AN ANALYSIS AND INTERPRETATION OF
THE CHARACTER OF ALMA WINEMILLER UTILIZING CONCEPTS
OF CARL JUNG AND ERIC BERNE

A Thesis

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by
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*****

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Marc Powers, Adviser
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to my father

to my sister

to myself
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INTRODUCTION

This thesis will analyze aspects of Alma Winemiller's character and interpersonal relationships and examine how those analyses were communicated in The Ohio State University's 1980 production of Tennessee Williams' play Summer and Smoke. This paper is a presentation of the more tangible aspects of the process used in developing this performance of the role of Alma. From the variables involved in my process, the areas of discussion chosen for this paper will concentrate on my study of Carl Jung's theory of dissociation as applied to Alma's inner conflict and my study of Eric Berne's Transactional Analysis as a means of understanding the behavior patterns in Alma's relationships to her father, her mother and John Buchanan.

Much is revealed about the true nature and character of Alma Winemiller in the course of the action in Summer and Smoke. The actor who wishes to bring this revelation to life must be quite sure of where the character begins and ends the journey of psychological events outlined in the script. The works of Carl Jung and Eric Berne helped me understand the dynamic nature of Alma's journey.

I chose to utilize the works of Jung and Berne because I had studied both authors for my own enlightenment and was familiar with their ideas. Although I did not originally intend to use them as resources for my thesis, I found that, in my attempt to understand the nature of Alma's character and relationships, I was frequently referring to their works.
Before starting the rehearsal process I felt a great need to be as specific as possible as to what Alma did and did not know about herself at the start of the action and what she had discovered when the action of the play ceased. I needed to ascertain what was entailed in the patterns in Alma's relationships to others and how and why these relationships altered. As I continued to study and ponder the works of Jung and Berne, I realized that both authors had become resources for me in my process of preparing for this role, and I decided to use them as such for the purposes of this paper.

Chapter I will concern the essential conflict in Alma's character and uses the ideas of Carl Jung to illuminate and define this conflict. Chapter II will examine Alma's relationships to her father, her mother and John Buchanan in light of Eric Berne's Transactional Analysis. I chose these three relationships not only because I felt that they were the most significant in terms of Alma's discoveries about herself but also because these relationships were the ones which most intrigued me. Chapter III will explain how and why I used aspects of these analyses in performance. Hopefully the reader will understand how the ideas of these two authors were helpful to me in both preparing and communicating my interpretation of Alma Winemiller.
CHAPTER I

Introduction

This chapter will analyze aspects of the character of Alma Winemiller, her nature and its implications. A Jungian approach will be used to understand the nature of her internal conflict.

In the gathering of material concerning her character the 1948 and 1950 versions of Summer and Smoke were used. The 1948 version of Summer and Smoke contains a scene that shows John and Alma as children. This scene, cut from the 1950 revised version, offers some insights to Alma's nature as a child and her early feelings for John. I will be referring to the 1950 version of Summer and Smoke unless I specifically indicate that a passage has been selected from the 1948 version of the play.

Analysis of Alma's Ethical-Emotional Conflict

Perhaps it would be best to define what is meant by the terms "ethical" and "emotional" as regards this paper. Webster defines "ethic" as:

1) the discipline dealing with what is good and bad and with moral duty and obligation
2a) a set of moral principles or values
2c) the principles of conduct governing an individual or a group

All of these descriptions of the term "ethic" apply to this section of the paper. "Emotional," in this case, implies needs that go beyond ethical beliefs.
Alma's emotional needs seem to be in conflict with her ethical beliefs. On the one hand she feels that a love relationship cannot be based on physical passion and finds the thought unpleasant. She says this in her scene with Dr. Buchanan:

Doctor: ...there are some women who want to love and be loved with a physical passion...
Alma: I believe in the possibility of a deep love between a man and a woman.
Doctor: Good! A physical love?
Alma: With me it could not be based on physical passion. I think the very term is somewhat unpleasant.²

According to Alma's ethic, physical passion is a sin and should have nothing to do with love between a man and a woman. She believes that love ought to be based on respect between a man and a woman. On the other hand, Alma has a great need for a fulfilling physical relationship and cannot be satisfied without that in her life. In the same scene with Dr. Buchanan she says:

Alma: But, naturally, marriage leads to contacts--embraces?
Doctor: Yes?
Alma: And I don't see how I ever could with Roger. It even offends me when he touches my hand--in spite of all the respect that I do have for him, and even affection.³

Thus, in spite of her belief that a relationship should be based on mutual respect between a man and a woman, that does not seem to be enough for Alma. She says that love cannot be based on physical passion and yet that
is why she cannot accept Roger Doremus as her husband—because she feels no physical passion for him. Alma's moral standards are so ingrained that she does not realize that she contradicts herself in this scene.

In order to better understand this conflict in Alma the works of Carl Jung were utilized. Jung had a theory of dissociation which he explained in his book *Man and His Symbols*. In this work he discusses primitive cultures as well as our modern society and states that in the primitive tribes there is a common mental dissociation which the primitive peoples call "loss of a soul". The term seemed most appropriate in that Williams' twice points out in the script that "alma" is the Spanish word for "soul". This "loss of a soul" was a term used to indicate that the soul, or psyche, was not functioning as a unit.\(^4\) In modern psychology this dissociation would be indicative of neurosis.

Jung states that there is a world of difference in choosing consciously to suppress temporarily a part of one's psyche, and an unconscious split in the psyche. He says that one is a civilized achievement and the other is the pathological cause of neurosis. He goes on to cite that Freud thought that certain neurotic symptoms—such as hysteria, nausea, and certain types of pain—were symbolically meaningful. Freud felt that the unconscious mind expressed itself in the outward manifestation of the psychological problem.\(^5\)

These ideas seemed particularly useful in understanding Alma's character. The script is full of references to the soul and at the end of the play Alma states that a part of her died—"suffocated in smoke from
something on fire inside her. She realizes that she does indeed have physical needs but had been dissociated. This unconscious split in her psyche caused her neurosis.

The physical manifestation of her psychological disorder was expressed in several different ways, all of which fit Freud's concept of the unconscious mind creating a symbol for the problem. Alma herself called it nervous heart trouble. Her heart is indeed nervous. She does not know how to deal with her heart and the conflicting messages that she receives as regards love and her needs within a love relationship.

John tells her that she is "swallowing air." This is an interesting way of stating the problem. Alma states that a part of her died from the fire inside her - that the girl who said "no" to John's advances suffocated. To die by suffocation means to die from lack of air - oxygen. In order to live one must breathe oxygen, and yet, oxygen is the very thing that is needed to sustain a flame. Thus Alma is symbolically in a double bind. She must breathe in order to live, and yet, that very breath will destroy her because it feeds the "flame" that she is terrified of and cannot face for three-fourths of the play. It follows then that her breathing would not be easy. Therefore, she "swallows" air. She cannot breathe it in easily --she needs it but at the same time she tries to cut it off by swallowing. The analogy made sense to me and I liked the implication that, because the flame was receiving oxygen, Alma's coming to terms with the fire inside herself was inevitable.
Having determined that Alma was indeed dissociated, I felt it important to understand the reasons for this condition. I needed to examine specific clues in the script to determine the causes of Alma's conflict.

I chose to examine Alma's environment from the standpoint of being a minister's daughter and from the unique perspective of her home life as outlined in the script. After studying the script in depth I felt that the primary external cause of Alma's disorder was the fact that she was Reverend Winemiller's daughter. Not only is Alma affected by her father's direct influence, but she is and has been affected by his position in the community. Most psychologists and laymen accept as fact that we are the products of both heredity and environment.

The first line in S&S 1948 is "Hi, Preacher's daughter." This is the first impression that Williams gives of Alma. It seemed to me that this was the way the community (and, specifically, John) viewed Alma, and, consequently, how Alma viewed herself. In that scene John and Alma are presented as children. So often children - and to some extent adults - see themselves as they are seen by others. That being a minister's daughter was the primary message young Alma received about herself as a child had a decided effect. That effect can be seen to some extent in her scene with John at the casino. John kisses Alma. She stops him. The dialogue continues:

John: Is it so hard to forget that you're a preacher's daughter?
Alma: There is no reason to forget that I am a minister's
daughter. A minister's daughter is no different from any other young lady who tries to remember that she is a lady.\textsuperscript{10}

I concluded that the role of being a minister's daughter was so ingrained in Alma that she could not forget it and that it controlled her behavior. As aforementioned, Jung points out that if one consciously suppresses a part of the psyche temporarily, it is a civilized achievement, and if the psyche is unconsciously suppressed it is indicative of neurosis. In this case, it seems clear that Alma is unaware of her suppression of her physical desires. She immediately begins talking about mutual respect between men and women in marriage. She does not bring up her sexual desires at all. Alma is not like other young ladies in that while they might be aware of their desires but think better of allowing their full expression, she does not accept her physical desires.

I believe that this inability to accept her physical desires is also related to being Reverend Winemiller's daughter. Alma has not only been brought up with the message that the soul is everything and the body nothing, but also in a household where she plays the role of wife-substitute to her father. While Alma was in high school, her mother had a nervous breakdown and from that time Alma had to take over the social and household duties of the rectory. Alma's mother was a sensuous woman which is manifested in palate gratification and voyeurism. Her breakdown can easily be attributed to sexual frustration. Alma's father is a cold, judgmental man. It is interesting that the post-breakdown behavior of Mrs. Winemiller is childish and pre-adolescent. The return to
the age of no responsibility and pre-sexual drive allows her to satisfy her sensuality with impunity. Alma never witnessed any sexual warmth between her parents. She had no acquaintance with, exposure to, or concept of sexual intimacy in her home. Sex was sin and certainly not included in the assumptive world of Alma Winemiller - preacher's daughter, model child and exemplary hostess. This was not a normal adolescence. Just as Alma would have been ready to see herself in relation to other men and begin to explore her relationships with them she became, in effect, the wife of her father in every way except, of course, as bedfellow.

I felt that, with the combination of the strong religious indoctrination and the playing of the wife-substitute role with her father, Alma had very little chance to become aware of her own desires and feelings about sexual relationships and their place in her life. She did not have the opportunity to discover these needs on her own and was not encouraged to do so.

Alma's father certainly did not encourage her to see sexually attractive men. When Reverend Winemiller sees John at the park, he suggests that Alma move from the seat that she has taken so she will be further away from John. When Alma says John may be coming to call on her, Reverend Winemiller says she must go to her room and that he will receive John. Alma says that she won't go to her room. The scene continues:
Winemiller: You must be out of your mind... if you're not out of your senses, then I'm out of mine.

Alma: I daresay we're all a bit peculiar Father...

Winemiller: Well, I have had one almost insufferable cross to bear and perhaps I can bear another. But if you think I'm retiring to my study when this young man comes... you've got another think coming. I'll sit right here and look at him till he leaves.11

The message seems very clear. Alma is expected to do as her father wishes. She is to run the household and allow Winemiller to determine her social contacts outside the rectory. It is clear that the circumstances of Alma's life made her suppress her need for a physical relationship with a man. Not only did Alma receive no encouragement to explore her needs, she was in fact deterred from any such exploration.
CHAPTER II

Introduction

This chapter will explore and discuss the use of Eric Berne's Transactional Analysis as a tool for understanding Alma Winemiller's relationships to her father, her mother and John Buchanan in Tennessee Williams' *Summer and Smoke*. An explanation of Transactional Analysis and its use in this paper will begin the chapter. Each relationship will then be discussed and analyzed with this tool in mind. The most significant result of this analysis was that I found myself able to discern patterns in Alma's relationships with the aforementioned characters. I could also discern when the habitual pattern in an individual relationship was broken. It is my hope that the reader will gain an understanding of Transactional Analysis and how this tool was used in exploring and analyzing Alma's relationships with her father, her mother and John Buchanan in *Summer and Smoke*.

Transactional Analysis

While it is assumed that the reader knows something about Transactional Analysis, it would seem to be in order to inform the reader of its use in this paper. The books used in this application of Transactional Analysis are Eric Berne's *Games People Play* and *Beyond Games and Scripts*.

T.A., as it shall be referred to from here on in this paper, was developed by Berne as a tool for modern psychotherapy. His basic
assumption is that people interact with one another in particular combinations of three distinct ego states: the Child, the Parent, and the Adult. Berne defines an ego state as being "a consistent pattern of feeling and experience directly related to a corresponding consistent pattern of behavior."\(^{12}\) That is to say, a particular pattern of feeling and experience is an ego state which is directly related to another's pattern of feeling in their ego state. The ego state, however, cannot exist apart from another person: there must be two patterns of experience and feeling present in order for either person to interact in their respective ego states.

The Child state is defined by Berne as being the ego state which is "an archaic relic from an early significant period of life."\(^{13}\) This is to say that patterns of behavior and feeling developed in an earlier part of life are still evident in the present under certain conditions and with certain people.

There are two forms exhibited in the Child ego state: the adapted Child and the natural Child. Berne states "The adapted Child is the one who modifies his behavior under the parental influence."\(^{14}\) In other words, he behaves as his father (or mother) wanted him to behave, or, he adapts himself by withdrawing. The parental influence is a cause and the adapted Child is the effect. The natural Child, however, is a spontaneous expression of the self. Berne feels that most of a person's charm, enjoyment, creativity and intuition are contributed by the Child ego state.\(^{15}\) The natural Child will not and cannot be controlled by parental influences.
The Parent state is defined by Berne as being the ego state which is "borrowed from a parental figure. It may exert itself as an indirect influence, or be directly exhibited in parental behavior."¹⁶ Thus, there are two ways in which the Parent ego state may be recognized: through direct parental behavior - which will be different for each individual depending on what parental figure was the most influential in his life - or as an indirect influence of a parental figure in attitudes which indirectly affect behavior towards others. The borrowed behavior from a parental figure may, of course, take many forms. If the parental figure uses a system of rewards to control another's behavior, the person borrowing this behavior will do the same. If the parental figure uses guilt as a means of control, the person borrowing this behavior will do the same.

The Adult ego state is one which is "oriented toward objective, autonomous data-processing and probability-estimating."¹⁷ This would be a state in which the individual is very much aware of what an interaction entails and what the person expects to find as a result of that interaction.

All three ego states are valid and necessary parts of the psyche. If, however, any one ego state is controlling the other ego states, the resulting personality is unbalanced. In hopes of further clarifying the use of these types of transactions in analysis, examples from the script will be offered where I have determined that Alma is responding to or acting from one of the ego states. Each of the ego states will be used in the examples.
An example of a complementary transaction between Parent and Child ego states is seemingly apparent in Act I scene i, involving Alma and her father. This is a very simple transaction, but seems to illustrate the point:

Alma: My heart’s beating so! It seemed to be in my throat the whole time I was singing! Was it noticeable, Father?
Winemiller: You sang extremely well, Alma.18

The example is helped by the fact that there is already a parent-child relationship in the characters’ lives. Nevertheless, Alma is seeking reassurance as a Child and is reassured by her father’s Parent ego state.

The parent-child relationship which exists between Alma and her mother in the biological sense is not reflected in their transactions. As aforementioned in the paper, Alma behaves as if she is her mother’s mother. This example is from Act I scene iii:

Alma: All right, stay down here then. But keep your attention on your picture puzzle or there will be no ice cream for you after supper.
(Mrs. Winemiller starts working feverishly on puzzle.)19

This is also a complementary Parent-Child transaction. Alma treats her mother as if she were a child, and the mother responds as a child to a parent. Mrs. Winemiller is interacting from the adapted Child ego state. Her working on the puzzle completes the complementary Parent-Child transaction.
An example of a crossed transaction is found in Act 1 scene v after John has checked Alma's heart with the stethoscope. Alma begins:

Alma: What do you hear?
John: Just a little voice saying—"Miss Alma is lonesome!"
Alma: If your idea of helping a patient is to ridicule and insult—

Alma asks what he hears in the Adult ego state and John responds in kind with humor, but in the Adult ego state. Alma misinterprets this transaction and cross-responds as Parent to Child.

These examples should help to clarify the meaning of the term "transaction," as well as to illustrate how T.A. can be of some use in the analysis. I did not use T.A. in every transaction throughout the script, but as a means to discover patterns and changes in character relationships during the analysis.

There is a great deal of subjectivity involved in analyzing interactions, and this paper makes no attempt to set forth the definitive version of these character relationships and the subsequent patterns of transactions involved in those relationships. T.A. proved to be very helpful, but by no means was the only tool used in developing the character relationships for performance. The ego states suggested various patterns of behavior in relation to other characters, but the manner in which the other actors interpreted their lines and actions naturally had the greatest bearing on the transactions themselves. T.A. was a valuable tool as a starting point in the collaborative process.
Alma's Relationship to Rev. Winemiller

Reverend Winemiller and Alma interact primarily as Parent (Winemiller) to adapted Child (Alma). In most of their scenes, Winemiller is either trying to control Alma or asking for an explanation of her actions. Alma in turn does not openly oppose her father, but her behavior with him seems far from spontaneous. Alma modifies her behavior for her father. After Williams had established this pattern it was easy to see where the pattern broke. Alma's realizations concerning herself and her needs have a direct impact on her interactions with her father. Starting to interact as an adult, or from the Adult ego state, is a wrenching experience. Breaking her conditioned behavior pattern results in extreme emotional upheaval.

In tracing the nature of Winemiller's and Alma's interactions it makes sense to start at the beginning. In the first scene Alma enters after having sung at a 4th of July celebration in Glorious Hill. Her father is waiting for her on a bench in the park.

Alma: My heart's beating so! It seemed to be in my throat the whole time I was singing! Was it noticeable Father?
Winemiller: You sang extremely well, Alma. But you know how I feel about this; it was contrary to my wishes and I cannot imagine why you wanted to do it, especially since it seemed to upset you so.
Alma: I don't see how anyone could object to my singing at a patriotic occasion.21
The interactions seem fairly obvious here. Alma looks to her father for reassurance concerning her singing. Winemiller gives her the reassurance that she sang well, but lets her know that he does not approve of her singing in public. He compliments her and then makes her feel guilty. Alma does not respond that she wanted to sing at a public occasion; she states that she does not see how anyone could object. She is saying indirectly that she wanted to sing but not openly confronting her father with her wishes. This seems to fit in with Parent-adapted Child interaction.

Alma continues with this method of interacting with her father as he gets ready to leave. Both she and her father have noticed that John is close by:

Alma: No, there isn't any ice-cream man, Mother. But on the way home Mr. Doremus and I will stop by the drug store and pick up a pint of ice-cream.
Winemiller: Are you intending to stay here?
Alma: Until the concert is over. I promised Roger I'd wait for him.
Winemiller: I suppose you have noticed who is by the fountain?
Alma: Shhh!
Winemiller: Hadn't you better wait on a different bench?
Alma: This is where Roger will meet me.22

She does not say that she wants to wait. She implies that it is because of Roger that she must stay, and that, because of Roger, she will remain where she is. She cannot confront her father with her own desires or feelings. She is again responding in the adapted-Child ego state by
repressing her spontaneous behavior for her father. She will not oppose his wishes directly. She cannot risk his disapproval.

In Act I scene iii Alma and Winemiller have another exchange. Although the primary interaction seems to be that of Parent to adapted-Child in this scene, I felt that the exchange was Parent-Parent in nature. Mrs. Winemiller has just taken a plumed hat from a store in Glorious Hill. Alma has received a phone call from Mr. Gillan, the shop owner:

Winemiller: Alma! Alma, your mother -!  
Alma: I know, Father, Mr. Gillan just called. He told me she picked up a white plumed hat and he pretended not to notice in order to save you the embarrassment, so I just let him charge it to us.
Winemiller: That hat looks much too expensive.  
Alma: It's fourteen dollars. You pay six of it, Father, and I'll pay eight.
Winemiller: What an insufferable cross we have to bear!23

Alma attempts to pacify her father and comes up with a solution to save further embarrassment. He accepts her solution with the acknowledgement that they both bear the insufferable cross of Mrs. Winemiller. They both act as if they know correct behavior in terms of society and Mrs. Winemiller does not. They are in accord and in control in the Parent ego state. Alma has a hidden agenda in this scene. She wants the plumed hat for herself. By handling the situation in this fashion, she can have the hat without risking her father's certain disapproval for making such a purchase.
In Act I scene vi, Alma is again interacting in her adapted-Child ego state to Winemiller’s Parent ego state. She is trying to prepare her father for John Buchanan’s visit to the Rectory. She avoids stating the situation openly for fear of incurring her father’s disapproval:

Alma: What time is it, Father?
Winemiller: Five of eight. I’m working on my sermon.
Alma: Why don’t you work in the study?
Winemiller: The study is suffocating. So don’t disturb me.
Alma: Would there be any chance of getting Mother upstairs if someone should call?
Winemiller: Are you expecting a caller?
Alma: Not expecting. There is just a chance of it.
Winemiller: Whom are you expecting?
Alma: I said I wasn’t expecting anyone, that there was just a possibility—
Winemiller: Mr. Doremus? I thought that this was his evening with his mother?
Alma: Yes, it is his evening with his mother.
Winemiller: Then who is coming here, Alma?
Alma: Probably no one. Probably no one at all.24

Alma does not come out and say that she is definitely expecting anyone. She knows that her father does not approve of John and would oppose her wish to receive him at the Rectory. Alma avoids confrontation with her father, first, by not informing him at an earlier time that John is coming to call. She waits until five minutes before John’s arrival to mention that someone “might be coming” to call. Alma next tries to get her father and mother out of the room. When this fails, she is forced to say that the caller is John. Winemiller becomes angry and says that Alma
may not receive John. Although Winemiller is still acting from a Parent ego state Alma is having difficulty remaining in the adapted-Child ego state. Alma does make an Adult statement when she says that she will receive John, but immediately begins to defend John to her father which is indicative of the adapted-Child ego state. Since Alma cannot bear the thought of an open confrontation anymore than she can bear the thought of giving up her evening with John, she excuses herself from the Rectory on the pretense of getting ice cream for her mother.

In Act II scene iii Alma openly confronts her father. This scene reflects the dynamic nature of their relationship. Up to this point their interactions have consisted primarily of Parent to adapted-Child transactions. In this scene Alma breaks the pattern and interacts with her father in the Adult ego state. Winemiller remains in the Parent ego state so the transactions are not complementary, but Alma is so determined to succeed in this conflict that she does not change ego states. She remains in the Adult ego state — the ego state oriented toward autonomous, objective probability-estimating:

Winemiller: Alma! Why don't you get dressed?...
   You may have had some kind of disappointment, but
   you must not make it an excuse for acting as if
   the world had come to an end.
Alma: I have made the beds and washed the breakfast dishes
   and phoned the market and sent laundry out and peeled
   the potatoes and shelled the peas and set the table for
   lunch. What more do you want?
Winemiller: I want you to either get dressed or stay in your room.
   What am I going to tell people who ask about you?
Alma: Tell them I've changed, and you're waiting to see in what way.  
Winemiller: Are you going to stay like this indefinitely?  
Alma: Not indefinitely, but you may wish that I had.25

Alma openly tells her father that she will not modify her behavior to please him. She will no longer be the good little girl that he expects her to be. She does not try to change the subject to avoid confrontation. Alma responds to everything Winemiller says without fear and without defense. She remains in the Adult ego state while Winemiller tries to control her behavior from the Parent ego state. This is their last scene together and it is in this scene that the pattern of Parent to adapted Child transactions is broken.

Alma's Relationship to Mrs. Winemiller

Alma's basic transactional pattern with her mother is Parent (Alma) to Child (Mrs. Winemiller). As discussed previously, there are two ways the parental ego state may be recognized. First, it occurs as direct parental behavior; second, as an indirect influence of a parental figure in attitudes that indirectly affect behavior towards others. In the case of Alma and Mrs. Winemiller it would be the former Parent ego state -- the direct parental behavior: Mrs. Winemiller in the Child ego state fluctuates between the natural Child and the adapted Child. I will mention which Child ego state Mrs. Winemiller is acting from when it seems relevant; however the analysis is of Alma's ego states and this is where my concentration will be.
In Act I scene iii Alma and Mrs. Winemiller have an extended scene. It begins with the plumed hat sequence which is an exchange between Alma and Winemiller discussed earlier in this chapter:

Alma: Now I have a thousand and one things to do before my club meeting tonight, so you work quietly on your picture puzzle or I shall take the hat back, plume and all.  

This behavior is overtly parental. Alma is trying to affect her mother's behavior directly. Alma succeeds in doing this and Mrs. Winemiller works on the picture puzzle. Later, as Alma begins her phone conversation with John, Mrs. Winemiller begins to imitate Alma. Alma tries to quiet her mother and, after she hangs up, she turns on her:

Alma: Mother, you are wearing out my patience!... Will you go to your room? All right, stay down here then. But keep your attention on your picture puzzle or there will be no ice cream for you after supper.

(Mrs. Winemiller starts working feverishly on puzzle.)

Again Alma interacts with her mother in the Parent ego state and Mrs. Winemiller responds in the Child ego state. As the scene continues Mrs. Winemiller starts chanting "Alma's in love, Alma's in love!" in front of Alma and Nellie Ewall, Alma's student. After Nellie leaves, Alma becomes very upset with Mrs. Winemiller:
Alma: ...God will punish you - yes! I'll punish you, too. I'll take your cigarettes from you and give you no more. I'll give you no ice cream, either...but I could spread my life out like a rug for you to step on and you'd step on it, and not even say 'Thank you, Alma!' Which is what you've done always - and now you dare tell a disgusting lie about me - in front of that girl!

Mrs. Winemiller: Don't you think I hear you go to the window at night to watch him come in and - ?

Alma: Give me that plumed hat, Mother! It goes back now, it goes back!28

Mother is expected to adapt her behavior to Alma's wants and needs. She tries to elicit this behavior from her mother by transacting in the Parent ego state. Mrs. Winemiller responds in the Child ego state, but not always in the adapted-Child ego state, much to Alma's frustration.

In Act II scene iii, Alma and Mrs. Winemiller's final scene together, they exchange few words. There is an implication in the script that Alma no longer sides with her father in blaming Mrs. Winemiller for all their collective woes. As in Act I scene iii, Mr. Winemiller complains to Alma of her mother's outrageous behavior. Alma would normally agree that they had an insufferable cross to bear and try to smooth over the problems. In Act II scene iii Alma does not make these adjustments:

Winemiller: She was on her worst behavior. The moment I gave it to her she tore off the paper and walked home licking it every step of the way!...just...just to humiliate me!

Mrs. Winemiller: Lick?
Winemiller: No, thank you!
Alma: Now, now, children.29
Alma does not respond in her old pattern of playing parent to her mother. She calls her parents 'children' but does not treat them as such. She does not transact with her mother from the Parent ego state. Mrs. Winemiller may yet communicate from the Child ego state but Alma's basic position has changed. Alma is no longer trying to control her mother's behavior. The absence of the overt control Alma usually exerts over her mother indicates that the Parent-Child transactions between Alma and her mother are no longer a pattern.

Alma and Mrs. Winemiller have one brief exchange in this scene. Mrs. Winemiller is in the Child ego state but Alma is not trying to control her:

Alma: Is there a parade in town?
Mrs. Winemiller: Ha-ha—yes! They met him at the station with a big silver loving cup!
Alma: —Who? Who did they —?
Mrs. Winemiller: The boy next door, the one you watched all the time!30

This is the first interaction Alma and her mother have that is non-combative. Alma listens to her mother and asks her questions. She does not try to control her or comment on her behavior. Alma rejects the Parent ego state and exercises the Adult state for the first time with her mother. The pattern of Alma's behavior has changed. There are no more exchanges in the play between Alma and Mrs. Winemiller, making this transactional shift a significant one.
Alma's Relationship to John Buchanan

Alma transacts with John primarily from the Parent ego state. In Alma's relationship with John, both manifestations of the Parent ego state are apparent. Alma tries to control John's behavior. The shift in this relationship is not apparent until Act II scene 5 when Alma begins a sustained interaction with John in the Adult ego state.

In Act I scene 1, John and Alma are becoming re-acquainted. John has returned to Glorious Hill after receiving his degree from Johns Hopkins Medical College. Alma praises his choice of profession much as a Parent would in trying to control the behavior of a child by steering the child in the right direction with a system of rewards. The exchange begins:

Alma: You're planning to stay here and take over some of your father's medical practice?
John: I haven't made up my mind about anything yet.
Alma: I hope so...it must be a great satisfaction, it must be a real thrill to you, to be standing on the threshold of a career in such a noble profession as I think medicine is. And I seriously believe it is something to which some people are divinely appointed, just appointed by God!...a physician! Oh, my! With his magnificent gifts and training what a joy it must be to know that he is equipped and appointed to bring relief to all this fearful suffering--and fear!
John: I didn't know you had so many ideas about the medical profession.31

This is the Parent ego state indirectly manifested on Alma's part. John's replies seem indicative of the Adult ego state. This is not the response Alma seeks -- she would like John to respond in the adapted-Child ego
state. She would like him to stay in Glorious Hill and take over his father's practice and adhere to the same values and standards that she does. John does not respond as Alma would wish, as he does on more than this one occasion.

In the same scene Alma transacts from the Parent ego state in its direct form. John is encouraging Alma to be with people her own age. Alma sees John's suggestion as criticism and as a sign that he does not agree with her set of standards and she responds with overtly parental behavior:

Alma: I'm afraid that you and I move in different circles. If I wished to be as outspoken as you are— which is sometimes just an excuse for being rude— I might say I've yet to see you in the company of a -- well, a -- reputable young woman. You've heard unfavorable talk about me in your circle of acquaintances, and I've heard equally unpleasant things about you in mine. And the pity of it is that you are preparing to be a doctor ... most of us have no choice but to lead useless lives! ... You have a chance to serve humanity ... and what do you do about it? Everything you can to alienate the confidence of nice people who love and respect your father— driving your automobile at a reckless speed from one disorderly roadhouse to another! Heaven have mercy! What are you thinking of John? Behaving like an overgrown schoolboy who wants to be known as the wildest fellow in town! You know what I call it? I call it a desecration!32

The Parent ego state is borrowed from a parental figure. Alma is borrowing her father's behavior. As noted in Act I scene i, Winemiller first praises Alma and then makes her feel guilty. Alma does the same to
John. Alma is the adapted-Child to her father’s Parent. When John does not adapt his behavior to the standard that Alma has adapted to, Alma transacts in the Parent ego state to try to make him adapt.

In Act I scene vii, John has just told Alma that he may move to South America. He is sprawled out on a bench near Alma. Alma says:

Alma: Don’t sit like that!
John: Why not?
Alma: You look so indolent and worthless!
John: Maybe I am.
Alma: If you must go somewhere, why don’t you choose a place with a bracing climate?...Those Latins all dream in the sun – and indulge their senses.\textsuperscript{33}

The pattern is broken in Act II scene v. Alma, having come to terms with her physical and emotional needs, comes to John’s office to find out if it is still possible for them to have a physical relationship. She stays in the Adult ego state for most of the scene:

Alma: Oh, I suppose I am sick, one of those weak and divided people who slip like shadows among you solid strong ones. But, sometimes, out of necessity we shadowy people take on a strength of our own. I have that now. You needn’t try to deceive me.
John: I wasn’t.
Alma: You needn’t try to comfort me. I haven’t come here on any but equal terms. You said, let’s talk truthfully. Well, let’s do! UnspARINGLY truthfully, even shamelessly, then.\textsuperscript{34}
Alma is transacting with John in the state oriented toward objective, autonomous data-processing and probability estimating. Alma needs to know what John feels toward her, and she needs to tell him what she feels and has felt for him. She is ready to deal with the situation as it is. She is no longer trying to control John from the Parent ego state; she is trying to deal with the facts in the Adult ego state. The pattern is broken and Alma does not return to it for the remainder of the scene which is their final interaction in the play.
CHAPTER 3

Introduction

The purpose of any analysis of character, as it pertains to a playscript, is to further understanding and clarity of thought and action for the actor. In this case, I chose to view the character of Alma in light of Jung's study of neurosis and Berne's study of behavior patterns to better understand Williams' intent in *Summer and Smoke*, and with the hope that such study would prompt me to make more appropriate and pertinent choices than I might have made without such a study. In this chapter I will discuss the choices that I made as a result of my inspection of aspects of both Jung's and Berne's works, and my rationale as to why those choices were legitimate and intrinsic.

Communication of the Ethical-Emotional Conflict within Alma

A Jungian analysis of Alma's neurosis was chosen because it was imperative to understand and to communicate Alma's inner conflict if the audience was to grasp Alma's attitude towards her world as the play opens, and the reversal of her attitude towards her world at the end of the play. It provided an opportunity to discuss the dynamic nature of her character in performance as regards the physical manifestations of her psychological condition, and how these manifestations were altered as a result of the change in her beliefs.

The study of aspects of Jung's work aided me in clarifying my opinion that physical changes in Alma's manner must be apparent after she comes to terms with her emotional needs. It was suggested in Chapter 1 that
Alma's conflict dealt with the opposition between her ethical beliefs and her emotional needs; that this opposition led to a condition labeled by Jung as dissociation. This dissociation is indicative of an unconscious suppression of an aspect of the psyche. In Alma's case this suppression dealt with a denial of her sexual nature and her need to love and be loved physically.

There were several manifestations of Alma's psychological condition. Each of these conditions will be discussed as a unit with the physical manifestations of her psychological condition examined both before and after her change in ethical beliefs.

Perhaps one of the most significant manifestations of her neurosis that was suggested in the script was her habit of swallowing air. This was executed by taking in a gulp of air and then closing the throat for an instant before using the breath to speak. Actual swallowing was tried in rehearsal but the time needed to accomplish this motion seemed to take away from the pace needed in the production. The gulp was used in the moments that Alma did not speak immediately after a breath and also when she was very upset.

The dynamic nature of this mannerism was more apparent in its absence than in shifting to a new type of breathing. The breathing had changed, but, at the end of the performance, the breathing was what might be described as normal in the sense that there was not closure of the throat involved in taking in a breath of air. This change occurred after the chart scene with John in Act II scene 11. It is in this scene that Alma begins to face the fact that she has sexual needs. John states that he
doesn’t want Alma, and wouldn’t have made love to her even had she gone with him to a room the evening they visited the Casino. At that moment the veil begins to lift for Alma; she realizes consciously for the first time that she had wanted John physically and had assumed that he had wanted her. From that moment on there was no swallowing of air. Recognition of those needs removes the need to suppress that aspect of her psyche; so also is the physical manifestation that accompanied that suppression removed.

Two additional aspects of Alma’s characterization suggested by the script were that her gestures were a bit exaggerated, and that there was an air of excessive propriety about her. This would seem to be a dichotomy and was interpreted as such. Although it was suggested in the script that the gestures belonged to years of presiding at church socials, the dichotomy seemed to indicate to me that even though Alma sought to control her hand gestures and, indeed, had a certain repertoire of them, that sometimes the energy which she was suppressing (libido) took over, and the gestures became exaggerated. This interpretation seemed to work for me in the performance.

In Act I scene i, during Alma’s first interaction with John, I used this interpretation. As John moved close to Alma, I would feel the tension building and I sent that tension through my hands. I would either hold on tightly to my purse so as not to release the tension and attempt to gain control over the expression of the emotion, or, my hands would fly into motion releasing the energy. This was also somewhat the case in Act I scene iv, during the meeting of the intellectuals. Before John entered, I
employed the kind of gestures that Alma might normally make at such gatherings, and, after John entered, I used these same patterns, but, with the added repressed sexual tension, the gestures became more pronounced and almost spastic rather than graceful.

After the chart scene with John in Act II scene ii in which Alma begins to realize her needs, the hands begin to change. There are no nervous flights of the hands after that interchange. Since there is no longer suppression on her part, the hand gestures are not so extravagant. Rejection of her father's values produces a rejection of the gestures learned in presiding at the church socials. Application of the Jungian analysis therefore provided me with a progression in Alma's physicalization. Alma still has moments in her final scene with John in Act II scene v where her hands are active, but that is due to the extreme frustration that she feels in those moments, and, other than that, her hands are relatively still through to the end.

Alma's laugh was also a mannerism that was mentioned in the script. It was decided that the laugh should be high, breathy and somewhat airy in quality, as suggested by the script. This was accomplished by starting the laugh in a high pitch, then continuing the laugh without sound and finally, at the end of the laugh, taking in short breaths. This seemed to be effective and satisfied the requirements of the script concerning the laugh. Alma's laugh served to relieve nervous tension. That tension was more evident when in John's presence and, indeed, the script makes no mention of the laugh when she is with other people, except during the meeting of the intellectuals just before John arrives. Thus, it is
reasonable to conclude that the laugh is a reflection of the tension that she feels around John. This feeling most obviously results from the repression of her need for physical passion, and, therefore, the pattern in her laughter would need to shift as the realization of her needs is made.

This shift is supported in the script. In the final scene with the traveling salesman the script states that "Alma laughs...in a way different from the way she has ever laughed before." I decided that the laugh was no longer related to the hysteria resulting from Alma's suppression of her sexual desires. I chose to make this new laugh less breathy and lower in pitch to suggest that Alma has come to understand and accept who she is. As she made her realization that the tables had turned, and infers that John was telling her that she had to remain a lady, a laugh seemed appropriate. This laugh was harsh and strained. The pitch was much lower, and some of the dialogue was continued through it. The change in the nature and use of the laugh was significant in that it was such an important mannerism in the first act. Its noticeable absence in the scenes in Act II, and the difference in Alma's final laugh are vivid devices used to point out the change in her character.

Along with the laugh, I varied the vocal approach to the character. In Act I and in the first two scenes of Act II, the voice was pitched high and a breathy quality was used at times to achieve a certain airy quality to her voice. After Alma's realization of her sexual needs, the voice dropped in pitch and the breathiness was absent. I felt that if Williams had felt it important to mention that the nature of Alma's laugh changed, that this could also be true with the vocal quality and pitch of Alma's voice as she
made her discoveries about herself and her real nature. This choice was personal and was not overly pronounced. I hoped that the audience would recognize the change without becoming aware of what exactly the technical change was.

The next example was also a purely personal choice—meaning that there was no mention made in the script as to where Alma places her weight. After studying Jung and his discussion of dissociation—of a person not being aware that they were suppressing a part of their nature—I felt that there would be an energy block within the body relating to movement. It seemed that if one were suppressing the sexual side of his nature that the lower part of the body would, in a sense, not be inhabited; that the character would not lead with that part of the body or let an abundance of energy flow freely there. I decided to have Alma lead with the head and chest prior to her realization of her sexual needs. After this realization, although Alma did not lead with the hips, the movement was more integrated, and the pelvic area moved with the rest of the body rather than after the rest of the body.

The last major aspect that will be discussed, in terms of the dynamic nature of Alma's internal conflict, is her reaction to a man sitting beside her. In the first act when John sits down beside Alma, she gets very flustered, laughs shrilly and visibly shakes when John's knee touches her own.\textsuperscript{41} In the last scene with the traveling salesman Alma not only invites him to sit down but no suggestion is made of a physical reaction to his sitting down beside her.\textsuperscript{42} Since Williams makes no mention of a change, I assume that Alma, in this last scene, is calm when the salesman sits down
beside her. I decided that she should turn to him and enjoy the sense of being close to him. This noticeable difference in her behavior reinforces the change in her attitude about the need for sexual contact.

The dynamic nature of Alma's character was exhibited in the above ways. Changes in her psychological condition led to changes in the manner in which she expressed herself. These changes were in accordance with the theories of Jung and Freud that were used as resources for character analysis. Not only were the suggestions in the script made use of, but the performer's ideas concerning the characterization were used as well.

Communication of Alma's Relationships

In Chapter II of this paper, T.A. was used as a means of understanding the patterns of Alma's relationship with her father, mother and John Buchanan. In discussing the performance aspect of this study, only selective moments related to T.A. will be discussed. Many of the transactions were discovered during the process of the rehearsal and were not pre-planned. Much of the actor's rehearsal work is instinctive but after the rehearsal the actor thinks about the discoveries made in rehearsal. The actor decides which discoveries further the understanding of the character, makes a decision as to whether to keep a particular move or piece of business, and tries to discover a means to recreate those moments. This was the case with the rehearsal process in Summer and Smoke. Patterns in behavior apparent through analysis of the script and the choices of the other actors were used and explored.
In terms of T.A., Alma’s relationship with her father was primarily that of Parent (Winemiller) to Child (Alma) until Alma’s confrontation with her father, in Act II scene iii, where the ego state shifts on Alma’s part. Winemiller still tries to interact Parent-Child with Alma. Alma crosses the transaction and responds to her father in the Adult ego state.

It seemed clear to me that I must define and communicate the difference between these two ego states as regards Alma’s transactions with her father. I felt that the most significant difference between the two ego states was that, previous to her discovery of her basic psychological needs, Alma did not understand her own feelings, thoughts, and desires. She could only interact in the Child ego state to Winemiller’s Parent ego state. Thrust into the responsibilities of an adult, a hostess, a wife-substitute, she depended on his approval to deal with her insecurities. After Alma’s discovery of her needs and their importance, she was able to confront her father with her thoughts in the Adult ego state. In the Child ego state she was incapable of confronting Winemiller; in the Adult ego state she was able to confront Winemiller.

I thought along these lines both in rehearsal and while studying my script, and began to notice that my physical behavior while working was changing. I found that I was having a hard time meeting Winemiller’s eyes when in the Child ego state. An example of this was in Act I scene i when Winemiller tells Alma to wait on a different bench to separate her from John. I used that moment to put my handkerchief back into my purse saying that I had to meet Roger on this bench, and so avoided a confrontation with Winemiller.
It seemed that the greater the potential conflict, the more I separated myself from the actor playing Winemiller. In Act I scene vi, when Alma wants to receive John in the rectory but is reluctant to tell Winemiller who is coming to call, I found that I was playing much of the scene with my back to Winemiller. Not only was I not looking at him, my back was to him!

I would go home after rehearsals and examine these choices - these instincts - that I was trying to create, and determine whether or not they were the most illuminating and apt choices. I decided that I liked where these choices were taking me. I loved working with the audience in the round - on all sides of me; it heightened my concentration. Their proximity to the action was breathtaking to me, but, I felt a responsibility as well to be as physical as I could in my choices. I hoped that the audience might understand through the line of my body and by my body's relationship to the other actors/characters on stage what the exact nature of that relationship was at any given moment. This was not the only reason that I liked the physicality that the Child-ego state idea seemed to be promoting in me. I like physical choices, because, once I find them, I can trust them to help me find the action and emotional state of the character in performance after performance. I realize that this is simply sound acting technique, and that my task is always to find ways to bring myself to apt and active choices. I found that using the ideas and the analysis of script, in terms of T.A., was helpful in stimulating my imagination as regards this relationship.
In showing the dynamic nature of Alma's and Winemiller's relationship I kept the concepts of T. A. in mind as I rehearsed. I found that the Adult ego state with her father was almost the opposite of the Child ego state. If I avoid meeting an actor/character's eyes, I find myself in a different relationship with them than if I had looked directly into their eyes. In the Adult ego state I was able to look at Winemiller directly and to face him with my entire body with complete relaxation. I found, in Act II scene iii, that I was able to cross to him with complete ease during their confrontation. I realized that Alma did not think of the scene as a confrontation — she was simply no longer afraid of expressing her thoughts. Again, I felt that these choices were apt and in accordance with Williams' intentions in the script. I felt that the dynamics of Alma's relationships with her father were very clear in my thinking and in the choices I made for communication in performance.

As I thought about the relationship between Alma and her mother, I became aware that much of the dialogue was directly parental in nature. I decided to immerse myself in this kind of thinking and, again, found that my choices became very active. I found that I was trying to control Mrs. Winemiller's behavior through words, tone of voice, gestures and finally overt physical manipulation of her body. Needless to say, it was very exciting. In Act I scene iii, Alma and her mother have their longest exchange, and I began the scene using soothing tones to try to get Mrs. Winemiller to do what I wanted her to do. When Mrs. Winemiller refused to behave, my vocal pattern became less soothing and became quite firm. As she still continued to misbehave, I physically took hold of her and placed
her on the love seat. Although I now had her where I wanted her, she still continued to disobey me and I began yelling at her. All of these tactics were directly parental in nature and they worked very well for me.

The dynamic nature of this relationship was difficult to determine. I felt that there must be some indication of a change in their relationship even if Williams gave little dialogue to them after Alma's transition. I felt, both instinctively and through my analysis of the script, that after Alma started to recognize her own conflicts, she no longer felt such a great hostility and need to control her mother. In Act II scene iii, when Alma confronts her father, I chose to put my hand on Mrs. Winemiller's shoulder. I'm not sure that anyone in the audience knew or cared whether I did this or not but it gave me the internal support I needed at that moment. Alma's feelings for her mother were largely a result of her father's feelings for her mother. Because he saw Mrs. Winemiller as an insufferable cross, Alma saw her that way as well. Before Alma made her discoveries about herself and her needs, she blamed her mother for the failure of the Winemiller marriage and the effect of that failure on her life. Once Alma rejected her father's ethics and began to discover her own, I felt that her relationship to her mother, as well as her relationship to the rest of her world, must change. As Alma's perspective shifts, she sees that her mother has been a victim of her father's frigid sexuality. When I placed my hand on Mrs. Winemiller's shoulder, it was the first and only time in the play I had touched her in a non-controlling fashion. I felt that there was a peace and a new-found understanding between Alma and her mother. Alma recognized that both she and Mrs. Winemiller had been
controlled by Winemiller in Parent-Child transactions. Alma no longer agrees with her father when he implies that her mother is an insufferable cross.

As explained in Chapter II, I used Berne's idea of the direct and indirect manifestation of the Parent ego state in Alma's relationship with John Buchanan. In Act I scene i, during John and Alma's first encounter, I worked with the concept of the Parent ego state in Alma's behavior toward John. I found that my attempts to get John to respond in the adapted-Child ego state were constantly met with resistance, which was appropriate for the script. I was forced to try many different tactics in trying to get him to respond as I wanted him to. This approach to the work really seemed to keep my awareness of what I wanted from him very much in focus for me. I was relieved, because I had noticed a tendency in myself and in others working with Williams' scripts to get lost in the poetry of the work and to lose the intention of the character. This approach seemed to really help me stay on track. I was very sure of the ego state I wished him to respond from in all of the John and Alma scenes.

I found that I made more interesting choices as a result of this focus. The build of my frustration level felt natural. As I went through the scenes, a genuine progression developed as I became more and more frustrated in my attempts to elicit the responses I wanted from John. This technique allowed me to become very direct in overt parental behavior, and the parental point of view seems justified when Alma tells John that he has wasted all of his gifts in living the life he presently lives. Alma ostensibly wants John to change his behavior for his own
good. Underlying this motive, however, is a hidden agenda. According to her ethic, love should be based on mutual respect, not on sexual attraction. Alma, therefore, needs John to conform to her standards and become respectable so that she does not have to contend with the reality that her love for John is based on her sexual attraction to him, not on her respect for him. When nothing will persuade John to conform to her standards, Alma yells at him in frustration. I never felt that I had to push my emotions or feelings at this point in order to serve the playwright's intent in this section of the play. It was a positive indication to me that T. A. was an effective rehearsal tool.

I also found that I made bolder choices in John and Alma's scene at the Casino. Had I not been using this tool I think I might have veered away from scolding John for sprawling in his chair at the Casino. I was delighted by the new color in the scene and in Alma's and John's relationship.

I felt that Alma shifted her ego state with John as she became aware of her emotional needs, and accepted those needs. She then related to John from the Adult ego state. I felt that vocally I was much more direct. There were no vocal games of soothing, coaxing or reproving in order to make John do as I wanted. I stated what I wanted to know and what I had discovered about myself as Alma. There was still a great deal of emotion, but the emotion was due to Alma's struggle with her recognition of her own nature. She shamelessly sought to satisfy her real needs by communicating this knowledge to John.
Although I felt that using T. A. was very helpful to me in making my relationships to other characters more specific, I also felt that its use as a tool might be limited if the rest of the cast were not using the tool as well. I had done my analysis before the rehearsal process began, and then was free to immerse myself in that process. I didn’t presume that anyone else would want to initiate work with T.A. at the beginning of rehearsal.

My work with T. A. never went beyond being a low level abstraction. I found it tremendously helpful in stimulating my imagination and focusing my thoughts and intentions; but, transaction to transaction, it remained general in terms of T. A. I did not discuss my use of T. A. with the members of the cast or with the director. I wasn’t sure how valuable the tool would be, and I was reluctant to waste anyone’s time as we only had three and one half weeks to put the show together. My transaction to transaction work with T. A. was sometimes general because I could not, nor did I wish to, control another actor’s concept of the role he/she was bringing to life as Winemiller, Mrs. Winemiller or John Buchanan. I never felt I should walk up and tell any of them how to play a moment so that I could have a tidy transaction to transaction study of our interchanges. I used the tool as a guide and inspiration for my own work. I do think, however, that the tool could be adapted to actor’s and director’s work in the theater. Since it is a study of prevalent patterns in interpersonal relationships, which is so often what a playscript explores, I see no reason why it could not be developed as a tool for analysis of these playscripts.
GENERAL DISCUSSION

I feel that my use of Jung's and Berne's ideas had a good deal of impact on my process and ultimate performance of the role of Alma Winemiller. Other actors' character choices, my director's input, and all other aspects of the production had an impact on my performance of Alma Winemiller. I feel, though, that my use and understanding of Jung's and Berne's ideas in my work helped me to stay in touch with my own ideas and discoveries about Alma and not to be simply the result of everyone else's choices concerning character and relationships. I felt that it helped me to make stronger choices earlier on in my process than I might normally have done.

I know that, as an actress, I abhor being rushed into making choices. The positive aspect of this abhorrence is that I leave no stone unturned. I prefer to stay open to the most apt choice and to the adjustments that directors, other actors, and occasionally designers make during the course of the production process. The negative aspect of this abhorrence is that I am simply afraid of making the "wrong" choice. This fear is, of course, debilitating to my work and I always try to combat it with every means available to me. In this case, I found that my study of Jung and Berne provided a strong focus for my exploration of the character. As far as Alma's inner conflict was concerned, I felt that my study of Jung illuminated and supported my instincts about that conflict. I felt free to experiment in rehearsal because I sensed that the work I was doing was based on sound analysis and objectivity. I felt much the same way about my study of Berne's Transactional Analysis. I came into the rehearsal process with some understanding of the nature and dynamics of Alma's
relationships to Winemiller, Mrs. Winemiller, and John Buchanan. I was guided into asking pertinent questions which illuminated those relationships very early in my process. I found I had not only the courage but the ability to make more accurate and specific choices which removed the frenzy which generally attends a short rehearsal period. I was never tempted to leap to quick, trite choices which produce flat and predictable character portrayals.
FOOTNOTES


3. Ibid., pp. 23–24.


5. Ibid., pp. 8–9.


7. Ibid., p. 12.

8. Ibid., p. 72.


11. Williams, *Summer and Smoke*, revised ed., p. 44.


13. Ibid., p. 393.

15. Ibid., pp. 26-27.


17. Ibid., p. 393.


19. Ibid., p. 28.

20. Ibid., pp. 41-42.


22. Ibid., p. 9.


24. Ibid., pp. 42-43.


27. Ibid., p. 28.

28. Ibid., pp. 31-32.

29. Ibid., p. 62.

30. Ibid., p. 63.

31. Ibid., p. 11.

32. Ibid., pp. 17-18.
33. Ibid., p. 47.
34. Ibid., p. 73.
35. Ibid., p. 12.
36. Ibid., p. 10.
37. Ibid., p. 8.
38. Ibid., p. 10.
39. Ibid., p. 33.
40. Ibid., p. 79.
41. Ibid., p. 15.
42. Ibid., p. 78.
43. Ibid., p. 62.
44. Ibid., pp. 17–18.
45. Ibid., p. 47.
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