each time that changes is when the “beat” or motivational unit, changes. In order to achieve the objective, the actor must determine the action and quality for a given line. In simple terms, Chekhov explained that the “The Action (and the Will) expresses “what” happens, whereas the Quality (and feelings) express how it happens.”13 Thus, by determining that for every line of spoken or sung text, it enabled me to clarify my choices and make them more dynamic. For example in the first scene, I scored the first section like this:

**OBJECTIVE: TO GET THE MONEY**
“All right folks, you know the drill. Form a line and have yer money ready.”

*Action: To Instruct Quality: Barkingly*

“We’ll not be repeating yesterday’s fiasco,”

*A: Assert Q: Severely*

“and that means *you* Old Man Strong.”

*A: To Single Out Q: Emphatically*

Thus, by simply moving beyond my normal process of assigning actions to each line, I was able to create more specificity in the moment-to-moment work on stage. In the process of scoring my text, I really disciplined myself to wait until we put the scene on its feet, and then I tried specific choices. Once a choice worked, I analyzed what the action and quality were and incorporated them into the written score.

Also, by plotting out the score, I was able to introduce stronger polarity in the character. I imagine it is a common trap to simply make Penny’s first scene live in a quality of angrily, but I worked to vary the qualities in such a way that she utilized a stronger variety of feelings and colors. For example, in Act I scene I, Penny is chastising the group for not wanting to pay, and she gives a speech to the people. The score clarifies how I did this:

“Quiet back there. No one’s getting anywhere for free!”

*Action: To nip in the bud, Quality: Strongly*

“Don’t you think that I have bills of my own to pay?! Don’t you think I have taxes and tariffs and payoffs to meet to?! Well, I do!”

*Action: To Chastise, Quality: Bitingly*

“And I don’t pay them with promises see, I pay them with cash. Cold Hard Cash.”

*Action: Prove, Quality: Emphatically*
“Every morning you all come here. And every morning some of you got reasons why ya aint gonna pay.”

*Action: To Examine Quality: Sweetly*

“And I’m here to tell ya, ya is gonna pay!”

*Action: To Order, Quality: Angrily*

By choosing to deliver a line more sweetly, and then immediately returning to a quality of angrily, I felt it created a stronger sense of composition and hoped it would keep the audience more attentive.

As I continued this process, I began to layer in the idea of psychological gestures into my score as a means of testing and clarifying the choices I was making. There are ten primary gestures we had been working with in Professor Monday’s class: open, close, wring, slash, push, pull, lift, tear, throw, and embrace. Michael Chekhov explained the importance of understanding and utilizing gestures such as these in the acting process.

Each gesture, each action, one makes springs from a certain will impulse. The opposite is also true; the Gesture can make the actor stir his Will. The better the Gesture is formed, the stronger and clearer it is, the surer it will reach the Will and stir, stimulate, and arouse it. A strong gesture of affirmation or denial, expansion or contraction, repulsion or attraction, will inevitably agitate the Will, calling forth in it a corresponding desire, aim, wish. In other words, the Will echoes the Gesture, reacts on it.¹⁴

We had been working on utilizing gesture in class to stimulate the will and clarify the moment. I found this work helped clarify my process immensely. In the midst of this work, Mark introduced us to the six Steiner gestures that could also be used in a similar
way to Chekhov’s psychological gestures. These included to reach out, to roll forward, to slant with the arms and hands away from the body, to embrace oneself, to fling, and to point. I found both sets of these gestures to clarify my moments I worked outside of rehearsals to determine a strong gesture for each action. This helped especially to clarify my work in the song “It’s A Privilege To Pee.”

YOU THINK YOU’VE GOT SOME KIND OF RIGHT? (Fling)
YOU THINK YOU CAN COME IN HERE AND GO FOR FREE?

THE ONLY THING YOU’LL GET IS (Roll Forward) NO (Slash) FOR FREE.

I’M A BUSINESS GAL YOU SEE, (Open)
I SELL THE PRIVILEGE TO PEE

THE GOOD LORD MADE US SO WE PISS EACH DAY, UNTIL WE PISS AWAY. (Lift)

THE GOOD LORD MADE SURE THAT WHAT GOES IN MEN, MUST SOON COME OUT AGAIN. (Strike)
SO YOU’RE NO DIFFERENT THAN LOWLY ME. (Strike)

AND I THINK I’LL CHARGE YA TWICE. (To Point)

OR BETTER YET HAVE YOU ARRESTED (To Point)

SINCE YOU PREFER THE LAW GETS TESTED. (To Fling)

AND IN URINETOWN YOU’LL SEE, WHY IT’S DUMB TO FIGHT WITH ME,
(To Tear)
FOR THE PRIVILEDGE TO PEE. (To Open)

Beyond simply reinforcing my literal interpretation of the action on stage, I found that playing with these various gestures helped find more polarity in the piece. For example, before I worked this way, the section of the song about “the good Lord” was just frenetic.
Once I worked on the gestures, I found that lifting in such a way to honor the Lord contrasted nicely with slashing on the next line.

**Synthesizing Choices in the Process of Rehearsal**

Doing this work, vocally, physically, and analytically so early in the process was very beneficial. It enabled me to feel more confident and continue to push my interpretation as we got further into the rehearsal process. As the rehearsals continued, the psychological gestures I had been working on in an effort to clarify my actions began to literally manifest themselves in my physical choices on stage. This was not only a strong way to emphasize the comedy of the piece, but enabled the presentational acting required by the melodramatic style. In order to achieve this, I decided every entrance would have a strong melodramatic tableau. For example, when I first encountered Caldwell B. Cladwell, I made the choice that at the first frozen moment I would grab my breasts and pose lustfully, leaning as far as my back would allow me to bend. Another example of this strong physical tableau is when I would enter unexpectedly, such as the time I infiltrate the secret hideout to talk to Bobby Strong in Act II. I came in and immediately deliver the first line with my arms wide, the right arm behind and slightly higher than the left arm, which was in front of my body.

As the last few weeks of rehearsal were drawing to a close, I found that I began to examine other aspects of Pennywise in the context of the show, which ultimately enabled me to further ground her in her humanity. I began to consider the elements of atmosphere and her overall super objective. Yana Meerzon explains that Michael Chekhov’s concept of Atmosphere “signifies the dominant tone or mood of amongst other things, a place, a relationship, or an art work. It is a sort of tension which is spread in the air, enveloping
people and events, filling the rooms, floating through the landscapes, pervading the life of which it is a part.” Chekhov further clarifies this idea by explaining that Atmosphere “deepens the perception of the spectator” as well as “stirs and awakens” the actor’s feelings. I determined that Penny’s subjective Atmosphere at the beginning of the piece is anger, juxtaposing the objective atmosphere of desperation. However, according to Chekhov, “two different atmospheres cannot exist simultaneously. The stronger Atmosphere defeats the weaker.” Thus, it seems that the desperation that pervades the overall atmosphere of the play begins to overtake her subjective atmosphere, and, the minute that Hope is kidnapped, she takes on this atmosphere as well. It is important to note that one cannot play an atmosphere; however the actor can allow it to color the choices he or she makes and raise the stakes. When Pennywise reveals her identity to Hope, she has an Atmosphere change from desperation to love. These changes create a more dynamic character arc and allows for a stronger character journey.

Although the changes allow for a stronger character, they led me to question why she reveals her identity and allows her Atmosphere to change to love. As I pondered these issues, I realized they helped me further understand her super-objective within the piece: survival. In order to survive, she had to give up Hope and conceal her identity. This in turn, enabled Hope to live a better life than she could provide. This is why Penny pandered to Caldwell B. Cladwell and tried to work as a mediator between the rich and the poor. Yet, the minute Caldwell put the interests of his company over his own daughter, Penny had to take control of the situation and she thought that if she revealed her past problems, she could end the conflict.
As I worked in this manner, I had to find a delicate balance between my objective, my action, and my Atmosphere. There were times in the final week of rehearsal that I found my Atmosphere of desperation to undermine the stakes in my interactions with Caldwell. As he was my primary means of survival, I had to remember to not simply command or beg him, but truly attempt to negotiate on his level. As the rehearsal process continued, I found this problem evaporating as I discovered this balance and focused on raising the stakes, especially during these interactions.

In addition to these discoveries, I continued to work on my vocal choices. Professor Monday sat in on one of the final dress rehearsals and advised me to unify the molding qualities of my movements with my vocal choices. He said that my speech was primarily legato, but to try to pick specific moments where I could mold with my voice. I found this to be very effective on lines I wanted to “point up.” For example, when I challenge Bobby on the line “What did you say,” I made each word have a distinct and articulate beginning, middle, and end. Another place I chose to add this into my speech pattern was when I would say another character’s name. For example on the line “…and that means you Old Man Strong.” I emphasized Old Man Strong and pushed the “ng” of Strong. These are just two of several examples, and by doing this, I better synthesized the movement qualities with my vocal choices.

Lastly, in order to more fully round out my characterization I worked on the aspect of the Michael Chekhov technique known as Radiation. According to Chekhov, the actor uses Radiation to “convey to the audience the finest and most subtle nuances of his acting, and the deepest meaning of the text and the situations.” He goes on to explain, “Atmosphere bears the context in general while Radiation bears the context in
detail.” I sought to utilize this tool in an effort to strengthen the maternal bond between Penny and Hope. As there is little time to establish this relationship, I used Radiation to send out maternal energy and love to Hope. This was key especially in moments preceding the ultimate revelation of Penny’s true identity. For example, I attempted use this concept when Penny holds Hope back from running into the mob of rioters. I found this not only to be a key moment to radiate this maternal energy, but also integral to foreshadowing the revelation that is to come. I utilized it in this way several other times during the show; however, I sometimes found it to be a challenge to radiate sincerely in the context of a show that utilizes melodramatic parodies. My hope is that I can continue to solidify this aspect of the technique as I move forward with my graduate work.

The Performance Event

I felt that my characterization completely synthesized once the audience became a player in the event. Since the piece was staged in the round, I had to be cognizant of including all those in the audience in my work on stage. Both the arena staging and the audience proximity enhanced key numbers such as “Privilege to Pee” as I would include specific sections of spectators, taking key lines to them in the way one would in a Shakespearean aside. For example, I did this with the line “I’m a business gal you see.” Also, I utilized the beginning of “Why Did I Listen To That Man” as a soliloquy to the audience, taking each line to a different section in the house. Yet, I also found performing in the round to be a new challenge as it took much more focus. Also, it forced me to make more dynamic physical choices in order to not only tell a dynamic story physically from all angles but also to direct the audience’s focus where it needed to be since we utilized all levels and sides of the space.
I also began to strengthen my performance by pushing my relationships with other characters. For example, I found that I had an automatic kinship with JP Makowski, who played Cladwell’s employee, as we got into performances. I continued to explore our relationship, even shooting him a look of desperation when Cladwell decides that he cares more about Urinegood Company than Hope. I also continued to play with my relationship to individual members of the poor. For example, Jillian Foresty and I often shared a moment as I chastised the crowd. Also, my work on stage with Katie Waddles, who played Hope, continued to blossom in unexpected ways. For example, we found a moment to push our relationship before we came on to dance in “We’re Not Sorry.” Rather than simply entering on the cue, we snuck in along with the other rich. I worked to protect and guide her before we ran on to confront them in an angry, impassioned dance.

One thing that became blatantly apparent to me was that several members of the cast did not completely understand the nature of the piece, nor did they utilize or honor their archetypes within the show. Sometimes, it felt like my choice to heighten my gestures and push strong vocalization was not in harmony with the approaches of key players in the cast. Yet, I felt that I couldn’t “water down” my choices unless directed to do this by Professor Terri Kent. I talked briefly to Professor Monday about this dilemma and he too affirmed my choice to honor the presentational nature of the piece. Ultimately, I hoped I could simply lead by example and that other members of the cast would find their archetypes and play up the melodramatic style of the musical; yet, this did not occur for many.

Although this issue was frustrating at times, I worked to focus simply on what I could control and received a lot of positive feedback from professors and peers. If I
would have had more time with the piece, I would have wanted to continue to push the atmospheric transition of desperation to love more authentically; however, I felt that I grew a great deal as an actress by working on the role of Penelope Pennywise. Overall, I found that I could create a dynamic character by utilizing various aspects of the Michael Chekhov technique. I feel like I now have begun to understand what he meant when he said, “The actor…must consider his body as an instrument for expressing creative ideas on the stage and must strive for the attainment of complete harmony between the body and psychology.”19 By approaching my work with this technique and this goal in mind, I was able not only to make stronger choices, but I was also able to better articulate them. The various aspects of the technique such as psychological gesture, movement qualities, Radiation, and Atmosphere helped me to further inform and clarify these choices, whether vocal or physical. I know that these tools will only be further solidified as I continue in this work and apply it to different types of roles in a myriad of genres.
CHAPTER IV

OLGA PROZOROV

In my fall semester of 2008, Professor Mark Monday cast me in the role of Olga Prozorov in his production of Anton Chekhov’s *Three Sisters*, produced by the School of Theatre and Dance—Kent State University. This role provided a unique opportunity to work on a realistic play and portray a character whose general demeanor was quite different than my own. Even before rehearsals began, I believed I had a strong understanding of this play because of the research I completed in Dr. Rosemarie Bank’s class the previous semester as well as the six-week Chekhov workshop I attended at Stella Adler Studios in the summer of 2007. Because of these two experiences, I considered the opportunity to work on this full-scale production a capstone experience.

The eight-week rehearsal process utilized many components of the Michael Chekhov technique. Professor Monday used this method to address key issues such as understanding the context of the play, the arc of the play, characterization, and specific moments of action. Not only did this free me to make more discoveries in an organic manner, it allowed me to fully immerse myself in the psychophysical life of Olga, resulting in finding her character arc within the whole of the production. This comprehensive approach to the text and the rehearsal process enabled me to solidify my understanding of the Chekhov technique and allowed me to utilize the tools I had learned in the previous year in a way that was less stringent and more strategic. I was able to take particular sections of the text and select the tools I needed to address certain challenges or difficulties I was facing at any given moment of rehearsal or personal reflection. As my work on the character of Olga progressed, I began to better understand what Professor
Monday meant when he said to me that the “Chekhov technique resembles a circle consisting of many individual light bulbs. Each bulb represents a component of the technique. Once each component is mastered the actor simply has to turn on one or two bulbs and the rest of the lights will begin to illuminate on their own.” Just like this analogy, my process became more strategic and practical and less linear than ever before.

**Early Rehearsal: Building Ensemble Through Textual Analysis**

From the very first rehearsal, professor Monday wanted us to approach the text in the most honest and truthful manner possible while avoiding some of the general traps actors tend to fall into when working on text and especially that of Anton Chekhov. Often, actors become overly dramatic and play the emotion and despair of Chekhov rather than playing positive actions. To counteract this trap, we worked under the umbrella of hope. We began at the end, working to uplift one another rather than wallowing in an atmosphere of sadness. In order to work on the action of “lifting,” we stood in a circle and delivered the last three speeches to each other. Each time we delivered the text, we reflected on our work and attempted it again, and each time the text took on a greater air of hope. By starting at the end of the play, I had a stronger idea of Olga’s character journey. We also played a game to help us understand how each character fit within the whole of the play. Each of us would tell the story of *Three Sisters* from our character’s perspective and using third person. This helped us to see the various perspectives and interrelationships between the characters at a point early on in the process. These simple exercises at the beginning of our journey gave profound insight into the inner workings of the play. For example, I discovered that Olga is really the key
player who glues the family together, constantly seeking to maintain the peace within the family unit.

**Middle/Early Rehearsal Period: Characterization**

Early in the rehearsal process, Professor Monday introduced some key exercises that utilized strong imagery to help all three sisters more fully understand their psychophysical life. One of these exercises used the images of the stick, the ball, and the scarf to give insight into one’s character. Olga embodies the stick, Masha embodies the ball, and Irina embodies the Scarf. Throughout the play, Olga is acting as the older sister and constantly working to keep the family together; I imagine her to be tall and straight, like the stick. Professor Monday pushed the work a step further by introducing the literal objects of a stick, a ball, and a scarf to each of us. I worked with the stick using text, starting by mimicking the quality of the stick, circling around it, and eventually finding myself on the floor rolling around like the stick. In my journal I explain: “Olga is a stick, constantly spinning. This work really grounded the text it and gave it a very authoritative tone.”

In addition to that exercise, we worked on the ideas of falling, floating, and balancing. Olga personifies balancing, Masha personifies falling, and Irina personifies floating. I worked with Olga’s first monologue utilizing this idea. When I initially tried balancing on one leg the text sounded more frenetic than I wanted. Professor Monday said not to think about falling off balance, but achieving and maintaining balance. This grounded the text and simplified it for me. He introduced these basic concepts as a means of not only providing deeper insight into each of the sisters, but also pushing us to
determine what makes them distinct from one another. Working in this way made these discoveries easier and my choices stronger.

**Archetype:**

As I continued to explore sections of the text, I explored key exercises to give more insight into our characters archetypes, which ultimately would inform both our inner and outer life on stage. Before I could work on the archetype of Olga, I needed to establish what her main archetypes were. I did this by creating a list of “deeds done.” The list was as follows:

- Compliments Irina
- Instructs Masha
- Teases Andrei
- Oversees the party
- Supervises serving of lunch
- Calls for Andrei to come eat
- Criticizes Natasha
- Invites people to dinner
- Complains of head aching
- Teaches
- Tutors
- Instructs Nana
- Cares for victims of the fire
- Comforts Nana
- Cares fore Nana
- Chastises Natasha
- Advises Irina
- Empathizes with Irina
- Admonishes Masha
- Puts off Andrei
- Takes job as headmistress
- Instructs Nana
- Helps Vershinin
- Consoles Mahsa
- Consoles Irina

From this list it was clear that Olga is either instructing or comforting. Thus, I determined my main two archetypes were teacher and mother. In addition, my secondary archetypes
were lonely woman and friend. I worked then with the entire cast in an exercise using text and archetypal gesture. An archetypal gesture is one that “serves as the original model for all possible gestures of the same kind;” the Psychological Gesture belongs to this category of gestures.\(^2\) Initially, I thought my archetypal gesture was to lift, but after talking to Professor Monday, we discovered that it was to embrace. In my actor’s imagination, I envisioned this gesture as one means of personifying the essence of Olga. Throughout the rehearsal, I used this gesture with several lines and it helped me commit to her essence as I worked through each action.

At first, this work led me to think that Olga’s center was in her chest. After further exploration I ultimately determined that her center was floating above the top of her head, giving me the image of a taller body. In making that discovery in the course of later rehearsals, it highlighted the fact that my character often worked from her thinking center, thus better enabling the teacher archetype. Finally, utilizing the gesture of embrace with various pieces of text helped me find a slower overall tempo for her movement.

Throughout the rehearsal process, we continued to look for ways to more fully develop the character’s archetype. Ultimately, a few weeks after doing this work, I discovered that Olga’s main journey involved a transition in her predominant archetype. Although she starts the play embodying the teacher, she systematically evolves to personifying the mother. This discovery illuminated the entire way I portrayed her; I realized that the main change that occurs in her is that she learns how to listen. This new understanding not only changed my delivery throughout, it really clarified the beginning monologue. Originally, I had been working on uplifting the sisters on the one-year
anniversary of our father’s death. Once we chose to emphasize the teacher archetype, the monologue became more about filling the air with talk rather than investing fully in comforting my sisters. By changing my approach, not only did it strengthen my journey overall, but it also created more polarity within the character.

**Imaginary Body:**

I found that work with Imaginary Body was very useful in creating the character of Olga. This work enables the actor to imagine the body of her character that is different than herself by asking her character “leading questions” to get more details about how she uses her body in certain situations. Thus, in one rehearsal I stood apart from Olga and imaginatively asked her key questions about how she would interact with Irina in Act 3 as she tries to convince her to marry the Baron. I saw that her eyes are full of compassion as she, seated with Irina’s head in her lap, gently strokes Irina’s hair with her right hand. Overall, her movements are very fluid and her body is always elongated. With her neck long, torso straight and body very still, she speaks softly, yet directly to Irina about marriage and the reality of life.

When working to find my imaginary center, I sought to establish from what area of the body Olga’s movement originated. To do this, I moved around the rehearsal space, seeking to imagine Olga’s center outside of her body, almost as if she wore her heart on her sleeve. Then, letting her wrists guide her, I played with the idea that her center is outside of her chest, leading her as she moves. I asked her if she would ever put her hands on her hips, but she said she always moved in a mainly lateral plane. As I worked on her gait, it was clear that it was smooth and gliding, almost verging on the quality of floating. Utilizing my imagination and then acting out these discoveries became an invaluable tool
during the rehearsal process. Ultimately, it was the key component in creating an honest portrayal of Olga.

**Qualities of Movement:**

As I did in *Urinetown*, I had to determine Olga’s primary movement quality. However, unlike Pennywise who used molding movements, I found Olga is much more still, moving very simply and directly. During the rehearsal process, I discovered that her primary movement quality was radiating. Simply defined, “to radiate is to give” on stage.\(^22\) Michael Chekhov describes radiating as the “power” generated from a movement that exudes from one’s being and moves beyond the boundaries of the actor’s body into the space around him.\(^23\)

By radiating the energy before and after every movement, it really gave me the stillness and ease I imagined Olga possessed. Also, I found utilizing this radiation helped reveal Olga’s inner soul. Michael Chekhov explains in his book *To the Actor* that “some actors forget or ignore that the characters they portray have inner souls, and these souls could be made manifest and convincing through powerful radiation...there is nothing within the sphere of our psychology, which cannot thus be radiated.”\(^24\) I felt that the audience was able to see her inner strength and compassion more readily due to this technique. For example, in Act IV, my action was to console Masha whose lover Vershinin has just left their province. It was a moment of complete radiation with practically no dialogue as she weeps in my arms. I felt I was working to actively send love and compassion to Masha using radiation. This is just one example of many instances where this approach to Olga’s movement on stage not only gave insight into her soul, but allowed me to more fully invest in the moment with my fellow actors. Lastly, I
felt that it really furthered both of Olga’s archetypes of the matriarch and the teacher. The teacher is constantly sending information, and the mother is constantly giving selflessly to her children.

**Middle/Late Rehearsal Period: Tools for Creating Composition**

**Tempo/Rhythm**

In order to create strong composition in a scene, an actor must have a strong understanding of rhythm and tempo. If this facet of the technique is ignored, the entire play falls flat, even if one’s characterization and choices are crystal clear. There are two components of tempo according to Michael Chekhov, inner tempo and outer tempo. Chekhov defines inner tempo as “a person’s quick or slow change and Transformation of the mind, Feelings, and Will-impulses.” In contrast, outer tempo “expresses itself in a person’s quick or slow outer behavior.” Chekhov goes on to explain this in his book, *On The Technique of Acting*, that “these types of tempo are so different that they can be observed simultaneously even when they are completely contradictory.” In other words, ones outer tempo can be slow while her inner tempo is quite fast. This notion of tempo helped me clarify my scene with Natasha in Act III. For example:

**INNER TEMPO: FAST, OUTER TEMPO: MODERATE-SLOW**

“You were so rude to Nana just now … Forgive me, I’m in no condition for scenes like that…”

“Dear, you have got to understand. We may have been brought up rather differently, still I can’t bear scenes like that. I get depressed when I see someone treated like that, I get physically sick…”

“The least little vulgarity, an indelicate expression, and I get terribly upset…”

**INNER TEMPO: FAST, OUTER TEMPO: GROWING FASTER**

“She’s been with us for…”
INNER TEMPO: FAST, OUTER TEMPO: FAST

(Stands)

INNER TEMPO: RACING, OUTER TEMPO: MODERATE

“Then Let Her Sleep.”

INNER TEMPO: MODERATE, OUTER TEMPO: SLOW

“I think I’ve aged ten years tonight.”

As I attempt to reason with Natasha, my inner tempo gets faster and faster; yet I willfully control my outer tempo so it is steady. Only for one brief moment, when I stand quickly (staccato), did I almost lose my composure. In this instance my outer and inner tempo are both fast. Utilizing this idea of tempo helped me to discover something about Olga; she often veils her true emotions and keeps a slower outer tempo, while her inner tempo may in fact be fast. This is key to understanding the motherly, nurturing side of Olga.

Another important tool when considering one’s tempo/rhythm is the idea of staccato versus legato. These concepts can help the actor more clearly communicate his or her outer tempo to the audience. I utilized these concepts both physically and vocally in order to create composition as well as further the polarity of my choices. For example, both my speech and physical actions at the beginning of Act III were staccato since both my inner and outer tempo was fast. When Nana asks if I am going to send her away, the tempo changes to a slower pace and both my speech and movements become more legato.

Atmosphere

In addition to creating composition with tempo, we worked to create composition by utilizing the notion of Atmosphere or the “mood” of the scene. Michael Chekhov calls
the Atmosphere the “lifeblood of the performance.” The overall tempo of a scene can often correlate to dominant or objective Atmosphere, whereas the tempo of a character can correlate to his or her personal or subjective atmosphere. Professor Monday introduced this idea to the company using a metronome. He set it at a rapid tempo and told us that we were working on the moments surrounding the fire in Act III. He asked me to walk around the space surrounding the bedroom and match the pace of our walking to the pace of the metronome. This rapid walking and the sound of the clicking metronome immediately established the Atmosphere of anxiety and fear within me. He then instructed me to enter the bedroom and immediately stop and sit when he called us to do so individually. I was the first to enter the bedroom. My Atmosphere (and tempo) immediately transitioned from fear to exhaustion into numbness. All of my fellow actors had very similar experiences when they spied back on this exercise. This experience solidified what Chekhov meant to me when he said that Atmosphere stimulates the actor’s imagination, thus “urging him to new nuances in his speech, movements, actions, and feelings.”

With exercises such as this one, I developed an even stronger understanding of the concept of Atmosphere and pushed myself to identify it in my work. For instance, understanding Olga’s quickly shifting Atmosphere became essential to creating strong composition throughout the entirety of my work in Act III.

ATMOSPHERE: URGENCY – Distributing clothes to the victims of the fire.

“Nana, take this grey one… and this one too… and the blouse too … and take this skirt, Nana… What a terrible thing, my God!....”

ATMOSPHERE: LOVE – Comforting Nana
“Don’t talk nonsense, Nana. Nobody’s going to send you away.”

ATMOSPHERE: ANGER – Confronting Natasha

“Excuse me, I don’t understand either . . .”

ATMOSPHERE: NUMBNESS – Resolving not to fight with Natasha

“I think I’ve aged ten years tonight.”

Each time the atmosphere changed, it was stimulated by a new action on behalf of a character. I also found that it directly affected the tempo of the scene. Although I often determined that the objective Atmosphere of the scene correlated with my subjective atmosphere, there were some specific instances in which my subjective atmosphere contradicted the objective Atmosphere. For example, after the soldiers return from fighting the fire, there is an atmosphere of relief. Olga begins to take on that objective Atmosphere, but her subjective Atmosphere changes immediately when Kulugyin says he loves Masha. When this happens, her subjective Atmosphere becomes hurt and it actually causes her to leave the room. Thus, it is imperative that I understood when my subjective Atmosphere contradicted the objective Atmosphere and the effect it had on the ensemble.

As Professor Monday explained, one dominant atmosphere must eventually override all other personal atmospheres. Overall, my grasp on the concept of Atmosphere became stronger as a result of working with it and spying back on it throughout this process.

**Late Rehearsal Period: Tools for Solidifying the Moment**

**Determining Actions and Qualities**

As the rehearsals progressed, I utilized all of these discoveries about Olga’s character to inform the work in every scene. Professor Monday diligently helped me clarify each moment on stage and discover each action and quality that would enable my
objective in the scene. When a scene seemed to lack specificity of action, Professor Monday sometimes challenged our company to work using archetypal actions. Every specific action that an actor chooses falls within the category of one of the six archetypal actions: to give, to take, to reject, to want, to hold my ground, to yield. Professor Monday introduced this concept early in the process utilizing text and movement to personify each action (similar to the aforementioned work with psychological gesture in *Urinetown*) and reintroduced it when working to clarify Act III. It is important to identify the main archetypal action in order to narrow down the specific term for the action one utilizes in a scene. Before each actor spoke a line, he or she had to state the archetypal action. For example:

(TO GIVE) “Let me talk to you, as your sister, as your friend.”

(TO WANT) “Marry the Baron.”

(TO WANT) “You respect him, you value his friendship…and he’s a good man, an honest man…”

(TO REJECT) “People don’t marry for love,/ they marry because they’re supposed to.”

(TO GIVE) “I would have married without love. It wouldn’t have made any difference who it was, as long as he was an decent man.”

(TO GIVE) “I’d even marry an old man…”

As I made discoveries such as these, I recorded them in my score or rehearsal journal. I worked to find them organically, and eventually using this tool and others, I could articulate my specific actions and qualities. Both of these aspects, actions and qualities together, worked hand in hand to enable Olga to best pursue her objective. For example, in Act II, this is how I scored the text:
OBJECTIVE: TO GO TO BED

“The meeting just ended. I’m in agony.”
*Action: Complain, Quality: Exhaustedly*

“Our headmistress is sick and I have to substitute for her.”
*Action: Illuminate, Quality: Annoyedly*

“And my head is aching so…”
*Action: To Complain, Quality: Tiredly*

“Andrei lost two hundred rubles playing cards last night … the whole town is talking about it.”
*Action: To Warn, Quality: Dismayedly*

“My head aches so. Andrei lost … the whole town is talking… I’m going to bed.”
*Action: To Complain, Quality: Exhaustedly*

“I’ve got the day off tomorrow … Oh God, how pleasant! Tomorrow off, and the day after too…”
*Action: To Discover/Realize, Quality: Happily*

“But my head aches so.”
*Action: To Emphasize, Quality Exhaustedly*

Professor Monday stressed the importance of discovering these choices through the process of rehearsal rather than deciding them before working on the scene. I found this was the most effective way to discover, test, approve, and solidify the choices I made throughout rehearsal.

Because I worked with a director who actively collaborated in this way, I was able to avoid certain pitfalls early in the decision making process. For example, when I would be working on a scene, I would play the obstacle rather than the objective. This occurred in the aforementioned scene. I initially allowed the obstacle of exhaustion to override the objective of getting to bed; thus, the resulting scene was forced and melodramatic. I dealt with the same issue at the beginning of Act III when Olga is trying to organize clothing for the fire. Rather than simply pursuing the objective of
maintaining order, I was playing the chaos that ensued outside the house. In both instances, Professor Monday was proactive in challenging each choice, and I was flexible to correct the problem since I had not predetermined every action and quality.

**Psychological Gesture**

During the latter process of rehearsal, I continued to dig deeper to find more honesty and simplicity in my portrayal of Olga. To accomplish this, I turned to psychological gesture. In contrast to my work with Pennywise where I worked to find a psychological gesture for every line and moment, I used the gesture work to help me with sections that I thought were feeling forced or lacked lightness and ease. A good example of how I used psychological gesture through the process was the work I did with my last monologue. I found this section of text to be the most difficult part of the play, always feeling contrived and abrupt. At first, we worked with the main action as that of “lifting” or “inspiring.” Originally, the majority of my psychological gestures involved lifting, pulling, and opening. As we got deeper into the work, Professor Monday felt we needed to work the text with a more honest and simple approach. He said to simply “discover” each thought. Both rehearsal and outside work with psychological gesture helped me clarify my actions and qualities in this section.

“The music sounds so happy, so positive, it makes you want to live.”
PG: OPEN A: Realize Q: Surprisedly

“Oh dear, God. The day will come when we’ll go away forever too,”
PG: POINT A: Discover Q: Simply

“…people will forget all about us, they’ll forget what we looked like and what our voices sounded like and how many of us there were…”
PG: LIFT A: To Comfort Q: Peacefully
“...but our sufferings will turn to joy for the people who live after us, their lives will be happy and peaceful, and they’ll remember us kindly and bless us. My dears, my dear sisters, life isn’t over yet. We’ll go on living.”

PG: LIFT A: Affirm Q: Assuredly

“The music sounds so happy…”

PG: TO POINT (legato) A: To Observe Q: Nostalgically

“...so happy, so joyful…”

PG: TO LIFT A: To Observe Q: Easily

“it almost seems as if a minute more, and we’d know why we life, why we suffer.”

PG: TO PULL A: To Yearn Q: Simply

“If only we knew.”

PG: TO OPEN A: To Share Q: Contentedly

The work I did with psychological gesture helped me transition from comforting my sisters to discovering and sharing each thought simply. It enabled me not only to implement the changes Professor Monday saw fit in an organic manner, but it also allowed those changes to solidify more quickly since the gestures involved my whole physical instrument.

**Layering Vocal Work**

In the midst of creating Olga, my vocal choices came quite easily. I worked to incorporate an authoritative tone, especially at the beginning due to her initial teacher archetype, and this led me to a nice resonant place. Although the majority of this work was organic, during the later rehearsals leading into tech, I started to push my voice in an effort to generate more theatrical energy. Professor Monday brought this to my attention and I was able to correct the problem immediately by reducing my volume and relying on an open, resonant sound.
While I had very few problems finding Olga’s voice, I felt that I had more difficulty in speaking the words of specific sections of text. Sometimes, this was due to the variety and complexity of Russian names. From the very beginning of the rehearsal process, Professor Charles Richie worked with the cast on the names in the play to give them an authentic Russian pronunciation. Because we started this work early, I had minor difficulty speaking the names consistently. Yet, because other members of the cast mispronounced certain names, I had to work against repeating those mistakes. For example, I tripped over the name Natalya Ivanovna during one technical rehearsal, and from that point on, I incorporated that name into my vocal warm-up before the show.

In addition, because, during my time at the Stella Alder Chekhov Summer Intensive, I learned sections of the text in another translation, I had trouble speaking certain operative words or phrases, such as “when we’ll go away,” because others seemed to want to emerge from my mouth! Therefore, anytime I had an issue with a word or a portion of text, I would work with it before every rehearsal or show. Since this simple approach made words and phrases organic, I could move towards making them more legato and “buzzing” the voiced consonants. This made a significant difference in my clarity of speech and confidence with the text.

**Performance Reflections**

The day of opening, Professor Monday and I had a meeting about some changes he wanted me to implement in the first performance. He said that for the most part, I was successfully living in the world of the mother archetype, but there were two instances where it wasn’t fully realized. The first one is when I learn the Baron has been killed. Professor Monday’s original suggestion earlier in the week was that I grab Chebutikin’s
arm when he informs me of the news. Yet, after I tried this, Professor Monday said he that was making it register that Olga was processing the information in her feeling center. This is not how the matriarch receives bad news; on the contrary, she works from her thinking center and immediately seeks to solve the problem. He said this note was also true regarding her interaction with Natasha in Act III. The moments in the air between each line I spoke I was acting more shocked rather than remaining patient and trying to work through the issue. I must remember that this isn’t the first time Olga saw this behavior. Professor Monday also observed that my physicality needed not to retreat in the scene but move forward constantly. While I saw the validity of his observations, I initially felt frustrated because I didn’t have the opportunity to try these changes before performing them in front of a live audience. I felt all lightness and ease leave my body for a portion of time after our discussion. I eventually regrouped and refocused my energy in a positive manner.

The opening performance was quite successful. It was refreshing to have an audience and I made some new discoveries along the way. For example, I realized that the line, “He hasn’t had a drop in two years, all of a sudden he starts again” is more of a judgment, not simply a question. The only frustration I had was I felt a bit awkward implementing the changes Professor Monday and I discussed. I did my best to make them look sincere, but it simply felt different. We got a brief opportunity to talk about it after the show and he said that the changes worked, but that my rate of utterance on the line “it isn’t true” was too fast.

With each successive performance, I found not only did these changes become more organic, but I also realized that all four key components or “brothers” were
emerging. The feeling of lightness and ease was more present with each show, manifesting itself in both physical and vocal choices. Because of this, I felt more emotionally available than I have ever felt in a performance. The heightened feeling of lightness and ease also allowed me to more fully realize the feeling of beauty, of form and of the whole. I felt like the work we did with the ball on the first day of rehearsal had come full circle. It was a joy to be a member of the talented ensemble and watch how the performance continued to grow each night.

Olga was one of the most challenging acting roles I have played. Through this dynamic rehearsal process, I learned how to utilize various aspects of the Michael Chekhov technique to address specific needs. Often, simply using one or two of these tools informed the whole of my interpretation and enabled me to create a deeper more honest character while fully immersing myself in the work on stage. I know as I move forward in my professional career, these will be invaluable tools on which I will rely on to maximize every rehearsal and make performance honest.
CHAPTER V

CONCLUSION

In the course of three years of graduate study in acting, I had the opportunity to hone and refine my skills and tools as an actor. Through the process of working on Goldie, I was able to further solidify the foundations I had established during my undergraduate career. As I worked on Pennywise, I began to introduce the fundamentals of the Michael Chekhov technique to my process. With Olga, I was able to more fully synthesize the various components of the technique in a comprehensive manner. Thus, I consistently applied my work in the classroom to my work in rehearsal and performance.

As my process has continued to evolve in this manner, my awareness is more heightened about the multi-faceted work the actor does. I understand not only the tools I can use as ways into the work, but also how I can utilize the various aspects of the technique to deal with problems in may encounter. These tools include Psychological Gesture, Archetype, Actions and Qualities, The Four Brothers, Atmosphere, Tempo/Rhythm, Imaginary Body, Center, and Movement Qualities. For example, I found that the Michael Chekhov’s emphasis on imagination and physicality informed my recent work in *Jane Eyre: The Musical* as I portrayed Mrs. Fairfax. Her quick sharp molding movements provided a way into the work that made the process of creating a character significantly older than my own age much more organic. In addition, the work I am currently embarking on in both the BFA musical theatre showcase and MFA acting showcase has greatly benefitted from the increased physical life I found in utilizing the technique.
I also have grown to embrace my “spyback” or reflection on the work I do rather than self-monitoring in the midst of working on a scene, monologue, or song. This has created ease within my process that I want to continue to pursue. I look forward to further grounding my work in the Michael Chekhov technique and applying his methods to a myriad of roles in professional venues. I am confident that I now have the tools to successfully bring characters to life through honesty and specificity.
NOTES


2 Ibid, 57.


4 Ibid.

5 Ibid.

6 Roach, 150.

7 Leonard, 30.


9 Leonard, 30.


11 Ibid.

12 Ibid.

13 Ibid, 38.

14 Ibid, 39.


18 Ibid.
19 Chekhov, *To The Actor*, 1.

20 Chekhov, *On The Technique of Acting*, 70.


23 Ibid.

24 Ibid.

25 Ibid, 134.

26 Ibid.

27 Ibid.

28 Ibid, 35.

29 Ibid, 28.
APPENDIX A

GOLDIE LOG

Wednesday Feb. 27, 2006

We had a read through and discussed a few key issues

- Discovered the importance of the dust bowl to the historical time
- Depression
- Importance of Jobs
- Goldie is trying to sell the town to the new preacher
- She knew Sarah, Ferris’ wife, and would do this out of respect for her
- She differentiates her treatment of Ferris v. Showers, more sweet – this distinguishes itself physically and vocally
- “She is pretty but pushy”
- I think she is 37: she owns the Dine-Away- Café- why? Did she have a husband?
- Did the women have an unspoken pact to revive the town spiritually

Thursday Feb. 28

- Working through act two tonight- just had a read through and then started blocking act I
- I had a major discovery: Goldie’s primary motivation is to make the most money for the diner, that is why she wants the church back in town, not just because she wants a preacher- not that she doesn’t believe in Jesus
- We worked with chuck on the dialect and he said that I shouldn’t emphasize the words as articulately,
- Some notes about the dialect:
  - short vowels, hard r’s and small mouth is the key
  - The place the sound resides is not as forward
  - There is not very much lilt/musicality to the vocal inflection

Sunday March 4

- We blocked my scene in the Diner
- I have to SLOW down, and take each beat as it comes – my focus is on the preacher- he will not only bring back the church but bring in MORE BUSINESS
- Thus I take it upon myself to sell the town to the preacher and talk about how great it was when we had a church
- I am one of the few influences in Buddy’s life that can act as a mother figure, so when I talk to him, it is with that tone
• I am genuinely concerned about how Ferris is raising him- when I say “it isn’t right for him.” That is one of the softer- gentler moments we see with Goldie
• I must differentiate the way I speak to Ferris vs. the Preacher
• We also create the town at the beginning – the point is not to establish character, but

Thursday March 8, 2007

• Rehearsed the scene with Norma and Luella in Act I
• The relationship between Goldie and Norma is a little more volatile
• They are both stubborn- but Goldie has learned enough dealing with her to know that there is no use arguing with her when she gets an idea in her head
• I start to leave on “you best rest yourself some”
• That informs the scene- Goldie starts to leave as she keeps bantering on, it isn’t until she says “I’m telling you Goldie that man is amazing”
• Luella and I bond over the fact that she can be impossible
• Enter the scene as if time has passed and she has sent for us to tell us- come in anticipating what she will say already

Sunday March 11, 2007

• Act I run-through-very rusty!!! Need to warm up my brain before rehearsal better
• Discover things on my counter
• Be sure to open the root beer
• Choose one way to say guest
• More ceremonious with the prayer- and hold hands as in a prayer!
• Play on Ferris’s sympathy more with the end
• More emphatic on “no cussin”
• Be more upset when he tells you he plans on giving up preaching
• Anticipate needs when they come in to keep the flow and tempo up, also Welcome them in when they first come through the door with my first line
• Be sure that you are being “coy” about inserting the church into the conversation- thinks it is sly but it isn’t

Tuesday March 13, 2003

• Be sure to be a little skeptical of Luella’s Story when she says that she was healed immediately
• Focused more on the benefit to my business- it would be nice, but who really knows

Wed. March 14, 2003

• Be sure that you clump in crowd
• Anticipate the storm
• Be sure to usher the women out!

Thursday March 15, 2003
• Act I Run Through
• Shall we gather was too slow-drags
• More primal with the beginning and making rhythms
• Smile to CiCi on no cussin
• Wring on its only right for our guest to say grace- invite him in – placate him
• React to the fact that he scared him off
• Warn him about making fun of the president
• Lord knows we could use it- connection to Layman boys
• Take advantage of lower register
• Be sure to say Ferris the same way

Wednesday March 21-
• Met with chuck and talked about dialect
• Should be less with inflection and lilt
• Ferris should be less “FUris” and say “Fers”

Monday April 2, 2007
• Act 1 and part of Act 2 Run through
• “Shall we gather”- louder at the top
• Focus higher on we are watching- at catwalk- bring down- oooing
• Crowd react when basil says “that boy was something special”
• Divining- THEN move
• Entice him with the pie
• Guest – keep it consistent
• Separate fever weeds, salts, hot tub of water

Wednesday April 4, 2007
• Full Run Through tonight
• Nod to each other when reacting to Eulogy
• On OO's drop head
• Make them pray before the donut at beginning
• Sweeten on you “gonna cus you can eat this outside”
• Eyes shut a little longer- don’t realize that I was conned so quickly
• I was thinking, is she single? I think actually she was widowed within the first year of marriage…she AND her husband opened the store and 3 years after being married he died due to a tragic horse accident at the age of 25
• Rush in with the information of scene at end of act two
• Focus on Norma as she starts to witness
Friday April 6, 2007
- Plug the dine away cafe- throw it to impress Cece on the line
- audible prayer hand
- Correct him more on he is still president
- Check back to buddy to make sure he isn’t listening to conversation
- Don’t go away from her until she says that she was ok- and your back was alright?
- Fill in the storm with action of looking

Tuesday April 10, 2007
- Audible prayer at the beginning
- Don’t you dare bite that donut- pull away
- Go with refill in that cases the coffee
- Raise stakes on You see what that leads to
- Clap hands on the prayer
- Sooth Jenny Mae on its alright- not just about pacifying her
- Vocal Resonance – be sure that my placement is deeper from the very beginning
- Don’t lose intensity when I get quiet

Wednesday April 11, 2007
- Good beating the beat at the beginning
- Elongate line of Dry Goods because I have a lot of business and it is disrupting the tempo of that moment
- Hammer You know the rules
- Collect things during the time that they are debating about the donut
- What church you with? Don’t paraphrase
- Play aisle with Ferris
- Enter earlier in Norma Jelly bean scene
- Sooth her more

Friday, April 13, 2007
Last night was more solid, a couple things- reacting to Buddy’s burping more, I didn’t quite get that as much.
- Tonight I felt like I had some real good talking and listening, but it took a good five lines to get there. I tripped over my line to CeCe, I thought about my not when I said it. I am supposed to shoot him a look, so making that more natural is important.
- Also, my business at the beginning of the scene is a bit rough. Also, Goldie is punchy so don’t forget to REALLY clasp hands at the beginning of the scene.
- My inflection was ALL over the map tonight, important to keep in less melodious and more resonant.
- Press “No Cussin”
Tighten up, what would your wife say? – then it can slow through the line

Tuesday April 17, 2007
- Be sure to project during the beginning
- Plain donuts a penny glazed’l cost you two cents –be sure to be clear
- The stage makes a lot of sound, so you have to cut through the noise
- I find that talking and listening is going well, the only problem I face is when other people AREN’T in the moment
- I had to hold for Ferris tonight for his “hover” line
- Fill the “and I looked moment” with breath
- Move upstage for the donut line
- Slow burn after the prayer
- ERIC LOVE’S GOLDIE!!!!
- It is time to open this show!
- Good ad libbing on the bench…inspiration struck and I said she just won’t listen to us…she just keeps talking and talking –
- Sing Amazing Grace as they turn the poles parallel

Wednesday April 18
- I was thinking about the emotionality of this scene at the end, how upset would Goldie be, is she a crier? I don’t think so, she had to deal with the tragedy in the past, I chose to freeze in a state of shock, she is still in denial at that moment
- But he told…sounds like Buddy

Thursday April 19
- Turn to Ferris when I say “plain Donut’s a penny, plain…”
- This has to do with comedic timing
- Cover him earlier
- Prep cloth as sticks are being removed
- Take cue to move off of Bill
- This stage picture is not the focus

Wednesday April 25

So we have been performing the show and we really found our groove now that we have an audience. The first night we opened it took me off-guard to hear people laughing at certain parts, for example when the sign comes out with Goldie’s rules. It was good to be reminded to really allow for a moment for the laughter. I have been thinking about Goldie’s relationship with Norma…I think she is very patient with her but doesn’t always want to deal with her ranting and raving. Also – I was wondering what my motivation would be to go to the baptizing – I think I am a god fearing woman, but I am still motivated to get more business in on Sunday. I believe it when I see it. I am a doubter in that sense. I found myself last night in an improvisation funk as I left with the benches…I said “well, that was productive” and the past few nights it has gotten a laugh,
but it didn’t. Thus, I panicked and the rest of the lines that came out of my mouth didn’t
make ANY sense. I need to stay in the moment next time! I find that I have become
better at listening through the process of the last few weeks of rehearsal/performance.
Terry even told me in class the other day that I was getting better at listening and I wasn’t
responding the way I thought I should based on the way I thought people should respond.
Also, I realized that my line responding to buddy: “lord knows we could use it”…not
only refers to change for him, but also…we need rain badly due to the depression.
APPENDIX B

PENNYWISE LOG/SCORE

Week of September 23:

This week we were going through music but I have already started to formulate some clear ideas of who Pennywise is-

- She embodies the archetype **femme-fatal**. The good qualities of femme-fatal are that she highlights the erotic energy of the feminine. Opens your heart when your dependency is rejected. Her bad qualities are that she uses her sensuality inappropriately. She is **attached to money and power**.
- This seems to match penny’s back-story: She slept with Cladwell during the stink years, gave birth to hope. Now this is the part that is subjective, but I think that he was embarrassed that he slept with Pennywise and didn’t want to be associated with her once Urinegood company so he “paid her off” by putting her in charge of the urinal for fear that unless he quenched her personal thirst for power that she would try to take back hope and destroy his image and the people fear his power.

September 27:

- So we staged the first two musical numbers and I started playing with Penny’s center. I think since she uses her sexuality, her energy center is mainly in the pelvis
- I have to figure out a way to use my voice during the speaking more effectively, I was sick, but even days after the rehearsal I was vocally tired from the way I was speaking I think. I need to place it higher.
- We blocked the scene and I basically push Gabe around a lot. I think that the main objective during that scene is to completely intimidate the people into paying. Of mark’s archetypal objectives, I think penny is “Holding her Ground”

September 28

- So I have been working on Penny’s actions for the first scene she is in and I find that the actions are taking on a predominantly angry quality. I need to figure out how to vary the qualities in rehearsal!!

September 31:

- So we started rehearsal today at 11 and I put myself on a period of vocal rest this weekend. I warmed myself up for a good 25 minutes before hand, but I didn’t warm up my body adequately I think, because we sang through everything once, and then ran through both numbers and by the time we got to privilege, I my throat was parched. The first two G’s I barely squeaked out, but I landed the last one.
- We then restaged the number so that Penny is in the center standing on the table the majority of the number. When we ran it again from the beginning, I had just sucked on a cough drop…this made ALL the difference. I think that I will have to
do that before every show because I have a tendency to get dry whenever adrenaline kicks in.

- When we ran through the number again, I was stronger singing wise, but I feel my speaking voice is still fatigued. MUST WORK WITH CHUCK.
- A couple things about physicality Terri said:
  - Strong, definitive gestures- try to erase soft feminine movements
  - When I spread my arms out, I need to completely keep open, and radiate out to the audience
- A note about warming up: I think I need to spend at least 30 minutes vocally, and 20 minutes physically, so that when I get up there I am not disconnected from the body and the voice!!

Oct 1:
- Today I worked with Chuck on the speaking lines for Pennywise. We talked about the way to approach her. Not only do I have to not depress the chords, I have to approach the speaking the same way I would sing. We also discussed the natural vibrato that comes in. I really want to use her consonants and punch certain ones.
- I talked to mark briefly about my energy center and he agreed that she (as the archetype of femme-fatale would lead from her pelvis (willing center)
- He also suggested that I work with the quality of molding.
- We had the design presentations and a read through/sing through today. A couple of things I have continued to play with. I like undercutting certain lines for the comedic effect (i.e. “a muscular organ,” “Cladwell. Long time no see,” etc.) I like playing with a husky smoker quality on those lines. But the rest of them I REALLY have to support.
- I warmed up A LOT more today and had no problem singing/speaking any of my lines or songs. Privilege went well!

Oct 3:
- We worked on the end of Act I Finale and then reviewed everything up to that point
- A couple things Terri pointed out:
  - Not so casual on the first few lines with bobby at the top of the show…need strong energy to focus the audience on what we are saying and the ideas we are introducing
  - Keep my face up during Privilege…include audience as people waiting to pee
  - Push people away stronger, no flicking
  - Be sure to be on TOP of the table for the second politicians line
  - DICTION must be stronger
  - When bobby forces me to see the sky, bigger reaction (SQUINT!!)
  - Look at last counts on the WAH in Privilege
  - Words on the first chorus “THIS is Urinetown…one restroom here…”

Oct 6:
• I talked to Angie about diction, she said to make the lines more legato and not so staccato, also really emphasize voiced consonants

Oct 8:
• Today I got together with Mark and we looked at the way I have been scoring my script using actions and qualities – he helped me clarify certain qualities and said that for example the way the line “I take my baths now in a coffee cup…” is staged where I pull up old man strong I am actually threatening him even though my original action was something different…. the staging overrode my original choice so I had to go with it

Oct 9:
• Today I started working on adding psychological gesture to the first scenes we have blocked and my song

Oct 10:
• Today we finished up scene 2 and Terri said to keep my head up on “privilege to pee” at the very end (duh. some common sense…thanks Laura)
• Also when I bend down to pick up Gabe, I need to straighten back up! That is more powerful! Not too much bobbling around

Oct 11:
• We finished blocking act 1 and ran through the entire act
• On the section where I see Cladwell for the first time, I was playing with different physicalities – I am saying “Cladwell” in my “smoker-voice” (she is trying to be sexy but it isn’t as successful as it might have been in her earlier days)
• Notes will be emailed!

Oct 15:
• Today we discussed in Marks class imaginary body and using an image of our centers to clarify our characterization
  ○ I imagine Penny’s center as a hot ball of fire in her willing center
• We also talked about whether a character experiences life kinesthetically, auditorally, or visually
  ○ I think penny is both auditory and kinesthetic
  ○ Since I am more of a visual and auditory learner, I need to exercise my physical awareness with the character!!
• Today in rehearsal we worked the last half of act 2
  ○ I must address the full crowd on my “call me what you will…” section
  ○ Keep talking on “but never in my wildest…” until hope stops me!

Oct 16:
• We worked on the choreography today for “We’re not sorry” and it was extremely cramped on stage because almost everyone in the cast is in the portion before we transition into the dialogue
• I have to work on the portion of choreography so it looks fluid
• We also reviewed “Don’t Be The Bunny” – be sure to leave arms by sides as I walk sideways!
• I finished scoring act one- I need to clarify some of my psychological gestures for when Bobby is coming in and I am scolding him! MUST TALK to Mark…schedule meeting!

Oct 17:
• Work through Act II –
• I started to score Act II and found more polarity in the first scene where I try to get bobby to meet with Cladwell
• Found moment when Cladwell was talking about how we did “questionable things” – such a strong but subtle choice… I am keeping it
• I think Terri is liking the overall melodramatic choices I am finding… such as pulling Hope to my bosom

Oct 18:
• I worked with Angie today and she said my voice is in really good shape which is good to know, I was vocally tired from last night and felt the chords getting husky… she said when in doubt to really use the mask and find resonance in the cheek bones
• I need to commit to my actual gestures more… like really bring it up on my lift “on the good lord”
• Release move and sing after “left of it for tea”
• Shame on “you think you’ve got some kind of right.” (THEN THROW HIM)
• I found more moments where I can play with the audience during the song!
• Be sure to work on the lines where I am supposed to cut Bobby off
• I need to figure out my actions and qualities still on that small section where I am chastising Bobby for being late
• We clarified the moments at the beginning of privilege…so much stronger
• Overall, the rehearsal was frustrating because the cast isn’t bringing their A Game or doing their homework, which makes it difficult to move forward! Fortunately I have been working so much outside of rehearsal that I am able to find new choices and experiment as we continue to work, rather than simply marking my blocking again
• I need to continue working to clarify several moments for myself as we proceed. We have another dance rehearsal and full run through so we can get the big arc of the show.

Oct 19:
• Today we reviewed dances and it helped clarify some things I wasn’t sure about with “Don’t be the Bunny”
• We finished up by doing a run-through of the entire show
• In general must try to not anticipate now what I am going to but rather react to what Bobby etc. is giving
• Don’t hit bobby so hard (oops)
• Practice the fight choreography again
• Some things I want to spy back on
  ACT I:
  o In privilege to pee- don’t rush the opening lines with Mr. Strong
    ▶ Be sure not to push up the chest voice- TRANSITION in to middle
  o Terri Said to make sure that the pushes have more physical follow through
  o Be sure to keep gestures strong
  o ENUNCIATE when talking to bobby during middle
  o Be sure to pop out “Grab a Mop”
  o Found a good moment where I start laughing and then just randomly stop
    after I say “Wrong…” and before I start the next line “You’ve got a sweet
    looking head.”
  o I liked the scene with bobby when the fee hikes are announced because it
    the actions and qualities were more clear
  o Tighten up pauses when encountering Caldwell again… looses comedic
  effect if I don’t
  ACT II:
  o Be sure to clarify the line “I had a feeling you’d be here….=”
  o Work the fight to make the hits correct!
  o The line “Now stay calm, hope darling, We’ll have you out of this in no
    time.” – Clarify action and quality- should be to calm reassuredly
  o Try to change center from willing to feeling after the scene where I reveal
    hope is my daughter? See if this works or helps find new essence and
    transition better

Oct 21:

• Run through of the show
• Overall good-
• With bobby during the new fee hikes, don’t get too general – stay connected in
  the moment!
• Started to find new physicality in my actions – such as gathering the money
• Think about physicality when coming into see Caldwell for the first time
• Stronger on “Stay calm hope darling.”
• SO much better on the fight
• Continue to play and discover

Monday Oct 22:

• Today I went over my score with mark again and he said it looked good
• Now I need to layer in Atmospheres for each objective: First is clearly an
  atmosphere of anger, the other an atmosphere of desperation
• Also we talked about centers- he said that I could have a change in center quality
  when my objective changes
I imagine her center at the beginning to be a hot fiery ball—Mark also suggested that I imagine it not only in my pelvis but also outside of my body at times. I am still deciding what it becomes when I reveal my identity to hope— it might be pinker and a glowing heart (umbilical fluid?)

- We got notes tonight from yesterday’s run:
  - Overall no characterization notes, more technical group oriented things like less big on laugh after Bobby’s line about the drought
  - Reacting more to hopes big speech
- We did a quick clean up and another run:
  - Try to just do one gesture on privilege to pee
  - NO SCREAM when they drop me
  - Bend on the second part jump in too
- Terri asked me if I was having voice trouble at the beginning of privilege to pee but then that it was clear that I wasn’t at the end— I think it was because it was just more staccato and “talky” today for some reason— so keep it legato!

Oct 23:
- I started to think about some more issues involving pennywise…
  - What is her super objective: survival for herself and hope— by giving her up to Caldwell and not revealing her true identity as hope’s mother, she is enabling this, it is not until Hope is in danger due to Cladwell’s actions (motivated purely by status and economic survival) that she abandons her first approach and takes matters into her own hands
  - I think penny works on a commission— this will raise the stakes throughout every scene at the Urinal!
  - How long has she worked at the urinal?
    - This is a relatively new assignment (no. 9) because people have been more obstinate at this urinal— but she has had this job since she was 18— but this particular urinal has been her assignment for about 9 months (the drought has been 20 years, making her about 39)
  - How did she and Caldwell meet?
    - I see her as the attractive girl who happened to grow up on the wrong side of the tracks, but she and Caldwell went to the same public school growing up. Because her father was mostly out of the picture, she felt the male influence and acceptance absent, thus sought it though purely physical relationships with a series of boys in her teens. While Caldwell would never have considered her, the stink years changed all this, she was 17 and he was 18— he always found her extremely attractive, but was considered a slut— “no one thought they had much time then.” so they had a brief affair that resulted in her pregnancy— Cladwell was just beginning to establish UGC when penny told him she was pregnant (in the second trimester) knowing that this could destroy his company because of losing the people’s unadulterated respect that he decided to bribe
her into silence and she bribed him into giving her a job- the rest is history

- What does she think will happen when she gets to the Secret hideout to save hope?
  - The stakes are high because they could kill her and her daughter, her daughter could reject her as well but she hopes that revealing this information will lead them to consider rising up with her and hope and fighting Cladwell together!

Oct 24:

- Today we did a run through of the show, I felt so much better about it than Monday’s – I kept the song more legato and was more in the moment than I have ever been!

Oct 25:

- Today we did a run of the show in front of the crew- I felt somewhat nervous about their response and they were truly not responsive- which made me second guess some of my choices in the first scene, but then I decided I couldn’t do that and really tried to let those thoughts go for the rest of the run, I think as a whole act II was MUCH better.
- I think in general the energy of the cast was low, and I let that affect my atmosphere. I need to stay in tune with the lightness and ease mark always talks about in class and not anticipate or perpetuate a self-fulfilling prophecy due to nerves!

Oct 27:

- Today I worked to warm up with angle before the Sitz Probe- she got my voice so liquid and we worked on a couple things that were still troubling me…i.e. the coffee of “I take my baths now in a coffee cup…it all has to do with the phrase before…so the baths on I take my baths now in a coffee cup must be more lateral and less heavy because it will make it easier for the voice to transition
- When we did the run through with the band…I think it is the best I have ever sounded in the rehearsal process thus far… for two reasons, my warm up with Angie was awesome and I kept Privilege more legato which made a huge difference- the resonances were much better throughout the whole piece!
- I felt not as connected however because I was focused on the sounds- I need to find a happy medium between the two
- We then did our cue to cue of act I and it was great to start to see the atmosphere that the lights enabled just beginning to work!

Oct 28:
• Today we teched act II and it was mainly time for the technicians, however I continued to play with the character- felt like my energy was lower than I wanted it to be- I need to get more sleep!

Oct. 29:
• Today we did a run through with costumes and tech
• I felt like despite my nerves (I imagine I am doing it in front of an audience so as to get used to what that feels like) I really stayed connected during privilege and implemented the vocal stuff I worked with Angie
• I need to slow down certain sections (i.e. when convincing bobby to come with me and revealing my identity to hope … the latter part)
• I found that putting “AWAY” in my deep chest voice is funny and a strong choice
• I was more connected in general during parts, but I need to not anticipate!
• Freaking focus more off stage!
• Remember that I will need to hold for laughter…don’t let that throw me!
• Notes:
  o Oos need to be softer over Lockstock and sally
  o Diction
  o Articulation
  o More sound on coffee cup
  o Hold after the light switch after first encounter with Cladwell
  o CLEAR AS DAY BOSS
  o Softer on Ur-in-town
  o Cladwell would like to talk to you- SLOW DOWN

Oct 30:
• Today we did a run through and mark watched, he had a few helpful suggestions
  o I should mold more with my words to unify them with my gestures
  o I need to Radiate more with hope to establish a relationship with her because I need to really find that motherly need for her acceptance
• Also I need to raise the stakes more with Cladwell – because he is my source of support and I can’t agitate him- must cater to him more TURNING point is when he betrays his own daughter
  o This changes the first encounter with him- try to appease him more
  o On when we are in the finale- don’t chastise him, rather try to convince him to take action (desperately)
  o Really work harder to convince bobby to see Cladwell and to take the cash
• In general- make movements stronger in privilege, don’t anticipate, find moments, take the time and don’t shoot out the voice
• Use accents in the music to inform my gestures!
• Mark noticed that in the second act I molded the words more- so I implemented the note
• When we worked through look at the sky- I discovered a moment when I say a muscular organ – If I look down at his crotch and then up when I say the line as if I don’t want him to realize what I am referring to- it gets a laugh
Oct 31:
- Today I worked to up the energy and fixed mostly all the things I wasn’t happy with last night
- Privilege was much more definitive in gestures and connected to the atmosphere of anger
- I really did better investing in the stakes with both Cladwell and hope in the scenes mentioned above
- Terri wants me to figure out how to up the volume on “olden days” and coffee cup even if I speak them- I feel inadequate- I can’t put them into chest voice (they land on a c) so I need to figure out how to make it work speaking it like it is a character choice!

Nov 1:
- LAST RUN THROUGH!!!
- So I worked with Angie today to make strong speaking choices on those two phrases
- I implemented it in the run and it worked MUCH better I know for a fact that the audience will hear the words!

Nov 2:
- Opening night- ok I was so nervous today that I felt like I wanted to cry and vomit all at the same time
- The audience was really responsive, but it actually didn’t throw me the way I thought it would
- It was weird having bodies in the audience because it absorbed the sound so I felt that when I was speaking I was pushing more! – Need to pace
- Overall I felt like it was a solid show, I was anticipating more than usual but I think as the run goes on it won’t be as much of a problem I can just stay in the moment

Opening weekend:

The opening weekend was very strong: I felt like I found some new choices- like being surprised by Cladwell (how good he looks) and letting that color my opening line (surprisingly) also I feel like I am able to be more present on stage… also I have learned how to pace myself vocally since we had literally 9 straight days of doing the show with two performances on a Sunday. I don’t want to take any of this for granted… I feel like I need to really love every moment of this role because it was a real dream. I have continued to explore the relationships especially with hope and I am really investing in the shift in personal atmosphere of anger and desperation to joy. I will say that doing the show to such a small house on the second Sunday night performance was a huge challenge because I was physically and vocally exhausted. I really committed to giving my all in this performance and I think it was a true test of my ability to pace and give my all at the same time. I also have continued to play with my physicality and molding my
words and gestures. Certain phrases have become very emphatic… like “old man strong” and it is really working.

This week of the run:

So overall I feel so much more comfortable with the show: I have discovered some new things in the last few nights:

Act 1:

- Privilege –
  - Really living in the atmosphere of anger
  - Finding the accents in the music and using them to emphasize my
  - Motivating the two crosses more strongly when I go to sally and OMS

- Look at the Sky
  - Really finding the molding quality of the lines
  - Investing fully in the need to intimidate bobby
  - The muscular organ joke – must land and THEN react

- Bunny
  - Exploring the interrelationships – finding Cladwell really sexy the entire time
  - Chummy with JP
  - There is a history with Barrel

- Act 1 Finale
  - Showing more concern for the amenity – looking around checking out the situation more
  - Begging Cladwell more
  - Comforting hope more

Act II:

- Run freedom
  - Really focus on the desperation to save hope – that is the whole reason the stakes are SO HIGH

- Why did I listen
  - Investing more in the need to get bobby to agree to the terms
  - Really bemoaning – looking to JP to fix the situation as he leaves

- Revelation Scene
  - SLOW down the stink years explanation
  - Take strumpet to hot blades
  - RADIATE to hope!

- We’re not sorry reprise –
  - Low voice on AWAY
  - Catch star on remember when our nights were starry

- River
  - Play with the trying to hide how exhausted and thirsty I get to support daughter
Nov. 10:

I felt more connected tonight than in the last few nights- I need to always focus on the objective and action and what I am receiving – I find it challenging to stay focused in the round more than ever before because I can see EVERYONE in the audience- especially people I KNOW! So I made a conscious effort to really look above people or in between tonight and not think about who is in the audience…it made a big difference!
So, you hear the news? They carted old So-and-So off to Urinetown the other day. Oh, such and such I hear.

All right folks, you know the drill. Form a line and have yer money ready. We’ll not be repeating yesterday’s fiasco, and that means you Old Man Strong.

Then go get it! That’s what you said last week and I still haven’t seen penny one.

And it’s Ms. Pennywise to you.

Get your head out of the clouds, Bobby Strong. No one gets in for free.

Quiet back there. No one’s getting anywhere for free!

Don’t you think that I have bills of my own to pay?! Don’t you think I have taxes and tariffs and payoffs to meet to?! Well, I do!

And I don’t pay them with promises see. I pay them with cash! Cold hard cash.

Every morning you all come here. And every morning some of you got reasons why ya aint gonna pay.

And I’m here to tell ya, ya is gonna pay!

No butts, Bobby.

What Difference?

**BEAT 1**

**OBJECTIVE:** TO GET HIM ON MY TEAM

A: To Warn Q: Forebodingly PG: Point (L)

**BEAT 2:** Atmosphere of Anger

**OBJECTIVE:** To Get My Money

A: To Instruct Q: Barkingly PG: Slash (S)

A: Assert Q: Severely PG: To Point (S)

A: To Single Out Q: (Legato)

A: To Command Q: Annoyedly PG: Point (S)

A: To Rebut Q: Skeptically PG: Rip (S)

A: To belittle. Q: Condescendingly PG: Point (L)

A: To chastise. Q: Bitingly PG: Slash (S)

A: Nip it in the bud Q: Strongly PG: Throw (L)

A: To Chastise Q: Sharply PG: Point (S)

A: To Prove Q: Emphatically PG: Open (S) PG: To Wring (L)

A: To Examine Q: Sweetly PG: Roll Forward (L)

A: To Assert Q: Severely

A: To Order Q: Angrily PG: Slash (S)

A: To Squash. Q: Hastily PG: Point (S)
<table>
<thead>
<tr>
<th>TIMES ARE HARD</th>
<th>A: Dismiss Q: Exasperatedly PG: To Slash (S)</th>
</tr>
</thead>
<tbody>
<tr>
<td>OUR CASH IS TIGHT</td>
<td>A: To Justify Q: Emphatically PG: Fling (S)</td>
</tr>
<tr>
<td>YOU’VE GOT NO RIGHT</td>
<td></td>
</tr>
<tr>
<td>I’VE HEARD IT ALL BEFORE</td>
<td></td>
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<tr>
<td>JUST THIS ONCE IS ONCE TOO MUCH</td>
<td></td>
</tr>
<tr>
<td>FOR ONCE THEY’VE ONCED,</td>
<td></td>
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<tr>
<td>THEY’LL WANT TO ONCE ONCE MORE</td>
<td></td>
</tr>
<tr>
<td>I RUN THE ONLY TOILET IN THIS PART OF TOWN YOU SEE</td>
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</tr>
<tr>
<td>SO IF YOU’VE GOT TO GO</td>
<td></td>
</tr>
<tr>
<td>YOU’VE GOT TO GO THROUGH ME</td>
<td></td>
</tr>
<tr>
<td>IT’S A PRIVILEGE TO PEE</td>
<td></td>
</tr>
<tr>
<td>WATER’S WORTH ITS WEIGHT IN GOLD THESE DAYS</td>
<td></td>
</tr>
<tr>
<td>NO MORE BATHROOMS LIKE IN OLDEN DAYS</td>
<td></td>
</tr>
<tr>
<td>YOU COME HERE AND PAY A FEE FOR THE PRIVILEGE TO PEE</td>
<td></td>
</tr>
<tr>
<td>TWENTY YEARS WE HAVE THE DROUGHT AND OUR RESERVOIRS HAVE ALL RUN OUT</td>
<td></td>
</tr>
<tr>
<td>I TAKE MY BATHS NOW IN A COFFEE CUP</td>
<td></td>
</tr>
<tr>
<td>I’LL BOIL WHAT’S LEFT OF IT FOR TEA AND IT’S A PRIVILEGE TO PEE</td>
<td></td>
</tr>
<tr>
<td>THE POLITITITANS IN THEIR WISOM SAW THAT THERE SHOULD BE A LAW</td>
<td></td>
</tr>
<tr>
<td>THE POLITITITANS TAX THE TOILETS AND MADE ILLEGAL PUBLIC URINATION AND DEFECATION</td>
<td></td>
</tr>
</tbody>
</table>
I said no butts bobby, you’re a sweet lookin boy and I’d likes to keep you around, but this man ain’t comin in without payin. not this time!

YOU THINK YOU’VE GOT SOME KIND OF RIGHT?

YOU THINK YOU CAN COME IN HERE AND GO FOR FREE?

THE ONLY THING YOU’LL GET IS NO FOR FREE.

I’M A BUSINESS GAL YOU SEE, I SELL THE PRIVILEGE TO PEE

THE GOOD LORD MADE US SO WE PISS EACH DAY, UNTIL WE PISS AWAY.

THE GOOD LORD MADE SURE THAT WHAT GOES IN MEN, MUST SOON COME OUT AGAIN.

SO YOU’RE NO DIFFERENT THAN LOWLY ME.

AND I THINK I’LL CHARGE YA TWICE.

OR BETTER YET HAVE YOU ARRESTED SINCE YOU PREFER THE LAW GETS TESTED.

AND IN URINETOWN YOU’LL SEE, WHY ITS DUMB TO FIGHT WITH ME, FOR THE PRIVILEDGE TO PEE.

Grab a mop bobby.

Never thought I’d live to see the day.
<table>
<thead>
<tr>
<th><strong>All Right, who’s ready to pay?</strong></th>
<th><strong>A: To Question</strong></th>
<th><strong>Q: Menacingly</strong></th>
<th><strong>PG: Open (L)</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Back to work, then, Bobby! The morning rush is on!</strong></td>
<td><strong>A: To Get His Attention</strong></td>
<td><strong>Q: Commandingly</strong></td>
<td><strong>PG: To strike (S)</strong></td>
</tr>
<tr>
<td><strong>And it’ll be off to Urinetown for me if I don’t.</strong></td>
<td><strong>A: To Defend</strong></td>
<td><strong>Q: Adamantly</strong></td>
<td><strong>PG: Push (L)</strong></td>
</tr>
<tr>
<td><strong>Now get in line and have your money ready</strong></td>
<td><strong>A: To Insist</strong></td>
<td><strong>Q: Sternly</strong></td>
<td><strong>PG: Open (S)</strong></td>
</tr>
<tr>
<td><strong>– the new fee hike money that is.</strong></td>
<td><strong>A: To Clarify</strong></td>
<td><strong>Q: Sweetly</strong></td>
<td><strong>PG: Roll Forward (S)</strong></td>
</tr>
<tr>
<td><strong>Bobby Strong! Where the hell have you been?</strong></td>
<td><strong>A: To Reprimand</strong></td>
<td><strong>Q: Harshly</strong></td>
<td><strong>PG: Fling (S)</strong></td>
</tr>
<tr>
<td><strong>Up all night thinking is it?</strong></td>
<td><strong>A: To Interrogate</strong></td>
<td><strong>Q: Skeptically</strong></td>
<td><strong>PG: Roll Forward</strong></td>
</tr>
<tr>
<td><strong>You work here now, Bobby, you don’t need to go in the bushes anymore.</strong></td>
<td><strong>A: To Call Him out</strong></td>
<td><strong>Q:Ironically</strong></td>
<td><strong>PG: Open (L)</strong></td>
</tr>
<tr>
<td><strong>Like father, like son, that’s what I say.</strong></td>
<td><strong>A: To Accuse</strong></td>
<td><strong>Q: PG: To Rip (S)</strong></td>
<td><strong>A: To Instruct</strong></td>
</tr>
<tr>
<td><strong>Now, let’s go to work.</strong></td>
<td><strong>A: Reason</strong></td>
<td><strong>Q: Matter of Factly</strong></td>
<td><strong>PG: Open (S)</strong></td>
</tr>
<tr>
<td><strong>He broke the law yesterday Bobby, and that’s the end of it.</strong></td>
<td><strong>A: To Question</strong></td>
<td><strong>Q: Slowly</strong></td>
<td><strong>PG: Wring (L)</strong></td>
</tr>
<tr>
<td><strong>What did you say?</strong></td>
<td><strong>A: To Mock</strong></td>
<td><strong>Q: Shockedly</strong></td>
<td><strong>PG: To Throw</strong></td>
</tr>
<tr>
<td><strong>Wrong?!</strong></td>
<td><strong>A: To Patronize</strong></td>
<td><strong>Q: Lustfully</strong></td>
<td><strong>PG: Embrace (L)</strong></td>
</tr>
<tr>
<td><strong>You’ve got a sweet looking head Bobby, a sweet looking head.</strong></td>
<td><strong>A: To Command</strong></td>
<td><strong>Q: Vehemently</strong></td>
<td><strong>PG: Pull</strong></td>
</tr>
<tr>
<td><strong>But you keep that head up in the clouds day after day after day, and its gotta come down from there. You hear me?!!</strong></td>
<td><strong>A: To Warn</strong></td>
<td><strong>Q: Sharply</strong></td>
<td><strong>PG: Point</strong></td>
</tr>
<tr>
<td><strong>Get that head out of the clouds Bobby Strong.</strong></td>
<td><strong>A: To Exorcize</strong></td>
<td><strong>Q: Shrilly</strong></td>
<td><strong>PG: Open</strong></td>
</tr>
<tr>
<td><strong>You get it out of the clouds!</strong></td>
<td><strong>A: To Order</strong></td>
<td><strong>Q: Barkingly</strong></td>
<td><strong>PG: Pull</strong></td>
</tr>
<tr>
<td><strong>All right folks, you know the drill.</strong></td>
<td><strong>A: To Order</strong></td>
<td><strong>Q: Barkingly</strong></td>
<td><strong>PG: Pull</strong></td>
</tr>
<tr>
<td>The same as it’s always been.</td>
<td>A: To Direct Q: Matter-of-factly PG: Open</td>
<td></td>
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<td>------------------------------</td>
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<td></td>
<td></td>
</tr>
<tr>
<td>Now, who’s first.</td>
<td>A: To Clarify Q: Sternly PG: Point</td>
<td></td>
<td></td>
</tr>
<tr>
<td>We’ll take your fee now, Mrs. Strong.</td>
<td>A: To Threaten Q: Intensely PG: Slash (L)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>The improved fee that is.</td>
<td>A: To Question Q: Lustfully PG: Wring</td>
<td></td>
<td></td>
</tr>
<tr>
<td>The fee is the law Bobby. She’ll abide by it or she’ll join her husband.</td>
<td>A: To Shield Q: Abhorrently PG: Reach Opposing Body</td>
<td></td>
<td></td>
</tr>
<tr>
<td>A muscular organ?</td>
<td>A: To Beg Q: Desperately PG: To Reach</td>
<td></td>
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<tr>
<td>It’s…it’s blinding me!</td>
<td></td>
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<tr>
<td>Don’t do this bobby! You’ll regret it!</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Oh, Bobby, what’s to become of you? What’s to become of us all?!</td>
<td>A: To Bemoan Q: Wailingly! PG: Open</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Caldwell.</td>
<td>A: To Seduce Q: Lustfully PG: Open PG: Embrace</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Long time, no see.</td>
<td>A: To Inform Q: Desperately PG: Fling</td>
<td></td>
<td></td>
</tr>
<tr>
<td>They’re peeing for free, Caldwell. I tried to stop them.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>The amenity won’t take much more of this uprising, Caldwell.</td>
<td>A: To Warn Q: Urgently PG: Point</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Bobby’s a sweet boy, but not sweet enough to sweeten that spillage, not by a long shot.</td>
<td>A: To Blame Q: Adamantly</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Uh, perhaps best to stay back with your father, Hope dear. The police will want to charge soon.</td>
<td>A: To Coax Q: Urgently PG: To Pull</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Let the girl go Bobby, she’s done nothing wrong! No! Help Her!</td>
<td></td>
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</tbody>
</table>

**BEAT #3 OBJECTIVE: SAVE HOPE**

**Atmosphere: desperation...**

A: To Command Q: Pleadingly PG: To Reach
A: To Bemoan Q: Loudly PG: Slash
A: To Beg Q: Desperately PG: Reach (S
# ACT II

I’ve got a real plan.

I had a feeling you’d be here. No one knows the sewer system like you do, Bobby.

Cladwell would like to talk you, Bobby.

Hey wants to discuss the situation with you man-to-man. He says he now understands how unhappy the people of this community have become and he wants to work out a solution with you. Peacefully.

Mister Cladwell doesn’t want a fight Mrs. Strong.

He just wants his amenities up and running, smooth and natural. That’s all he’s ever wanted.

What about the girl?

Sure, I’ll tell him. Likewise with the girl. Give it to her and we give it to him. Get me?

Now stay calm, Hope darling. We’ll have you out of this in no time.

Bobby, it is really an awful lot of cash.

Caldwell, what are you doing?!

Don’t do it Caldwell! There’s no telling what they’ll do to the girl.

Caldwell, what are you saying?!
<table>
<thead>
<tr>
<th>WHY DID I LISTEN TO THAT MAN?</th>
<th>A: Blaming Q: Regretfully PG: Wring</th>
</tr>
</thead>
<tbody>
<tr>
<td>WHY DID I LISTEN TO THE NATURE OF HIS PLAN?</td>
<td>A: Bemoaning Q: Regretfully PG: To Reach</td>
</tr>
<tr>
<td>AND WHEN HE TALKED,</td>
<td></td>
</tr>
<tr>
<td>I SHOULD HAVE BALKED</td>
<td></td>
</tr>
<tr>
<td>I SHOULD HAVE WALKED,</td>
<td></td>
</tr>
<tr>
<td>I SHOULD HAVE RAN!</td>
<td></td>
</tr>
<tr>
<td>WHY DID I LISTEN TO THAT MAN?</td>
<td>A: Order Q: Pleadingly PG: Lean Back arms stretched</td>
</tr>
<tr>
<td>Let go of me! I have to save hope Hope!</td>
<td></td>
</tr>
<tr>
<td>Oh no?! Then take that! And that! And this! And a few of these!</td>
<td>A: Pummel Q: Triumphant PG: Slash</td>
</tr>
<tr>
<td>WHY DID I LISTEN TO THAT CAD?</td>
<td>A: To Question Q: Bitterly PG: Point</td>
</tr>
<tr>
<td>I WENT TO WORK FOR HIM HE SAID HE WAS SO GLAD.</td>
<td>A: To Affirm Q: Angrily PG: Slash</td>
</tr>
<tr>
<td>WELL NOW IT’S CLEAR THAT I’VE BEEN HAD</td>
<td></td>
</tr>
<tr>
<td>WHY DID I LISTEN TO THAT CAD?</td>
<td>Atmosphere change to love</td>
</tr>
<tr>
<td>Or you could take me instead.</td>
<td>A: To Get Attention Q: Desperately PG: Fling (S)</td>
</tr>
<tr>
<td>Yes, do whatever you feel you need to but please spare the child.</td>
<td>A: To Beg Q: Adamantly PG: Reach</td>
</tr>
<tr>
<td>Because…hope is my daughter.</td>
<td>A: To Reveal Q: Slowly PG: Wring (L)</td>
</tr>
<tr>
<td>And I am her mother.</td>
<td>A: Proclaim Q: Unabashedly PG: Open</td>
</tr>
<tr>
<td>Yes, Hope, it’s true. I am your mother, the onetime lover of Caldwell B. Cladwell.</td>
<td>A: Affirm Q: Lovingly PG: Reach</td>
</tr>
<tr>
<td>Call me what you will, but it was during the Stink year’s, you see. No one thought they had much time then, so many of us did…questionable things. There was the looting of course, and the hoarding.</td>
<td>A: Shut Them Up Q: Sharply PG: Slash</td>
</tr>
<tr>
<td></td>
<td>A: Justify Q: Matter of Factly PG: Wring</td>
</tr>
</tbody>
</table>
But there were also the fond farewells and late night trysts. Life was an explosion filled with riots, cheap cabarets, dancing girls – Oh yes, and love. There was love like no tomorrow, for there was no tomorrow, but there is always a tomorrow of some kind or another.

After you were born, Caldwell made me promise to never reveal my identity to you, for I was something of a strumpet in my day.

But never in my wildest –

I’ve got a key!

Most of us, anyway!

It’s all over, Caldwell. We’ve come to take you away.

And piles and piles of cash?

MR CLADWELL, CALDWELL CLADWELL.

REMEMBER WHEN OUR NIGHTS WERE STARRY?

SURE I’M SORRY.

JUST UNSOUND.
APPENDIX C

OLGA LOG/SCORE

9-8-08
Today we started with ball toss to establish the importance of beginning, middle, and end. Then we did a read through. My first impressions: the importance of the duel of atmospheres dueling between hope and despair. Mark also emphasized the importance of Olga’s relationship with Kulygin- she is still in love with him.

9-9-08
We started working on the Russian Pronunciation of names, but more of that to come later!
We played a game where we each sit and tell the story of the three sisters from our character’s perspective, but in the third person. This really allowed us to see the various perspectives and interrelationships between the characters.
We talked about the umbrella of the play which Mark and Bill identified as love. This is really a play about the love all of these individuals have – it is really important to play the positive. It isn’t simply a play about sisters who don’t get to Moscow; it is a play about three sisters fighting like hell to get Moscow.
Today we worked on archetypal gestures using Rudolph Steiner’s six gestures…to fling, to Point, to Roll Forward with arms, To Reach but Never Grasping, To Lean with Arms in front, and to Embrace Oneself. We did the work and used a line that personified our archetypes. I talked to mark and he said that the more important archetype was matriarch over the lonely woman. So the line I chose was “let me talk to you, as a sister, as a friend. Marry the Baron.”
We tried our line using all the gestures and then found partners to send and receive using the various gestures. Overall I liked to reach but never grasp and rolling forward with the arms. I feel like these both really personify Olga’s archetypes.

9-10
Today we worked on the end of the play. Mark talked about the importance of the ending having a sense of Hope and resolve, not despair. The action of the last page is to uplift each other.
We talked about the last lines “If only we knew,” and mark said that line could be referring to the fact that hindsight is 20/20. So … if only we had known.
We also worked on our various characters’ physical lives. According to M. Chekhov Masha embodies the sense of falling, Olga embodies the sense of Balancing. When I tried the text on one leg (balancing) at first it was more frenetic than we wanted, but then mark said not to think about falling off balance, but achieving and maintaining balance and that really grounded the text and simplified it.
We also approached the text using stick, ball, and scarf. Olga is a stick, constantly spinning. I used this idea with the text and it really grounded it and gave it a very teacherly tone.
9-15
Today we went over the end of the play. It felt very jarring to me overall. The problem is not only is it very abrupt...we were on our feet attempting to explore actions and qualities before we did any work with PG or movement qualities etc. We did make an important discovery though, the last monologue signifies the beginning of Olga's character journey (wish it wasn't at the END of the play that it BEGINS) however, this takes on a new life of optimism in the speech. When she says "If only we knew" she is referring to herself in a sense, saying: "if only I knew (what my other two sisters did- since they just finished their big self actualizing journeys). The one thing that feels really awkward is the time leading up to that moment; the atmosphere seems to be out of wack or something.... I guess this is one just to leave for tonight.

9-16
Today we worked on the scene at the beginning of act three. We discovered that there is a moment the Anfisa registers that the Vershinin are coming to stay the evening. At the beginning the Atmosphere is urgency…then later on it succumbs to love (the love between Olga and Anfisa).
The notion of two competing tempos was explored with literal metronomes. It was really hard since Anfisa and myself were living in the slower tempo.
Another question that rose in rehearsal was whether Olga knew about Natasha and Protopov. Obviously, they have made an arrangement to get Olga out of the house by making her headmaster. I need to take a moment to let Natasha’s lines land on me.
Also, the notion of inner and outer tempo comes into play at the end of there exchange…although Olga is exhausted, she still has the strength to fight Natasha…but she has bigger fish to fry with the fire and also knows it won’t get her anywhere. Thus the inner tempo is fast and the outer tempo is slow, she is fuming inside and has to restrain herself or VEIL her feelings.

9-17
Today we started our work with Archetypes, and to do this, we made a list of deeds done. According to Aristotle, “Man is the sum of his total actions.”

OGLA:
- Compliments Irina
- Instructs Masha
- Teases Andrei
- Oversees the party
- Supervises serving of lunch
- Calls for Andrei to come eat
- Criticizes Natasha
- Invites people to dinner
- Complains of head aching
- Teaches
- Tutors
- Instructs Nana
- Cares for victims of the fire
- Comforts Nana
- Cares for Nana
• Chastises Natasha
• Advises Irina
• Empathizes with Irina
• Admonishes Masha
• Puts off Andrei
• Takes Job as headmistress
• Instructs Nana
• To help Vershinin
• To Console Masha
• To Console Irina

We then used this list to determine archetypes. Mine were: Mother, Teacher, Lonely woman, and Friend.

Once we determined archetypes, we played with an Archetypal Gesture and added a line. At first I thought mine was to lift, but after talking to Mark, we discovered that it was to embrace. I used the gesture with several lines, and then later added walking out of the gesture to the work. This helped me determine the center of Olga was in her chest and it elongated my body… as well as helped me find a slower overall tempo for her movement.

We then worked on the Archetypal actions:
To Give       To Take
To Reject     To Want
To Hold My Ground     I Yield

We used these in the contexts of portions of our text as a way into the play. Tomorrow we will be using the physical manifestations of these actions to work through ACT IV.

9-21

Today we worked on the scenes during the later part of act 3. We have been doing table work on our feet. We started with the notion of atmosphere. Each time someone entered the space upstairs, there was an atmosphere change. We started using the metronome at a fast pace and walked to that tempo…immediately we felt anxiety and fear… the minute we entered the bedroom, it changed to exhausted relief, and eventually a numb sadness. This atmosphere permeates the section after Natasha yells at me and I have to veil my feelings- it becomes numb and then becomes sadness. Living in the atmosphere but not playing the atmosphere is very important when approaching this work.

9-22

Today, we started working with Imaginary body. We stood apart from our characters and asked our imaginary conceptions of them leading questions about how they do what they do. I worked on the portion of text with Irina in Act 3 where Olga is trying to convince her to marry the Baron. Overall, her movements were very fluid and her body is always elongated. Her eyes were full of compassion as she, seated with Irina’s head in her lap, strokes Irina’s hair and holds her hands later in the text. Her neck long and torso straight, she speaks softly to Irina about marriage and the reality of life. Her body is very still. Mark said to imagine her center outside of her body- almost as if she wears her heart on her sleeve – but it is outside of her chest…leading her as she moves. I asked her if she
would ever put her hands on her hips… but she said she always moved in a mainly lateral plane, not horizontal.
She often holds her hands together in front of her, wringing them when she worries. She never slouches, even when she is tired. As I worked on her gait, it was smooth, and gliding- with a more floating quality. Mark suggested I incorporate that into the way she speaks even. There is a clear soft quality about her.

9-23
Today we started blocking Act I. I need to drive the act at the beginning and find the chances for humor (mark said it was a dry humor). I am trying to find the balance of the mother archetype and the older sister archetype.

9-29
Today we worked the end of Act II and the beginning of Act III. I think Olga’s headaches are not simply just headaches, but are verging on migraines.

9-30
Today we finished up blocking act III and then ran it stop and go. I found at the beginning I was playing my obstacle and my atmosphere rather than pushing my action first- which made everything overly dramatic. I have to have that urgency, but make that something I am working through, not simply falling prey to it.

10-5
Today we worked both Acts I & II. We worked the beginning and mark said to really drive the scene with comforting and uplifting in mind as my main actions. We clarified some of the important moments (see score) and cleaned up the blocking a bit.

10-6
Today we worked Acts III and IV. I felt like it was a bit rough to start because I was working off book, so some of the moments and blocking choices were a bit delayed. After we ran it once however it was much more solid. It was a lot more solid, I didn’t fall into the same traps – playing the melodrama and the obstacle. I felt like I am starting to find more of my personal character journey/ arc. I was very emotionally available tonight. I feel like it has come with truly investing the given circumstances and the action of the moment!

10-8
Today we reworked act I. Mark discovered some great things watching the run-through that helped my character arc. I need to start with the archetype of the teacher predominating, where I speak more than I listen. This gives the character a very nice arc since at the end she learns to listen! Also mark said to try placing my center above the top of my head.

10-9
Mark said at the end of act II not to play the atmosphere when talking about Andrei. Instead, it is a warning directed to Irina.
Today, I ran through acts I and II. After Act I Mark had us spy back. I felt more mechanical about the changes, and I think I had a few unnecessary pauses due to line memorization. He also pointed out that we need to up our theatrical energy. * He did say that I was good on volume*

This week I have been trying to incorporated more pace through the show. Especially at the beginning. We also cleaned up little things in both acts. Things are coming along quite nicely as far as clarifying actions and qualities. Mark talked about the importance of a pause. You can only use a pause preceding an action or following. Preceding action prepares the audience to observe a new action. The pause that follows the action is because the action naturally dissipates into a pause and allows the audience to grasp what has just occurred.

I brought in more items to work with for the beginning of ACT III.

Act III and IV
- Need things to do behind the screen
- Tighten after why don’t you sit down
- Listen to march music for a beat before line
- Pause before, “I would have even married an old man”
- Push final picture upstage
- Operative word “LIVE”

Act I
- Father Got command- the minute I sit down speak
- Angry- operative word
- Don’t react to Solyony on 50 pounds
- Anticipate entrance with Vershinin

Today we did a run through for the production crew. I thought it went well. I just needed to maintain a bit stronger focus I think. I botched a few lines that I usually don’t have any problems with. The space is a bit different so I am learning to adjust as we go along. All in all though I am starting to have a better feeling of the whole. I thought my vocal work was strong and the teacher archetype is really dominant at the beginning- which is working!

Today mark and I had a chat about the end. He said he wanted it to be more simple and it was my last “If only we knew” that inspired him to go in that direction. He said the emotion is at the forefront right now, and it needed to be more about the discovery of each thought. This last speech is a really difficult thing to play! All of a sudden, all of these things happen. And then it’s as if we are sharing with the audience what the whole
point of it was. We worked on it in class later that day and I was getting a bit frustrated with the change because I felt like we should have figured this out at this point in the process. It made me feel anxious because I thought I understood it, and we were completely overhauling the original intent. When I was trying to make the discoveries and keep it less emotional I felt it loose energy a bit, and I am afraid that when I add energy, it will feel pushed. I am going to have to keep working in this direction to find a good balance between the two.

10-27
Today, I started before rehearsal with psychological gesture work in a few sections that I still felt unsure about. Specifically in my Scene with Irina in act III and the ending monologue in act IV. We did a run through and I felt a bit overwhelmed by my costume (it was the first day that we added costumes). My wig was really tight. It took me the first act to get re-acclimated to having the whole getup on! I felt a bit off in act I.

- The psychological gesture has been more of a tool of problem solving when I am not clear on my choices then a means of finding them this time around. I also use it to test the actions and clarify my choices. But usually I found that sections that worked were clear from the rehearsal process.

10-28
Today in class mark was talking about the Chekhov technique. He said something that never occurred to me. Spyback and objective are in the thinking center- I realized that I have really gotten better at spying back, so it has made it a lot easier to identify what I am doing.
During the run through I had some stupid issues. I really stumble over stupid sections. It just didn’t feel professional. I felt amateurish.

10-29
Today mark and I had a discussion about the show and Olga. He said that I need to work harder to not play emotions in sections such as the one with Chebutykin at the end or the part with Masha when I am scolding her. Also, he said not to manufacture moments vocally…especially at the end or the line with Natasha on “let her sleep.” He said that Olga has a lot of traps to fall into.
During the run through I felt I really implemented all of his notes from when we talked and also attempted to add more legato to the overall speech because it helped my diction. Also, the section in Act III with Irina worked much better today. I saw the “I would even marry an old man” as her lame attempt at a joke. I think Olga’s attempts at humor are corny and fall flat. The subtext is “I would even marry …. A goat!” This worked much better tonight. Also, I allowed for a pause.
I felt like the whole run was very successful. The next day, mark said I implemented everything he said immediately! This is good. I have started to get to a point where I can make changes successfully immediately!

10-31
Last night’s final dress/tech was very successful. I was feeling really good, until Mark asked me to talk in his office about the show. He said that for the most part, I was
successfully living in the world of the mother archetype, but there were two instances where it wasn’t holding true:
The main one was when I find out that the Baron is dead. Mark’s original suggestion earlier in the week was that I grab Dick’s arm when he tells me. But Mark said that was making it register that Olga was processing the information in her feeling center. This isn’t how the matriarch receives bad news; rather she works from her thinking center, working to immediately solve the problem when she gets bad news. This is also true regarding her interaction with Natasha in act III. The moments in between each line, mark said that I was acting more shocked rather than really trying to work through the issue, and remain patient. This isn’t the first time she saw this behavior. He also said that my physicality needed not to retreat in the scene ever, but moving forward constantly
In all honesty, I felt very frustrated at first when mark told me these things. I wished that he could have just told me a day earlier so I could get these notes in my body. I felt all lightness and ease leave my body for a significant amount of time after that little encounter. I eventually had to leave the campus and completely refocus the negative energy. By the time I returned to campus, I was feeling better.
The opening went well. I felt that it was great to have an audience finally and I was making some new discoveries along the way. For example, the line “He hasn’t had a drop in two years…” is more of a judgment not a question… especially since she makes a comment about it earlier in the scene. The only frustration I had was I felt a bit awkward implementing the changes we discussed. I did my best to make it look honest, but it just felt different. Mark said my rate of utterance on the line “it isn’t true” was too fast.
<table>
<thead>
<tr>
<th>TEXT</th>
<th>BEATS</th>
<th>REFLECTIONS</th>
</tr>
</thead>
<tbody>
<tr>
<td>ACT I</td>
<td>OBJECTIVE: COMMEMORATE</td>
<td>Main Archetype: Teacher</td>
</tr>
<tr>
<td>Your birthday, Irina.</td>
<td>To Commemorate, Joyfully (open)</td>
<td>More talking than listening</td>
</tr>
<tr>
<td>It was cold, It snowed.</td>
<td>To Get attention, (point)</td>
<td>Drive these sections, find the humor. To Commemorate – Honor the memory of father, we need to be talking about it</td>
</tr>
<tr>
<td>I never thought I’d live through it.</td>
<td>To Trigger, Matter of Factly (Roll forward)</td>
<td>Grading Books, finding moments to look up</td>
</tr>
<tr>
<td>You fainted and were lying there like you were dead</td>
<td>To Admit, Honestly (Embrace)</td>
<td>See each image clearly</td>
</tr>
<tr>
<td>But now, a year later, it doesn’t bother us to talk about it.</td>
<td>To Tease, Lightheartedly (Fling)</td>
<td></td>
</tr>
<tr>
<td>You look lovely</td>
<td>To Recount, Proudly (Open)/To Honor Memory, Proudly (Lift)</td>
<td></td>
</tr>
<tr>
<td>And the clock struck that morning just the same way.</td>
<td>To editorialize, annoyedly (Tear)</td>
<td></td>
</tr>
<tr>
<td>When they carried father’s coffin out there was a band playing, a military funeral, and they fired rifles over the grave. A general, a brigade commander.</td>
<td>To make excuses, simply (Roll forward)</td>
<td></td>
</tr>
<tr>
<td>I thought there should have been more people there,</td>
<td>To State, Simply (legato point)</td>
<td></td>
</tr>
<tr>
<td>But it was raining and then it started to show.</td>
<td>To revisit, matter of factly (fling)</td>
<td></td>
</tr>
<tr>
<td>The Birch Trees haven’t put out any leaves yet.</td>
<td>To connect, sweetly (embrace)</td>
<td></td>
</tr>
</tbody>
</table>
Moscow was full of flowers, it was warm and there was sunshine eleven years ago, and I remember it, just as if we’d only left Moscow yesterday. Oh, my! This morning I woke up, springtime! I felt such a wave of happiness inside me, and I wanted so much to go back home.

Masha, don’t whistle like that!

I spend the whole day, do extra tutoring in the evenings, my head aches all the time and I get so depressed as if I’d gotten old all of a sudden. Four years in that high school, and every day I feel a little life slipping away from me.

There’s only one thing that keeps me going….

Moscow! Going back to….
And Going back to Moscow…

Back to Moscow as soon as we can! Masha can come spend the summer’s with us

You do look lovely today, beautiful. And Masha is beautiful too. Andrei has gotten awfully heavy, and I’ve gotten old. I’ve lost far too much weight, all because of the girls at the high school; they keep making me so angry.

But today is Sunday, I can stay home, my head doesn’t ache, and I feel much younger than I did yesterday.
<table>
<thead>
<tr>
<th>It’s God’s will, but sometimes I think if I’d gotten married and could stay home that would be better somehow. I would have loved my husband.</th>
<th>Share, Sincerely</th>
</tr>
</thead>
<tbody>
<tr>
<td>We’d be delighted Father trained us to get up at seven o’clock.</td>
<td>OBJECTIVE: MAINTAIN ORDER</td>
</tr>
<tr>
<td>Irina wakes up and lies in bed for hours and thinks about things. And with such a serious face.</td>
<td>To Allow, Excitedly</td>
</tr>
<tr>
<td>Terrible. He’s always overdoing things.</td>
<td>To Preface, Clearly</td>
</tr>
<tr>
<td>You’re not very cheerful today, Masha.</td>
<td>To Tease, Playfully</td>
</tr>
<tr>
<td>Where are you going? I know what you mean Masha.</td>
<td>To Put Down, Severely</td>
</tr>
<tr>
<td>Nana, give him something to eat. Ferapont, go on, she’ll give you something to eat. A silver service! How awful! You’re from Moscow?</td>
<td>To Bring Attention to, Critically</td>
</tr>
<tr>
<td>I thought I remembered everybody, but…</td>
<td>Question, Pronouncedly</td>
</tr>
<tr>
<td>We’re moving back there. But you really don’t look so bad. I mean, you’ve gotten old, but you’re not really…old.</td>
<td>To Affirm, Grimly</td>
</tr>
<tr>
<td>So did we. Yes, but it gets cold here. There are mosquitoes…</td>
<td>To Instruct, Matter of Factly</td>
</tr>
<tr>
<td>Now I remember you. In Novo-Devichy cemetery. We were teasing him today. He seems to be in love.</td>
<td>(point)/Loudly</td>
</tr>
<tr>
<td>This is my brother, Andrei Sergeyich. Colonel Vershinin is from Moscow.</td>
<td>To Chastize, Abashedly</td>
</tr>
<tr>
<td></td>
<td>To Question, Excitedly</td>
</tr>
<tr>
<td></td>
<td>To Search, Surprisedly</td>
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<tr>
<td></td>
<td>To Build Up, Teasingly</td>
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<tr>
<td></td>
<td>To Share, Happily</td>
</tr>
<tr>
<td></td>
<td>To Connect, Excitedly</td>
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<tr>
<td></td>
<td>To Negate, Strongly</td>
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<td></td>
<td>To Realize, Surprisedly</td>
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<td></td>
<td>To Comfort, Nostalgically</td>
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<td></td>
<td>To Clarify, Light Heartedly</td>
</tr>
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<td></td>
<td>To Introduce, Warmly</td>
</tr>
<tr>
<td></td>
<td>To share, excitedly</td>
</tr>
<tr>
<td>Andrea’s our intellectual, our genius.</td>
<td>To Compliment</td>
</tr>
<tr>
<td></td>
<td>To Summon, Pleadingly</td>
</tr>
<tr>
<td>Andrei, don’t go!</td>
<td>Justify, Quickly</td>
</tr>
<tr>
<td>He’s always doing that, he wants</td>
<td></td>
</tr>
<tr>
<td>to be alone.</td>
<td></td>
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<tr>
<td>Come on back!</td>
<td>Order Him, Unwaveringly</td>
</tr>
<tr>
<td>He’s in love! Andrei’s in love!</td>
<td>To Harass, Teasingly</td>
</tr>
<tr>
<td>Are you leaving? Oh, don’t!</td>
<td>To Beg, Sweetly</td>
</tr>
<tr>
<td>Do, please!</td>
<td>Encourage, Happily (staccato)</td>
</tr>
<tr>
<td>Ladies and gentlemen, lunch is served!</td>
<td>To Announce, Courteously (open)</td>
</tr>
<tr>
<td>And the birthday cake!</td>
<td>Sweetly, (point)</td>
</tr>
<tr>
<td>Andrei, come on! We’re all waiting</td>
<td>To Command, Strongly</td>
</tr>
<tr>
<td>for you!</td>
<td></td>
</tr>
<tr>
<td>Well, Natalya Ivanova. How are you, my</td>
<td>To Greet, Warmly</td>
</tr>
<tr>
<td>sweet?</td>
<td>To Put At Ease, Kindly</td>
</tr>
<tr>
<td>Now, now, none of that, it’s all just</td>
<td>To Bring Attention, Sincerely</td>
</tr>
<tr>
<td>friends…</td>
<td>To Teach, Sincerely</td>
</tr>
<tr>
<td>A green belt! Darling, that just isn’t</td>
<td></td>
</tr>
<tr>
<td>done!</td>
<td>Invite, Warmly</td>
</tr>
<tr>
<td>No, it just doesn’t look right with that</td>
<td></td>
</tr>
<tr>
<td>dress. It looks a bit old, that’s all.</td>
<td></td>
</tr>
<tr>
<td>We’re having roast turkey and apple pie</td>
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<tr>
<td>for dinner tonight. I’ve got the whole</td>
<td></td>
</tr>
<tr>
<td>day off, and the evening too… I hope you’</td>
<td></td>
</tr>
<tr>
<td>ll all be able to come for dinner.</td>
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</tbody>
</table>

**ACT II**

The meeting just ended. I’m in agony.

Our headmistress is sick and I had to substitute for her

Don’t comment on, or let atmosphere of exhaustion override my action here…
And my head is aching so…

Andrei lost two hundred rubles playing cards last night … the whole town is talking about it.

My head aches so. Andrei lost … the whole town is talking… I’m going to bed.

I’ve got the day off tomorrow … Oh God, how pleasant! Tomorrow off, and the day after too… But my head aches so.

**ACT III**

Nana, take this grey one… and this one too… and the blouse too … and take this skirt, Nana… What a terrible thing, my God!

The whole of Kirsanov street must have burned…

Take this one … and this. The poor Vershinins got an awful scare, their house nearly burned down. They can spend the night with us.

And poor Fedotik lost everything… Ferapont, come here, will you?

To Complain, Tiredly

To Complain, Exhaustedly

To Complain, Exhaustedly

To Realize, Happily/Exhaustedly

To Instruct, Seriously (S), To Exclaim, Horrifiedly (S)

To Speculate, Worriedly (S)

To Order, Urgently (S)

To recount, Shockedly (S)/To Explain, Resolvedly (S)

To Recount , Pityingly

To Command, Loudly (S)

Play action first, quality second throughout!

Inner Tempo is Slower here

Inner tempo- very fast

Make Olga less shocked and fighting herself- to be more patient. Really try to reason with her both on the line and in between.

(Let her next line land on you clearly)
<table>
<thead>
<tr>
<th>Go on, go on, get out…</th>
<th>To Order, Humorously</th>
</tr>
</thead>
<tbody>
<tr>
<td>Nana dear, I’m so tired I can hardly stand…</td>
<td>To Pull Myself together, humorously</td>
</tr>
<tr>
<td>We can’t let the Vershinins go home. The girls can sleep in the living room, and the Colonel can stay with the Baron, Fedotik can stay with the Baron too. The Doctor is drunk again, dead drunk, so we can’t put anyone in with him. And Vershinin’s wife can go in the living room too.</td>
<td>To Order, Quickly</td>
</tr>
<tr>
<td>Atmosphere: LOVE</td>
<td>Inner Tempo- RAPID, Outer Tempo- Slow Veiled</td>
</tr>
<tr>
<td>Don’t talk nonsense, Nana. Nobody’s going to send you away.</td>
<td>To Soothe, Sincerely (To Give) (L)</td>
</tr>
<tr>
<td>Nana, why don’t you sit down… Poor love, you’re worn out! You just rest, darling. You’re so pale.</td>
<td>To Comfort, Softly (To Give) (L)</td>
</tr>
<tr>
<td>You really can’t see the fire from this room, its quieter here.</td>
<td>To Comfort, Calmly (To Give)</td>
</tr>
<tr>
<td>Excuse me, I don’t understand either…</td>
<td>A: Anger/ To Reprimand, Annoyedly (To Reject)</td>
</tr>
<tr>
<td>I’m not going to be headmistress.</td>
<td>To Shoot Down, Casually (Reject)</td>
</tr>
<tr>
<td>I refuse. I don’t have the strength for it.</td>
<td>To Rebuff, Adamantly (To reject)</td>
</tr>
<tr>
<td>You were so rude to Nana just now… Forgive me, I’m in no condition for scenes like that…</td>
<td>To Reprimand, Upsetly (To Want)</td>
</tr>
</tbody>
</table>
Dear, you have got to understand. We may have been brought up rather differently, still I can’t bear scenes like that. I get depressed when I see someone treated like that, I get physically sick…

The least little vulgarity, an indelicate expression, and I get terribly upset…

She’s been with us for…

Then Let Her Sleep.

I think I’ve aged ten years tonight.

He hasn’t had a drop in two years, all of a sudden he starts again…

What’s the matter? Darling, what’s the matter?

Don’t cry… it tears me apart.

Let me talk to you, as your sister, as your friend.

Marry the Baron.

You respect him, you value his friendship… and he’s a good man, an honest man…

| To Instruct, Severely (To Want)/To Drive my point home, (To Want) |
|---|---|
| To Protest, Upsetly (To Reject) |
| Order, Severely (To Hold Ground) (L)- lower register) |
| A: Numbness |
| To Avoid, Numbly |
| Objective: To Reason . A: Yearning |
| To Remark, exhaustedly |
| A: Sadness |
| To Chastise, Exhaustedly (To Reject) |
| To Inquire, Worriedly (To Give) (To Reach) |
| To Plead, Sadly (To Give) (To Lift) |
| To Preface, Softly (To Give) (Embrace)… |
| Advise, Simply (To Want) (Roll Forward) |
| To Reason, Honestly (To Want) (To Point) |
| To Reason, Matter of F. (To Want) (Pull) |
People don’t marry for love, they marry because they’re supposed to.

I would have married without love. It wouldn’t have made any difference who it was, as long as he was an decent man.

I’d even marry an old man…

Oh, darling, I know; when the Baron resigned from the service and first came to see us in his civilian clothes, he was so plain I actually started to cry …

And he asked me what are you crying about, what could I tell him?

But if God brings the two of you together, I would be very happy.

You see, things are very different from what you thought, very different.

Stop that, I’m not going to listen. I’m Not Listening!

Not now, Andrei. We can talk tomorrow.

What an awful night!

Please, Andrei. Let it go until tomorrow…It’s time to go to bed.

Please, Andrei. Let it go until tomorrow…It’s time to go to bed.

<table>
<thead>
<tr>
<th>People don’t marry for love, they marry because they’re supposed to.</th>
<th>To Teach, Softly To Reject (Open/Point)</th>
<th>I have never said these things before</th>
</tr>
</thead>
<tbody>
<tr>
<td>I would have married without love. It wouldn’t have made any difference who it was, as long as he was an decent man.</td>
<td>To Prove, Matter of Factly (To Give) (Open)</td>
<td>Teaching like a mother-using examples of her own life</td>
</tr>
<tr>
<td>I’d even marry an old man…</td>
<td>To Joke, Lightheartedly (To Give) (Lift)</td>
<td></td>
</tr>
<tr>
<td>Oh, darling, I know; when the Baron resigned from the service and first came to see us in his civilian clothes, he was so plain I actually started to cry …</td>
<td>To Empathize, Casually (To Give) (Embrace)/ To Share, Humorously (Give)</td>
<td></td>
</tr>
<tr>
<td>And he asked me what are you crying about, what could I tell him?</td>
<td>To Encourage, Softly (Give) (Embrace) (To Embrace)</td>
<td></td>
</tr>
<tr>
<td>But if God brings the two of you together, I would be very happy.</td>
<td>To Teach, Matter of Factly (To Give) (Point)</td>
<td>This is a moment where I become the teacher again- it is more definitive</td>
</tr>
<tr>
<td>You see, things are very different from what you thought, very different.</td>
<td>To Scold, Abruptly (Reject)… Annoyedly</td>
<td></td>
</tr>
<tr>
<td>Stop that, I’m not going to listen. I’m Not Listening!</td>
<td>To Stop, Severely (Reject)</td>
<td></td>
</tr>
<tr>
<td>Not now, Andrei. We can talk tomorrow.</td>
<td>To Exclaim, Upsetly</td>
<td></td>
</tr>
<tr>
<td>What an awful night!</td>
<td>To Appeal, Finialitily (Reject)</td>
<td></td>
</tr>
<tr>
<td>Please, Andrei. Let it go until tomorrow…It’s time to go to bed.</td>
<td>Dismiss, Annoyedly</td>
<td></td>
</tr>
<tr>
<td>Please, Andrei. Let it go until tomorrow…It’s time to go to bed.</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
This is a moment of emotional unveiling at the end of Andrei’s speech, the last three lines are a slow revealing with Irina—don’t want her to see you shaken in this way.

That’s just a rumor.

What?

**Act IV**

Our yard is like a parade ground, people are always coming and going.

Nana, give the musicians some money.

*OBJECTIVE: To Make Sure my Chicks are all accounted for and ok*

Do you think we’ll ever see each other again?

Yes, yes. Of course, don’t worry. Tomorrow there won’t be a single military man left in town, it will be the beginning of a new life … Things never work out the way we want them to. I didn’t want to be headmistress, but here I am. And I’ll never go to Moscow…

Why doesn’t that Masha hurry up…

Dismiss, Abruptly

To Question, Exhaustedly

**TO REMARK, CALMLY (OPEN)**

To Command, Sweetly (L Point)

This is a moment of simplicity and discovery, try to avoid making it emotion driven and make it more about the moment by moment discoveries.

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Why doesn’t that Masha hurry up…

To Inquire, Whistfully (Reach)

To Reassure, Sincerely (Lift) To Illuminate, Comfortingly (Open)

To Call for, Severely (Stac. Pull)
<p>| Here she comes.       | Stop Him, Hurriedly, (S)      |
|                      | (Fling)                      |
|                      | Stop Them, Hastily (S)       |
| Now, now, that’s enough… | To Command Severely          |
|                       | To Ask, Longingly            |
| Now, now, Masha!     | To Soothe, Softly            |
| Stop, dear …         | Ask, Worriedly               |
| Calm down, Masha, calm down. | To Calm Urgently           |
| Give her a drink of water. | Suggest, Simply             |
| Calm down Masha …    | To Burry The Hatchet,       |
| Let’s go lie down.   | Sincerely                    |
| It really does.      | To Remark, Calmly            |
| They’re going away.  | To Question, Off-Handedly    |
| What?                | Urgently                     |
| It’s not true!       | To Deny, Shockedly           |
| What a horrible day! | Try to Find the Words, Gently|
| Darling, I don’t know how to tell you | To Notice, Awedly (Reach L) |
| The music sounds so happy, so positive; it makes you want to live. | To Realize, Surprisedly    |
|                       | (Open )                      |
|                       | To Discover, Simply (Point)  |
|                       | To Comfort, Joyfully (Open)  |
| Oh dear, God. The day will come when we’ll go away forever too, people will forget all about us, they’ll forget what we looked like and what our voices sounded like and how many of us there were, but our sufferings will turn to joy for the people who live after us, their lives will be happy and peaceful, and they’ll remember us kindly and bless us. | To affirm, assuredly (Lift) |
| My dears, my dear sisters, life isn’t over yet. We’ll go on living. |</p>
<table>
<thead>
<tr>
<th>The music sounds so happy,</th>
<th>To Observe, Nostalgically (Point)</th>
<th>Easy….. To Yearn, Simply (pull)</th>
</tr>
</thead>
<tbody>
<tr>
<td>so happy, so joyful,</td>
<td>If only we knew.</td>
<td>To Remark, Contentedly (To Open)</td>
</tr>
</tbody>
</table>
REFERENCES


